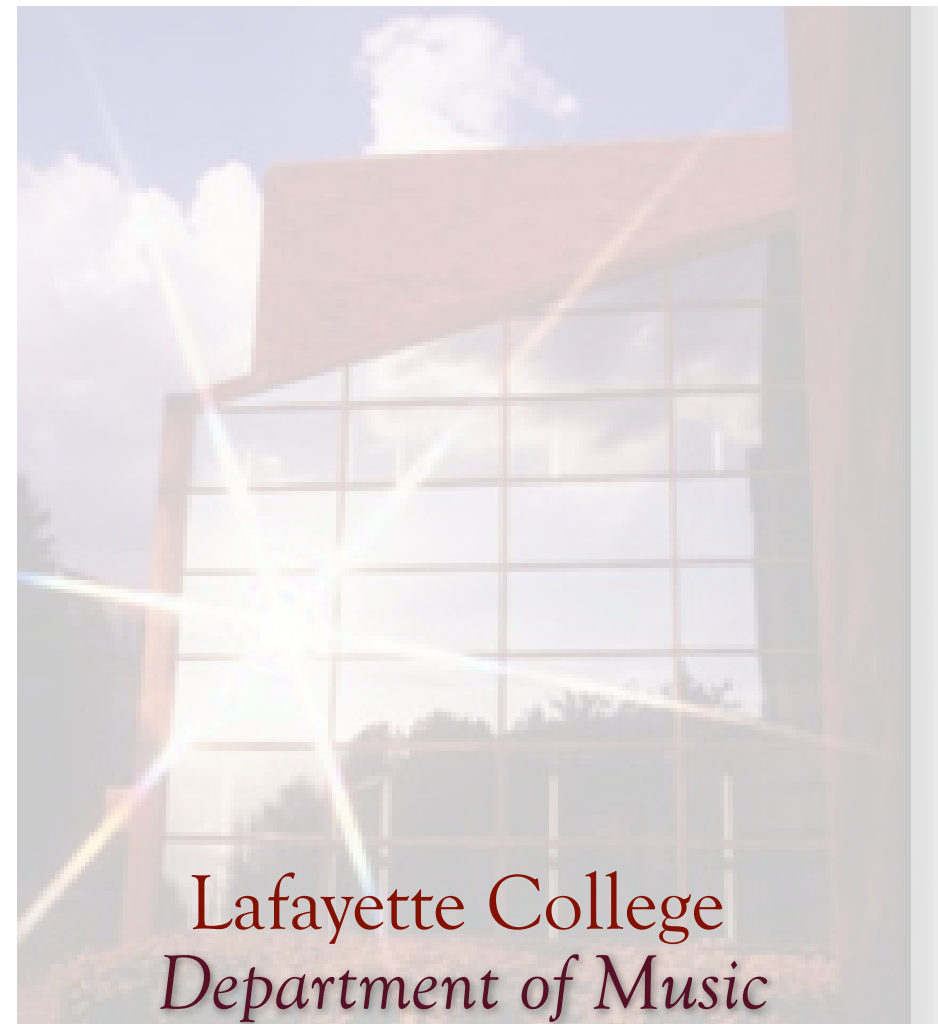


*Department of Music*  
*Williams Center Main Stage Events*  
*2009-2010*

September 13, Sunday, 3 p.m.	CHARLTON/FISHER DUO
December 4, Friday, 8 p.m.	JAZZ ENSEMBLE
December 5, Saturday, 8 p.m.	CONCERT CHOIR/CHAMBER SINGERS
December 6, Sunday, 3 p.m.	ORCHESTRA
December 7, Monday, 8 p.m.	PERCUSSION ENSEMBLE
December 12, Saturday, 8 p.m.	CONCERT BAND
December 13, Sunday, 8 p.m.	MARQUIS CONSORT
February 12, Friday, 8 p.m.	SKIP WILKINS AND THE INTERNATIONAL QUINTET
April 23, Friday, 8 p.m.	NEW MUSIC LAFAYETTE
April 25, Sunday, 3 p.m.	ORCHESTRA
April 26, Monday, 8 p.m.	PERCUSSION ENSEMBLE
May 1, Saturday, 8 p.m.	CONCERT CHOIR/CHAMBER SINGERS
May 7, Friday, 8 p.m.	JAZZ ENSEMBLE
May 8, Saturday, 8 p.m.	CONCERT BAND
May 9, Sunday, 8 p.m.	MARQUIS CONSORT

