

Department of Music 2012-2013 Season

September 7, 8:00 p.m.	Jack Furlong Quintet
September 12, 8:00 p.m.	Music Faculty Recital
September 28, 8:00 p.m.	New Music Lafayette I (Guest Artists Marianne Gythfeldt, clarinet and Holly Roadfeldt-O'Riordan, piano)
November 13, 8:00 p.m.	New Music Lafayette II (The Lafayette College Contemporary Music Ensemble)
November 18, 3:00 p.m.	Lafayette Chamber Orchestra
December 1, 8:00 p.m.	Concert Choir and Chamber Singers
December 2, 3:00 p.m.	Marquis Consort
December 3, 8:00 p.m.	Percussion Ensemble
December 5, 8:00 p.m.	Jazz Ensemble
December 7, 12:00 p.m.	Student Honors Recital
December 8, 8:00 p.m.	The Lafayette College Concert Band
February 5, 8:00 p.m.	New Music Lafayette III (The Music of Kirk O'Riordan)
February 9, 8:00 p.m.	Martín Solá and Friends
February 10, 3:00 p.m.	Charlton/Fisher Duo
March 16, 8:00 p.m.	Lafayette College Choral Reunion
April 21, 3:00 p.m.	"Just Gotta Sing it!" Broadway Showcase
April 28, 3:00p.m.	Lafayette Chamber Orchestra
May 4, 8:00 p.m.	Concert Choir and Chamber Singers
May 5, 8:00 p.m.	Marquis Consort
May 6, 8:00 p.m.	Percussion Ensemble
May 8, 8:00 p.m.	Jazz Ensemble
May 10, 12:00 p.m.	Student Honors Recital
May 11, 8:00 p.m.	The Lafayette College Concert Band



The Lafayette College Concert Band

Saturday, December 8, 2012

Williams Center for the Arts

8:00 p.m.

The Next Concert

The Lafayette College Concert Band welcomes guest conductor Darin Lewis to the podium for the May 11, 2013 concert. Darin will lead the LCCB while Kirk O'Riordan is on leave.

Darin Lewis was appointed director of the Lafayette Chamber Orchestra in August 2012. He has toured throughout Europe and conducted in many of the major cities including: London, Paris, Rome, Florence, Venice, Berlin, Budapest, and Vienna. In 2005, he was asked to be conductor in residence at the First International Orchestra Festival in Hallé, Germany, where a combined German/American orchestra premiered two of his works. He has toured throughout the United States and has performed at Alice Tully Hall, Lincoln Center, as well as in many other important venues in the New York City area. He has given master classes along the East Coast, in California, and works with Heritage Music Festivals. He was on the faculty at Horace Mann School for 19 years and developed a nationally recognized program. He is the Founder and Artistic Director of the Simpatico Chamber Ensemble in New York City.

Darin will lead the LCCB in an exciting program of music by Alfred Reed, George Gershwin, Darius Milhaud, Leonard Bernstein, and others.

Thank You

Allison Quensen Blatt

Anna Maria Marzullo

Tim Frey

Ellis Finger

Chris Soliday

Dick Kendrick

Larry Stockton

Zach Tyson

The Lafayette College Department of Music

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 are not permitted during the performance.

No food or drink is permitted in the theater.

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 Sopranino 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>

Program

First Suite in E-flat op. 28 no. 1 (1909)

Gustav Holst
(1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Emblems (1964)

Aaron Copland
(1900-1990)

--pause--

On Vincent's Swirling Skies (2012)
(World Premiere)

Kirk O'Riordan
(b. 1968)

Emily Defnet '13, flute
Angela Wnek '13, flute
Marianna Byrne '13, clarinet
Andrew Brady '13, clarinet
Matthew Mezger '13, bass clarinet
Andrew Rowland '13, saxophone
Scott Albert '13, trumpet
Alex Cutrone '13, trumpet
Phil Bellis '13, trombone
Taylor Dougherty '13, percussion
Tony Lorence '13, percussion
Brendan Flood '13, percussion

Anna Maria Marzullo, piano

Aurora Awakes (2009)

John Mackey
(b. 1973)

Program Notes

The First Suite in E-flat is generally considered to be the first masterpiece in the wind ensemble repertoire. Composed in 1909 (but not performed until 1920), the work was scored so that it could accommodate the variety of instrumental combinations that made British military bands. Its clever orchestration, however, helped standardize the core instrumentation of the modern wind ensemble, and was so efficient and effective that Frederick Fennell (himself the father of the modern wind ensemble) remarked that Holst must have had prior experience with the medium. Holst was indeed a formidable trombonist, but there are no extant works in his catalog which indicate prior experimentation with the military band.

The work itself is in three movements and shares stylistic similarities with other great British works for bands, such as Grainger's *Lincolnshire Posy* or Vaughn Williams's *Sea Songs*. Notably, the melodies used (particularly the opening chaconne which is thought to have been derived from the Agincourt Song of 1415) present the pastoral qualities of English folksong combined with the pomp and circumstance one might associate with the changing of the guard at Buckingham Palace. In each of the final two movements, two contrasting themes are introduced separately and later presented simultaneously; while in the first movement, a chaconne, the melody introduced by the low brass (and present in various guises throughout the movement) is decorated with a variety of different variation techniques.

