

Department of Music 2013-2014 Season

September 20, 8:00 p.m.

New Music Lafayette I: American Modern Ensemble

October 9, 8:00 p.m.

New Music Lafayette II: Holly Roadfeldt, piano

November 17, 3:00 p.m.

The Lafayette College Concert Band

November 24, 3:00 p.m.

Lafayette Chamber Orchestra

November 25, 8:00 p.m.

New Music Lafayette III:

Lafayette College Contemporary Music Ensemble

December 3, 8:00 p.m.

Jazz Ensemble

****December 6, 12:15 p.m.**

Student Honors Recital

December 7, 8:00 p.m.

Concert Choir, Chamber Singers, and Percussion Ensemble

February 5, 8:00 p.m.

Skip Wilkins and Tom Kozić

February 9, 3:00 p.m.

Charlton-Fisher Duo

April 13, 3:00 p.m.

Concert Choir and Chamber Singers

April 21, 8:00 p.m.

New Music Lafayette IV:

The Lafayette College Contemporary Music Ensemble

May 4, 3:00 p.m.

Chamber Orchestra

May 5, 8:00 p.m.

Percussion Ensemble

May 7, 8:00 p.m.

Jazz Ensemble

****May 9, 12:15 p.m.**

Student Honors Recital

May 10, 8:00 p.m.

The Lafayette College Concert Band

May 11, 3:00p.m.

Marquis Consort

****Williams Center 123. No tickets required.**



LCCCB

The Lafayette College Concert Band

Kirk O'Riordan, conductor

Madeline Friese, assistant conductor

Saturday, May 10 2014

8:00 pm

Williams Center for the Arts

The Department of Music

The Department of Music at Lafayette College is committed to the study of music as an important element of a truly excellent liberal arts education. A primary goal is to offer students—regardless of their major field of study and whatever their career goals might be—the opportunity and means to experience music emotionally and intellectually. We address this goal by offering a wide variety of courses in the four principal areas of music— music history and literature, music theory and analysis, performance, and composition. These courses and performance activities provide our students with a solid foundation in these traditional areas of music study. We encourage students to pursue their individual musical interests and to explore and enjoy music in its infinite variety to whatever extent they are capable.

Many students develop their own course of study, and truly exceptional students are encouraged to participate in the development and implementation of the music program by assisting in classes, the electronic music lab, and ensembles. The world of professional music is extremely competitive today, but interesting and rewarding opportunities do exist for those with the motivation, talent, and preparation to succeed. While Lafayette is not a “professional music school” in the strictest sense of the term, students with a strong interest in music may choose the Bachelor of Arts degree in Music or elect a minor in music. Both curricula can lead to a career in music, and, when combined with other interests or majors, open up a wealth of music-related career opportunities, such as music journalism, arts management, recording engineering, arts medicine, or music therapy. Many former students have continued to realize their potential in graduate school, the performing world, and a host of rewarding careers involving music.

The Department of Music at Lafayette is dedicated to providing a wide variety of musical experiences for all interested students. We strongly encourage everyone to continue to build upon previous musical experiences and to develop new ones. We offer numerous opportunities to perform, to compose, to study music in an historical context, and to explore music technology. Interested singers and instrumentalists also have the opportunity to study privately with some of the finest artist-teachers anywhere, from beginning through advanced levels. The curriculum includes offerings in theory, performance, composition, history, literature, and criticism. In addition to the more traditional offerings, students can explore jazz styles, world music traditions (Africa, China, Japan, India, Indonesia), and electronic composition.

For more information, please visit our website: <http://music.lafayette.edu> or follow us on Twitter: @LafColMusic

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.

The 2014-2015 Season

Saturday, November 15, 2014

8:00 pm: Williams Center for the Arts

Saturday, May 9, 2014

8:00 pm: Williams Center for the Arts

This concert will feature the World Premiere of Kirk O'Riordan's new symphony-length work, Iris.