*Please also join us on the first Wednesday of each month for our First Wednesday  
Recital Series. These concerts are held in room 123 of the Williams Center.*

*Please visit <http://ww2.lafayette.edu/~music/>  
for more information.*



## The Lafayette College Concert Band

Kirk O'Riordan, Conductor

Saturday, May 8, 2010  
Williams Center for the Arts

8:00 p.m.

## The Conductor

Kirk O'Riordan is an active composer, conductor, saxophonist, and teacher. His music has been performed in Canada, China, Costa Rica, Cyprus, Finland, Italy, and Russia; and in 23 of the fifty United States., and has been broadcast on KBAQ, WQSU, and WVIA radio. His *Cathedral* for Alto Saxophone and Organ appears on a recording by Frederick Hemke and Douglas Cleveland (EnF Records), and *River Lights* was recently released on Masterworks of the New Era vol. 15 (ERM-Media).

In August, 2009 Dr. O'Riordan joined the faculty of Lafayette College where he serves as Assistant Professor of Music and Director of Bands. In addition, he has served on the faculties of Bucknell University and Susquehanna University where he has taught music theory, composition, music appreciation, and (English) writing.

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

## The Concert Band

The Lafayette College Concert Band meets both semesters, affording woodwind, brass, and percussion players opportunities to perform a variety of wind band literature from traditional to contemporary. The Concert Band performs one or more concerts each semester. Students may enroll for 1/4 academic credit.

Participation in the Concert Band is open to any student, faculty or staff member. No audition is required for participation; however, a short audition for seating placement will be required each semester.

For more information, please contact Dr. O'Riordan, or visit the Department of Music Website.

*Thank you for supporting music at Lafayette College!*

*As a courtesy to the performers and your fellow patrons, please silence all cell phones, pagers, watches, and other electronic devices before the performance begins.*

*Photography and recording of any kind is not permitted during the performance.*

*No food or drink is permitted in the theater.*

# The Lafayette College Concert Band

## Personnel

### Flute

Lauren Huyett, Principal  
Emily Defnet ◊  
Hannah Quinlan  
Angela Wnek, Principal 2<sup>nd</sup> ◊  
Caitlin Damiano  
Rachel Mount  
Mike Follett, Piccolo\*

### Oboe

Sarah Rogal\*  
Nobuo Kitagawa■

### Clarinet

Matt Mezger, Concertmaster  
Andrew Brady  
Marianna Byrne, Principal 2nd  
Samantha Schwartz  
Edward Zhou  
Dan DeLuca, Principal 3rd  
Marc Singer  
Kelly Sullivan

### Bass Clarinet

Devin Prowell

### Saxophones

Bill Stevenson, Alto Principal\*  
Jack Furlong, Alto■  
Andrew Rowland, Tenor  
Jeff Cameron, Baritone

### Horn

Katie Starkweather, Principal  
Andrew King

### Trumpet

Scott Albert, Principal\*  
Alex Cutrone ◊  
Seth Katz  
Jon Martin  
Emily Pizzino

### Trombone

Geoffrey Burnor  
Phillip Bellis  
Ashley Pizzino◆  
Brian Warner, Bass

### Euphonium

Alex Beeman

### Tuba

Scott Stinner, Principal\*  
Jenny Schechner

### Double Bass

Peter Daaleman

### Percussion

Brad Julian, Principal\*\*  
Tony Lorence  
Taylor Dougherty ◊  
Mark Palframan  
Samantha Smith

### Piano

Anna Maria Marzullo■

\*Section Leader

\*\*President

◊Concert Band Assistants

■Lafayette Staff

◆Guest performers

## Program

Fanfare for the Common Man (1942) Aaron Copland (1900-1990)