Notes by Kirk O'Riordan

In May, 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, asking me to accept a commission from that organization to compose a work for band. He wrote: 'The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations.' That was the origin of ***Emblems***. I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

To the Seniors:

With this concert, we reach the end of a journey we began together in August 2009 when we arrived at Lafayette. In essence, we were all first year students: I had as much learning in front of me as you did. But one of the first things I learned in my position was that I could, without fail, rely on each of you.

You began your tenure in our ensemble as leaders. You were concert masters, principals, and assistants from day one. In the last four years, more of you have grown into leadership roles. Apart from an overloaded academic semester or a trip abroad, you have made this ensemble an important part of your lives every semester. In doing so, you have demonstrated loyalty to your colleagues in the LCCB, to the music we have performed, and to me.

You have accepted every challenge we have faced with enthusiasm, an open mind, and faith that what we were doing had a purpose. These qualities allowed you to conquer some of the most demanding literature in the repertoire, some of which is both highly technical and highly abstract. Performing these pieces pushed your technical abilities to their limits, but you accepted that and accomplished your goals. And because of that, your musicianship increased markedly.

You have been ambassadors for the LCCB on and off campus, and have had a tremendous impact on bringing new students to Lafayette and to the LCCB. In almost every case, those new students have adopted the level of commitment you have. The impact your class has had on this ensemble will be long lasting: you have set the bar for future classes very high.

But most importantly, each of you is a good person.

It has been a joy and a privilege to work with you for the past three and a half years. I am grateful for all that you have given to the LCCB, the Department of Music, and to me. I will miss you.

I know that you will be successful in whatever you do next, and wish you happiness and good health as your journeys continue.

With gratitude,

KO

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well known hymn tune, 'Amazing Grace', published by William Walker in The Southern Harmony in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work **Emblems** because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

Notes by Aaron Copland

Vincent Van Gogh's paintings have always been fascinating to me: they provide a glimpse into the soul of a brilliant and troubled mind; they take the first steps on the path toward the abstraction that Kandinsky and others mastered later; and they use color in striking and novel ways.

Seeing these paintings in person is, for me anyway, a significantly more powerful experience than seeing them in reproduction. I am consistently struck by the thickness of the paint—the paint is so thick on many canvases that the paintings take on a three-dimensional quality. Layers of different colors combine vertically, so that we see a darker color filtered through a lighter color placed on top of it. Many of the individual colors are pure, but this layering effect alters how we perceive the colors. It is this effect that I am attempting to create in sound.

This piece is something of a concerto grosso: thinly scored sections are separated by thicker, tutti sections. There are many soloists, but the solo parts are treated as the members of these smaller chamber ensembles. In some cases the parts are partially improvised or performed in different tempi. The piece is dedicated to the members of The Lafayette College Concert Band Senior class of 2013. These students were freshman when I joined the faculty in 2009, and they have formed the core of the LCCB since they arrived. The solo parts were written for these players.

Notes by Kirk O'Riordan

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's Aurora Awakes is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in Aurora Awakes. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in Aurora Awakes, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?" The other quotation is a sly reference to Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of Aurora Awakes – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's My Hands Are a City. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales."

Notes by Jake Wallace

The Lafayette College Concert Band

Personnel

Flute

Rebecca Miller (Piccolo)
Julia Campbell, Principal

Emily Defnet

Bridget Rauch
Angela Wnek
Mary Higgins, Principal 2nd
Nicole Tchorowski
Yinan Xiong

Oboe

Madeline Frieze, Principal
Allison Matthews

E♭ Clarinet

Marianna Byrne

Clarinet

Chelsea Cutino, Concert Master
Andrew Brady, Associate Concert Master
Brittany Broderick
Brian Skalla, Principal 2nd
Marc Singer
Joe Cericola, Principal 3rd
Heather MacNeill

Alto Clarinet

Matthew Plishka

Bass Clarinet

Matthew Mezger
Matthew Plishka

Bassoon

Hannah Kowalski
Monica Wertz

Saxophone

Michael Robinson, Alto--Principal
Andrew Rowland, Alto**
Evan Suval, Alto
Fletcher Horowitz, Alto
Charles Vincent, Tenor
Victoria Mulligan, Tenor
Michael Meshberg, Baritone

Horn

Kimberly Goddard, Principal
Kyla Seuss♦
Andrew King♦
Andrew Feldman♦

Trumpet

Scott Albert, Principal
Matthew Morris
Sam Freiheiter
Alex Cutrone
Jason Devlin
Walter Burkat
Andrew Fixler

Trombone

Ashley Pizzino♦
Phil Bellis
Michael Brown♦

Euphonium

Dominick Falco

Tuba

Miles Young
Alex Whylings

Piano

Zach Jones
Anna Maria Marzullo■

Double Bass

Nicholas Limburg

Percussion

Taylor Dougherty, Principal*
Tony Lorence, Principal
Ben Richards
Michael Ryan
Brian Duke
Brendan Flood

Assistant Conductor

Alex Cutrone ♦Guest performers

■Lafayette Staff

Librarian

Bold: Graduating Senior

Michael Ryan