

## Department of Music 2011-2012 Season

- September 2, 8:00 p.m. Skip Wilkins Quartet\*
- October 2, 3:00 p.m. Artist-in-Residence: Svjetlana Bukvich-Nichols
- November 20, 8:00 p.m. Lafayette Chamber Orchestra\*
- December 3, 8:00 p.m. Concert Choir and Chamber Singers\*
- December 5, 8:00 p.m. Percussion Ensemble\*
- December 7, 8:00 p.m. Jazz Ensemble\*
- December 9, 12:15 p.m. Department of Music Honors Recital
- December 10, 8:00 p.m. The Lafayette College Concert Band\*
- December 11, 3:00 p.m. Marquis Consort\*
- February 5, 3:00 p.m. Faculty Recital: Charlton/Fisher Duo\*
- April 13–14: New Music Lafayette  
April 13, 8:00 p.m. Contemporary Music Ensemble\*  
April 14, 8:00 p.m. *duoARTia*\*
- April 28, 8:00 p.m. Concert Choir and Chamber Singers\*
- April 29, 3:00 p.m. Lafayette Chamber Orchestra\*
- April 30, 8:00 p.m. Percussion Ensemble\*
- May 1, 8:00 p.m. Jazz Ensemble\*
- May 4, 12:15 p.m. Department of Music Honors Recital
- May 5, 8:00 p.m. The Lafayette College Concert Band\*
- May 6, 3:00 p.m. The Marquis Consort\*

\*free; tickets are required and available at the Williams Center Box Office  
Please visit <http://music.lafayette.edu> for more information.

## The Lafayette College Concert Band Kirk O’Riordan, conductor



Saturday May 5, 2012  
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

Kathryn Best (Piccolo)  
Julia Campbell, Principal  
Mary Higgins  
Emily Defnet  
Bridget Rauch  
Maureen Carey, Principal 2nd  
Angela Wnek  
Nicole Tchorowski

### Oboe

Madeline Friese, Principal  
Allison Matthews

### English Horn

**Sarah Rogal**

### E♭ Clarinet

Marianna Byrne

### Clarinet

Chelsea Cutino, Concert Master  
Andrew Brady, Associate Concert Master  
**Samantha Schwarz**  
Brittany Broderick, Principal 2nd  
**Kelly Sullivan**  
Marianna Byrne  
Hannah Kowalski, Principal 3rd  
Elise Meade  
Marc Singer

### Alto Clarinet

Matthew Plishka

### Bass Clarinet

Matthew Mezger

### Saxophones

Michael Robinson, Alto--Principal  
Andrew Rowland, Alto\*\*  
Evan Suval, Alto  
Charles Vincent, Tenor  
**Jeff Cameron**, Baritone

### Horn

Kyla Seuss♦  
Kaitlin Brown  
Andrew King♦  
Andrew Feldman♦

### Trumpet

Scott Albert, Principal  
Sam Freiheiter  
Alex Cutrone  
Matthew Morris  
Seth Katz  
**Emily Pizzino**  
Andrew Fixler

### Trombone

Ashley Pizzino♦  
**Caitlin Damiano**  
Michael Brown♦  
Henna Cho  
Phil Bellis (Bass), Principal

### Tuba

**Jenny Schechner**  
Elizabeth Allacco  
Alex Whylings

### Piano

Anna Maria Marzullo■

### Double Bass

Nicholas Limburg

### Percussion

Taylor Dougherty, Principal\*  
Tony Lorence  
Ben Richards  
Michael Ryan  
Larry Stockton■

### Assistant Conductor

Alex Cutrone

### Librarian

Michael Ryan

**Bold: Graduating Senior**

## Program

Symphonic Dances from *West Side Story* (1957) Leonard Bernstein  
(1918-1990)  
(trans. Paul Lavender)

## Intermission

Pictures at an Exhibition (1874 / 2011) Modest Mussorgsky  
(1839-1881)  
(orch. Kirk O'Riordan)