Overture: La Forza del Destino (1882) Giuseppe Verdi (1813-1901)  
trans. Kirk O’Riordan

Scenes from the Louvre (1965) Norman Dello Joio (1913-2008)

I. The Portals  
II. Children’s Gallery  
III. The Kings of France  
IV. The Nativity Paintings  
V. Finale

Colorado Peaks (2005) Dana Wilson (b. 1946)

## Intermission

An Outdoor Overture (1941) Aaron Copland

Second Mesa (2010) World Premiere William Pfaff (b. 1961)  
Commissioned by the Lafayette College Concert Band

from Fancy Free (1944) Leonard Bernstein (1918-1990)

III. Danzon

from The Firebird (1910) Igor Stravinsky (1882-1971)

Berceuse~  
Finale

## Notes on the Program

The Past, the Present, the Future...

All music, at one time, was new music. While this seems like it should go without saying, it is important to remember that the works of what we now consider to be the standard canon were once on the cutting edge of musical thought and practice. Many of these works caused sensations upon introduction, inspiring debate, or even, as in the case of Stravinsky's *Rite of Spring*, full-fledged riots. That these works survived into the modern repertoire is testament to the inherent expressive qualities these pieces have, and that these expressive qualities remain moving to consecutive generations of listeners.

The music on tonight's program was composed between 1882 and February. It represents stylistic aesthetics as diverse as *Klangfarbenmelodie* and Pandiatonicism; approaches to the treatment of rhythm and pitch that are traditional and strikingly modern; and levels of the composer's recognition that range from established master to emerging artist. Tonight you will hear several works that have enjoyed thousands of performances, and one piece that no one has heard before.

Remembering that all music was once new—that every piece had a first performance—we can put ourselves into the seats of those who heard the first performances by (then) emerging young artists like Igor Stravinsky, Giuseppe Verdi, and Aaron Copland. We are called to listen to their pieces as if the pieces had never been heard before, with ears unburdened by years of personal and artistic bias. And with those fresh ears, we can absorb the impact of a new work without comparison to previous masterpieces, understanding the new work on its own terms, for its own merits.

Copland's *Fanfare for the Common Man* was requested in August, 1941 by conductor Eugene Goossens (Cincinnati Symphony Orchestra), who wished to open each concert of the 1942-43 season with a fanfare by an American composer. This was a project Goossens had done with British composers during WWI as well, wishing these pieces to be his contribution to the war effort. Of the eighteen fanfares composed for the 1942 season, Copland's is the only one that endures.

Verdi's *La Forza del Destino* was first given in St. Petersburg, Russia, in 1862. After some revision, it was given in Rome the following year. The mood of the Overture belies the tragic nature of the Opera: it is at times ominous, light-hearted to the point of whimsy, heroic, melancholy, and energetic. Like Tchaikovsky sixteen years later, Verdi uses the brass section to represent the force of destiny. This transcription retains much of Verdi's original scoring, as well as the original key, E.



create music for the Leger Ballet Project. He produced the electronic score, *Solitude of Sea*, for choreographer Julia Gleich (London, UK).

His theoretical work, "An Analysis of Cadence Formation in the 'Introduction' to Roger Sessions' cantata, *When Lilacs Last in the Dooryard Bloom'd*," was published in *Ex Tempore* (a journal of compositional and theoretical research). The research focuses on hierarchical cadence articulations in Sessions' rich, chromatic language. Other research on Sessions includes "Form and Structure Interactions in Canons (to the memory of Igor Stravinsky)," presented at the College

Music Society. His music theory pedagogy research has been presented at the Society of Composers, the College Music Society and the SUNY Conference on Instructional Technology.

