

Department of Music 2010-2011 Season

October 7, 8 p.m. Faculty Recital: Susan Charlton and Alexis Fisher
November 14, 3 p.m. Faculty Recital: Jennifer Kelly and Mary Jo Lodge
November 21, 3 p.m. Lafayette Chamber Orchestra
December 4, 8 p.m. Concert Choir and Chamber Singers
December 5, 3 p.m. Marquis Consort
December 6, 8 p.m. Percussion Ensemble
December 8, 8 p.m. Jazz Ensemble
December 10, noon, Williams Center 123 Juried Student Recital
December 11, 8 p.m. Concert Band
December 12, 8 p.m. Faculty Recital: Skip Wilkins Quartet
February 4, 8 p.m. Faculty Recital: Jack Furlong Quartet
March 10, 8 p.m. New Music Lafayette
April 5, 8 p.m. Music Faculty Recital
April 20, 8 p.m. Gilbert and Sullivan: A Revue
April 25, 8 p.m. Percussion Ensemble
April 30 and May 1, 4 p.m., \$10 Concert Choir and Chamber Singers
St. Paul's Evangelical Lutheran Church, Allentown
May 1, 8 p.m. Chamber Orchestra
May 4, 8 p.m. Jazz Ensemble
May 6, noon, Williams Center 123 Juried Student Recital
May 6, 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://www2.lafayette.edu/~music/>
for more information.*

The Lafayette College Concert Band
Kirk O'Riordan, Conductor

Saturday, May 7, 2011
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; in 30 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). His *Moments, once remembered* for Soprano Saxophone and Guitar (commissioned by Farrell Vernon) will be released in June on the Centaur label.

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 Lafayette College 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 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 and Concert Band websites.

<http://music.lafayette.edu>

<http://sites.lafayette.edu/concertband>

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
Maureen Carey, Associate Principal
Angela Wnek ◊
Kathryn Best, Co-Principal 2nd (Piccolo)
Michael Follett, Co-Principal 2nd (Piccolo)**
Emily Defnet ◊
Rachel Mount
Caitlin Damiano
Nicole Tchorowski

Oboe

Juliana Telles ♦

Clarinet

Michael Pinkard, Concert Master
Samantha Schwarz
Marianna Byrne
Daniel DeLuca, Principal 2nd
Kelly Sullivan
Julia Ben-Asher
Hannah Kowalski, Principal 3rd
Andrew Brunquell
Marc Singer

Alto Clarinet

Julia Ben-Asher

Bassoon

Joey Mathias ♦

Bass Clarinet

Matthew Mezger

Saxophones

Andrew Rowland, Alto Principal*
Austin Wiedner, Alto
Charles Vincent, Tenor
Jeff Cameron, Baritone

Horn

Katie Starkweather, Principal
Andrew King
Mark Palframan
Andrew Feldman

Trumpet

Peter McGrath, Principal*
Scott Albert
Alex Cutrone ◊
Seth Katz
Emily Pizzino
Jon Martin
Andrew Fixler

Trombone

Ashley Pizzino ♦
Henna Cho
Josh Hubert ♦

Euphonium

Alexander Beeman
Jon Martin

Tuba

Scott Stinner, Principal*
Jenny Schechner

Percussion

Taylor Dougherty, Principal ◊*
Tony Lorence
Ryan Warriar
Dafna Charles
Ben Richards

Students in **bold** are graduating seniors.

*Section Leader

**President

♦ Guest performers

◊ Concert Band Assistants

Program

Festive Overture (1954)

Dimitri Shostakovich (1906-1975)
(trans. Donald Hunsberger)

Elsa's Procession to the Cathedral (1850)

Richard Wagner (1813-1883)
(trans. Lucien Caillet)

Music for Prague 1968 (1968)

Karel Husa (b. 1921)

I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

Rhapsody in Blue (1924)

George Gershwin (1898-1932)
(arr. Thomas Verrier)

Holly Roadfeldt-O'Riordan, piano

Notes on the Program

Festive Overture

Shostakovich composed *Festive Overture* for a concert commemorating the 37th anniversary of the 1917 October Revolution. The concert was to take place at the Bolshoi Theater; the conductor, Vassili Nebolsin, had need of a suitable new piece to open the program. Shostakovich was approached a mere three days before the concert.