Promenade

I. Gnomus (The Gnome)

Promenade

II. Il Vecchio Castello (The Old Castle)

Promenade

III. Tuileries (Children Quarreling After Play)

IV. Bydlo

Promenade

V. Ballet des Poussin dans Leurs Coques (Ballet of the Unhatched Chickens)

VI. Samuel Goldenberg und Schmuyle

Promenade

VII. Limoges--Le Marché (The Marketplace at Limoges)

VIII. Catacombae: Sepulchrum Romanum

Cum Mortuis in Lingua Mortua

IX. La Cabane sur des Pattes de Poule (The Hut of Baba Yaga)

X. La Grande Porte de Kiev (The Great Gate of Kiev)

\*\*President

♦Guest performers

■Lafayette Staff

## Notes on the Program

### Symphonic Dances from West Side Story

In 1961, some four years after the wildly successful stage premiere, Leonard Bernstein prepared an orchestral suite from the score to West Side Story. Rather than make a medley of only the most well-known tunes, Bernstein chose to build this suite from incidental music occurring under dialog, between scenes, and during dance sequences. Much of this music is derived from the well-known songs, but not simple instrumental renderings of the vocal lines. The resulting 25-minute suite is in nine sections, which are presented more or less in the order they would appear in a production: just this excerpted music provides the listener with a great deal of detail about plot and character. The sections are as follows:

- Prologue
- "Somewhere"
- Scherzo
- Mambo
- Cha-Cha
- Meeting Scene
- "Cool" / Fugue
- Rumble
- Finale

One of Bernstein's most performed orchestral works, *Symphonic Dances* was transcribed twice for winds. The transcription being performed this evening was prepared by Paul Lavender for the United States Marine Band, "The President's Own" in 2006.

This piece is perhaps Bernstein at his most vibrant: it is filled with infectious and complex rhythms (note the dual meters in the Prologue--a text painting device that represents in musical terms the conflict between the Sharks and the Jets), poignant melodies, and profound and widely diverse emotional states (one can literally feel Ice holding Action back in the Fugue). Many of these melodies are based on the augmented fourth interval--the tritone, *diablus in musica*: this appears most prominently in Maria, but one can hear the motive in the Prologue, Mambo, Cool, the Fugue, and in the Finale, where the augmented fourth is used harmonically as metaphor for the "two worlds" which separate the two rival gangs.

## Pictures at an Exhibition

My interest in orchestrating *Pictures* developed from requests from members of The Lafayette College Concert Band: several members of the ensemble had expressed an interest in attempting the work, and as one of my goals is to program good orchestral transcriptions (so that the students have the experience of studying this repertoire), this seemed like a good fit. I immediately began a search for existing orchestrations for wind ensemble, but found none that precisely matched my pedagogical goals. Specifically, I wanted an orchestration that retained Ravel's major solos (saxophone, trumpet, euphonium), but did not simply transcribe Ravel's orchestration for winds. The orchestration therefore had to make the most and best use of the sonic possibilities of the wind ensemble medium. No such orchestration existed, and therefore, after some deliberation I decided to undertake the project myself.

I decided early on to not to try to re-invent the wheel with this project. Instead, I chose to work from Mussorgsky's score in consultation with Ravel's to create sounds that would be recognizable but not identical to Ravel's. I wanted the audiences that heard my orchestration to hear something new in the piece that would allow them to hear more the next time they heard Ravel's orchestration. In that sense, I hoped to compliment Ravel, and not replace him.

As a result, there are moments in the score which do use Ravel's instrumentation (particularly in places like the first quiet section of The Great Gate of Kiev). As I mentioned above, I used the same instruments Ravel used for the major solos. There are a few major differences, however. To begin, I added the Promenade that Ravel cut, scoring it for brass and timpani. Additionally, I use the percussion section more than Ravel did, relying on mallet instruments to create (or enhance) tremolo effects that are not idiomatic for winds. Finally, I treated the orchestration as a kind of Concerto for Wind Ensemble, in a manner similar to how Bartok treated the orchestra in his Concerto for Orchestra: the three choirs (and soloists within these choirs) are featured more or less equally at different points in the piece. I tried to contrast the large tutti sections (as in Gnomus, Baba Yaga, or The Great Gate of Kiev) with small chamber ensembles (as in Tuileries, or Limoges). In addition, I removed Ravel's rehearsal numbers and replaced them with rehearsal letters that more closely illustrate the forms of the individual movements. The result is an orchestration that is not far from Ravel but not identical either.