Dr. Pfaff has been an Artist-in-Residence at the Petrified Forest National Park and the Ucross Foundation. He was a fellow at the Gregg Smith Singers Choral Workshop, Composer/Conductor Program at the Hartt School of Music, May in Miami Festival, June in Buffalo Festival, and the Wellesley Composers Conference. He holds a Ph.D. in Composition and Theory from Brandeis University and a MA in Music Theory and Literature from the University of New Hampshire. His principal teachers were Martin Boykan, Yehudi Wyner, Allen Anderson, and Niel Sir. He is an Assistant Professor of Music at SUNY Plattsburgh, and is currently a fellow at the *Institute for Ethics in Public Life* at the college.

Dr. Pfaff is the 2010 Allen and Wendy Pesky Artist-in-Residence at Lafayette College.

## Willam Pfaff

**William Pfaff's** compositions are characterized by a strong sense of line, clear harmonic motion, and gestures that have been described as “profound and extravagant.” Guitarist Ted Mann states, “Bill’s unique compositions for guitar show a deep sense of creativity and form. *Quirpon*, written for acoustic guitar, exhibits classical and extended techniques and a refreshing and challenging sound. *Reading the Water* shows knowledge of scordatura tuning and facility on the electric guitar. In these pieces, Bill bridges classical and many other genres to create a remarkable blend and a new type of concert repertoire.” In 2006, Pfaff created the annual SUNY Plattsburgh Guitar Festival to showcase these works and other explorations in the genre. In 1994, he co-founded the electric guitar duo, Trapeze. The ensemble is dedicated to free improvisation and interdisciplinary collaboration. Trapeze has performed concerts and presented workshops in a number of venues including the SUNY Plattsburgh Guitar Festival, Society of Composers, the College Music Society and the Boston Microtonal Society.

He has received commissions from the Warebrook Contemporary Music Festival, Mastersingers, Frontier Saxophone Quartet, Kalliope Trio, JW Turner, Michael Arnowitz and Karen Becker. In 2009, Pfaff presented the premiere of *Give Me an A* for two electric guitars at the SUNY Plattsburgh Guitar Festival. Also in that year, Dr. JW Turner gave multiple performances of *Elegy* for solo cello in Virginia, South Carolina and North Carolina. In 2008, *The Color of Snow* was premiered at the Fiftieth Anniversary College Music Society Conference. Dr. Karen Becker premiered *All Goodbyes Are Dreams* at the American University in Cairo, Egypt in 2007. The Biava String Quartet premiered *In the Abode of Soundless Poetry* at SUNY Plattsburgh in 2007. He is currently composing a work for oboe, string trio and piano.

Pfaff has collaborated with Dr. Drew Waters (California State University at Monterey Bay) for over six years and co-produced a variety of multimedia projects. Their work, *Unconformities*, combines Pfaff’s composition for five electric basses and his photographs from the Petrified Forest National Park. Dr. Waters performed bass, engineered the recording and completed post-production. Their current collaboration is a co-composed work for guitar, bass and the digital media software, Max/MSP. Dr. Pfaff’s collaborations extend to theater and dance. In 2007 he worked collaboratively with director, Dr. Timothy Palkovic, to develop the dramatic concept of the SUNY Plattsburgh mainstage production of *Fuddy Meers*. The incidental music he created merged character detail and large-scale dramatic pacing. Later that year, Pfaff was commissioned by the group Norte Maar to

Norman Dello Joio composed *Scenes from the Louvre* in 1965 from segments of his score for the 1964 NBC television series on the Louvre. Originally for orchestra, the five-movement work was adapted for wind ensemble by the Baldwin-Wallace College Wind Ensemble. It was premiered by that ensemble in 1966, under the direction of the composer, and has remained in the band repertoire ever since.

Dana Wilson, professor of composition at Ithaca College, writes of his 2005 composition, *Colorado Peaks*: “[The work] suggests a person’s relation to the Colorado Rockies via a rugged and persistent climb.” It is an energetic work to be sure, but it is not a race to the top of the mountain, either: the work allows the climbers time to reflect on the glorious view and ponder how far they have come.

Like his *Fanfare*, Copland’s *An Outdoor Overture* was composed to be part of a series of similar pieces: Alexander Richter (Director of Music of the High School for Music and Art in New York City) requested the work to highlight his “American Music for American Youth” project. The work features three prominent themes: the first is derived from the opening motive, and is presented in several guises, including as an extended trumpet solo. The second theme is introduced by a solo clarinet, and the third is a triumphant march.