A friend of the composer, Lev Lebedinsky witnessed the remarkable speed with which Shostakovich attacked the project:

“The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down.”

The piece, loosely modeled after Glinka’s 1842 *Ruslan and Ludmilla Overture*, is among the more conventional pieces in the composer’s *oeuvre*. Despite its conventionality, hints of sarcasm may be found: Shostakovich had had a difficult relationship with Stalin during his life, and often a more adventurous work (which received criticism and/or threats of exile, such as the Fourth Symphony) was followed by a “more acceptable” work (such as the Fifth Symphony). Stalin died in 1953, and there is some speculation that *Festive Overture* is something of a celebration of Stalin’s passing.

Elsa’s Procession to the Cathedral

Richard Wagner may well be one of music’s most polarizing figures. Putting aside his sometimes unsavory political activities for the moment, musicians and audiences continue to argue over the merits of Wagnerian aesthetics. During his lifetime, two factions arose: one, led by Wagner and Franz Liszt, pushed the limits of tonality, setting the stage for Gustav Mahler, and eventually Arnold Schoenberg. The other, exemplified by Brahms, the Italian opera composers, and eventually Debussy, were vocal about their disdain for such overt chromaticism. To a lesser extent, this argument continues today: fans of Wagner will still make pilgrimages to Bayreuth; non-fans will plead for him to give us just one cadence in a five-hour opera. One does not usually tread the middle ground with Wagner: one loves him or hates him.

Nearly everyone, however, respects him as a composer. The technical accomplishment (from a compositional point of view) that is *Das Ring der Nibelungen* is unmatched in the Western Art Music canon. An earlier opera, *Lohengrin* (composed in 1850, two years into the composing of *Das Ring*) gave us two enduring contributions: the famous Bridal Chorus (known affectionately as “Here Comes the Bride”) and *Elsa’s Procession*, a work (like the Prelude and Liebestod of *Tristan und Isolde*) that has found its way into the orchestral repertoire.

Elsa’s Procession is typical of the highly chromatic style in which Wagner composes. Chords evolve out of constantly moving chromatic lines. The chords seem to make sense together, but there is little release for the tension they create, until that tension is released all at once, in one grand, profound epiphany.



Dr. Roadfeldt has numerous intellectual curiosities and has taught applied piano, piano pedagogy, piano literature, collaborative piano, piano sight reading, class piano, music theory, and music history at the collegiate level. Additional research interests include studying the music of Nicolai Kapustin; the expressionist music of Arnold Schoenberg and Alban Berg; and the performance of concert etudes written for solo piano. She is also particularly interested in how social issues are conveyed through music. In 2005, she designed a course called “Contemporary Musical Activism” which explored various musics of the 20th and 21st centuries. Dr. Roadfeldt taught this course in the spring semesters of 2005 through 2008.

Dr. Roadfeldt is currently teaching at the Third Street Music Settlement in New York City, the Music School of Delaware, and the Settlement School of Philadelphia. Previously, she taught at the University of Delaware, Susquehanna University, Gettysburg College, University of Colorado-Boulder, Indiana University, Glendale Community College (AZ), Chandler-Gilbert Community College (AZ), and Paradise Valley Community College (AZ).

Holly Roadfeldt-O’Riordan

Holly Roadfeldt-O’Riordan holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. As a soloist, she made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and has also appeared with the University of Colorado Orchestra, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, and the Lamont Symphony Orchestra. In addition, she has performed two concertos with the University of Colorado Wind Ensemble under the direction of Allan McMurray including a performance of Gershwin’s *Rhapsody in Blue* at the World Association for Symphonic Bands and Ensembles Conference in Hamamatsu, Japan. The performance was recorded live and subsequently released by the Kosei Publishing Company of Tokyo, Japan as part of the WASBE Concerts, 1995 compact disc. An excerpt of the performance was also broadcast on Japanese National Television as part of the 1995 WASBE Conference Highlights.

A dedicated performer of contemporary music, Dr. Roadfeldt has premiered over 70 works for solo piano and for various chamber ensembles. In 1996, she was awarded the prize for the “Best Performance of a 20th Century American Composition” in the Frinna Averbuch International Piano Competition which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001 as a contemporary music specialist. Active as a chamber musician and as a soloist, Dr. Roadfeldt has performed across the United States as well as in Europe and in Asia. She has performed with members of the New York Philharmonic, the Metropolitan Opera Orchestra, the Chicago Symphony Orchestra, the Montreal Symphony, the Rochester Philharmonic, the Colorado Orchestra, and the Utah Symphony as well as with concert artists Alexa Still, Bonita Boyd, and Marcia Baldwin. As a solo pianist, Dr. Roadfeldt performs standard and eclectic recital programs and was one of twelve selected pianists to compete in the World International Competition held in Santa Fe, New Mexico in the fall of 2007.

Music for Prague 1968

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, also named the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the *Interlude*, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of liberty which the City of Prague has seen only for moments during its thousand years of existence.

Notes by Karel Husa

Karel Husa’s *Music for Prague 1968* was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on January 31, 1969, Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

(from the score)

Rhapsody in Blue

On January 4, 1924, Ira Gershwin brought a brief item in the *New York Tribune* to the attention of his younger brother George. Its heading read, "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included would be "a jazz concerto" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10. A second recording was scheduled in 1927 during which Gershwin and Whiteman had strong disagreements. During those three years, Whiteman had made changes in the work with which Gershwin was dissatisfied. Their argument at the session resulted in Whiteman walking off the podium. The recording did take place with Gershwin performing the solo and the Whiteman Band playing the accompaniment, but Nathaniel Shilkret, Victor's director of light music, served as conductor.

In ensuing years, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theater orchestra. This was followed subsequently by an expansion of the theater orchestra score for full symphony orchestra and a version for concert band (1938) both by Grofé as well.

Not until 1987 was Grofé's 1924 arrangement for the Whiteman Band published (in facsimile). Since its availability, this first scoring has been performed regularly. However, in the sixty-three years between its premiere and publication, this version was all but abandoned. Whiteman himself did not adhere to this arrangement. As early as 1926, he began distorting the piece, which had become his signature tune. He kept adding instrumental parts to the first version as the instrumentation of his orchestra changed. More than ninety parts exist for the various instrumental

combinations Whiteman had at any given time. While the first score is novel, it cannot be considered the definitive version of the work, any more than Gershwin's two-piano manuscript. This manuscript was altered, presumably with the approval of the composer, by Grofé both melodically and harmonically. In fact, Grofé's 1924 score was never performed as written, even at the premiere. Gershwin most assuredly improvised sections of the piano cadenza, and the written ensemble accompaniment evolved through the five days of rehearsals. Grofé was a gifted arranger (later teaching orchestration at Julliard) who commonly reduced existing orchestral scores for Whiteman's unique instrumentation. (In 1927 he adapted Gershwin's own scoring of *Concerto in F* for a Whiteman Band recording.)

As noted above, Grofé scored *Rhapsody in Blue* for concert band in 1928; however, this setting was flawed and somewhat unusable without considerable alteration. The primary problem lay in the absence of the solo piano! Grofé distributed the material contained in the solo piano part among the various voices of the ensemble. Eventually, an erratum was created and made available with the score indicating cuts and deletions in the band version to adapt for the addition of the original solo piano part. Also, unlike the scoring of the symphony orchestra version in which chord tones were characteristically assigned to specific players or sections, these chord tones were voiced within individual sections, and thus no distinct timbre was afforded each.

The shortcomings of this extant concert band version have led to the creation of the current modern edition, which may be performed by either concert band or wind ensemble (most effectively by the latter). The present edition preserves the characteristic timbres and transparent qualities of the orchestral setting while texturally capturing--despite the absence of strings--its innate vertical densities. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as a primary research source. Select string substitutions found in Grofé's band setting have also been incorporated along with scoring options from the manuscripts of his theater orchestra and Whiteman Band versions (both also in the Library of Congress).

Notes by Thomas Verrier

This version, prepared as Verrier's doctoral dissertation in Conducting at the University of Colorado, was premiered at the World Association of Symphonic Bands and Ensembles conference in Hamamatsu, Japan in 1995 by the University of Colorado Wind Symphony, Allan McMurray, conductor. Holly Roadfeldt-O'Riordan was the soloist.