At the time of the premiere of Bernstein’s ballet *Fancy Free*, the composer had only recently risen to national prominence, having conducted on short notice and without rehearsal a (nationally broadcast!) performance with the New York Philharmonic in place of an ill Bruno Walter. His rise was meteoric, and within five years he was the director of the orchestra and conducting departments at the Tanglewood Institute; within 14 years he was named Music Director of the New York Philharmonic.

Stravinsky’s *The Firebird* is the first of the three ballets that established him as the great master we know him to be today. It was commissioned, like the others, by Sergei Diaghilev (this was the first of Diaghilev’s commissions from any composer). The two movements performed tonight are the final two in the orchestral suite derived from the full ballet, and are played without separation. The work demonstrates Stravinsky’s unique command of orchestral color, a facet of his compositional prowess that is also evident in *Petroushka* and *The Rite of Spring*.

## Second Mesa

### Notes from the Composer

The most compelling thing about my Artist-in-Residence experience at the Petrified Forest National Park in the summer of 2009 was that at dusk, the entrance gates were locked. On those evenings, as I sat completely alone on the edge of the canyon looking north into the Painted Desert, the descending sun created an array of shifting colors on the layered landscape. Purples, reds, browns and even shades of white and black all moved in and out of soft focus. In contrast to the silent, gradual sunset, I heard and felt unpredictable gusts of wind. These momentary or insistent disturbances offset my visual perception of calm.

At twilight, the last thing to disappear into darkness was a straight line across the northwestern boundary of the park, known as Chinde Mesa. On those windy, desert evenings, I tried to image the world beyond the horizon, the world of the Hopi Nation. Second Mesa is home to three villages, Shungopavi, Sipaulovi and Mishongnovi. My composition, *Second Mesa*, is reminiscent of those evenings of colorful wonder, thinking beyond what my eyes could see— toward a world I will likely never know.

The form of the work is A-B-A with an extended coda. To convey the sense of open space and gradations of color, the outer sections consist of large, slow-moving harmonic blocks that provide a foundation as instruments move in and out of prominence. The central, contrasting section features the piano in a solo role as well as more chamber-like musical textures accented by a variety of percussion instruments. The coda integrates material from the initial A section with the chamber-like textures of the B section.

*Second Mesa* was made possible through a commission from Lafayette College and is dedicated to the members of the Concert Band and its visionary conductor, Dr. Kirk O’Riordan.

-William Pfaff

### Notes from the Conductor

As director of an ensemble which functions in an academic environment, I enjoy two roles: the first, and perhaps least important, is to provide each year two programs of music which will at least entertain and at most profoundly move the families, friends, colleagues, and community members who have graciously chosen to spend two hours with us. To that end I have attempted to choose repertory that will appeal to as many people as possible, knowing that not every piece I choose will be enjoyed by everyone there. Hopefully, though, everyone will like *something* on the program.

While this is important, my role as an educator trumps my role as an entertainer. In that role, I try to choose music that will make my students better musicians; that will improve technical and expressive aspects of the ensemble; that will push the students to new heights of artistic excellence.

*Second Mesa* is a work that I believe satisfies both of those roles. It is a work that will challenge and entertain, and begs for repeated listenings. It will require a meditative focus on the whole, rather than the part. If allowed, it will transport the listener to the Painted Desert, at sunset, when the colors are most vibrant.

For the students, the experience of creating a work from scratch: getting the first copy of the parts, working through the first reading, discussing in detail how the instrumental parts could be made more clear, working with the percussion instruments to add color...these are experiences that give the students a personal stake in the creation of a new work of art: a work that has their name at the top of the page, where they will have set the bar for future performances.

I am immensely gratified at how the students have embraced this challenge. I am also grateful to Bill for writing a piece that so perfectly balances aesthetic and pedagogical value, and for his flexibility and eagerness to work so closely with the students.

-Kirk O’Riordan