Thank You

Allison Quensen Blatt

Anna Maria Marzullo

Tim Frey

Ellis Finger

Chris Soliday

The Lafayette College Department of Music

Gloria Takacs

Program

Molly on the Shore (1920)

Percy Grainger
(1854-1917)

Variations on a Korean Folk Song (1967)

John Barnes Chance
(1932-1972)

Madeline Friese, conductor

Finale from Symphony no. 5 op. 47 (1937)

Dimitri Shostakovich
(1906-1975)
arr. B. Rlghter

Berceuse and Finale from Firebird (1912)

Igor Stravinsky
(1882-1971)
arr. R. Longfield

--intermission--

In evening's stillness... (1996)

Joseph Schwantner
(1943-)

Dusk (2004 rev. 2008)

Steven Bryant
(1972-)

Short Ride in a Fast Machine (1986)

John Adams
(1947-)
arr. L. Odom

Program Notes

Percy Grainger: Molly on the Shore

In setting **Molly on the Shore** I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

---Percy Grainger

John Barnes Chance: Variations on a Korean Folk Song

Variations on a Korean Folk Song is based upon a folk tune that the composer learned while serving the U.S. Army in Seoul, Korea. The tune is known as "Arrirang." In autumn 1966, for the Journal of Band Research, Chance said: "I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

--John Barnes Chance

The piece is mainly melancholy in nature, but Chance twists and changes the melody in several different ways to reflect a large spectrum of styles and emotions. In my interpretation, I have decided to use the lyrics of the original folk song to guide the imagery of the piece. Chance leads us on the journey of a melancholy lover as he traverses majestic mountains en route to the capitol, where his fair mistress awaits, encountering a series of scenes along the way. While Chance does not explicitly say that the variations are programmatic, we have taken variations on a simple melody and turned them into variations on mood, scenery, and story.

--Madeline Friese

Trombone

Riley Smith

Phillip Kenney

T.J. Lutz

Dominick Falco

Euphonium

Alex Whylings

Tuba

Miles Young

Jason Devlin

Piano

Anna Maria Marzullo ■

Double Bass

Nicholas Limburg

Percussion

Michael Ryan, Principal

Ben Richards, Associate Principal

Alex Schaller

Christine Carpenter

Drew Jeffrey

Assistant Conductor

Madeline Friese

Librarians

Julia Campbell, head

Stavros Kariofillis

President

Bridget Rauch

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>

The Lafayette College Concert Band Personnel

Flute

Maureen Carey, Principal

Kaitlyn Koch

Rebecca Miller

Bridget Rauch

Julia Campbell, Principal 2nd

Nicole Tchorowski

Benji Helbien

Kathryn Best, Piccolo

Oboe

Madeline Friese, Principal

Allison Matthews (English Horn)

E♭ Clarinet

Brittany Broderick

Clarinet

Chelsea Cutino, Concert Master

Stavros Kariofillis

Brittany Broderick

William DeBarba, Principal 2nd

Alexander Gordon-Sandweiss

Julia Ben-Asher

Joe Cericola, Principal 3rd

Heather MacNeill

Alto Clarinet

Julia Ben-Asher

Bass Clarinet

Matthew Plishka

Bassoon

Hannah Kowalski

Saxophone

Michael Meshberg, Alto/Soprano,

Acting Principal

Cassidy Madison, Alto

Matthew Katz, Alto

Charles Vincent, Tenor

Victoria Mulligan, Tenor

Fletcher Horowitz, Baritone

Horn

Kimberly Goddard, Principal

Kyla Suess◆

Lucy McKnight

Walter Burkat

Trumpet

Sam Freiheiter, Principal

Ryan Dupuis

Hannah Goldstein

Kaitlin Brown, Principal 2nd

Matthew Morris

John Burns

◆Guest performers

■Lafayette Faculty/Staff

Bold: Graduating Senior

Joseph Schwantner: In Evening's Stillness

In evening's stillness... was commissioned by the Illinois College Band Directors Association in 1996. It was premiered at the Midwest Music Educators National Conference convention in Peoria, Illinois, by an ensemble made up of students from the ten universities that participated in the consortium. Donald Hunsberger conducted the performance. As in his previous two works for wind ensemble, **In evening's stillness...** was inspired by poetry he himself had composed:

In evening's stillness
a gentle breeze,
distant thunder
encircles the silence.

The piece is created from three ideas, which rotate throughout the work. The first idea is a somewhat ominous rumbling gesture which begins with percussion. The second idea features the piano and winds--a quasi-minimalist section built from constantly changing meters and orchestral resonance. The third idea features the brass in a cascading melody built from quintal sonorities. **In evening's stillness...** is the third of a trilogy of works for wind ensemble.

Steven Bryant: Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. **Dusk** is intended as a short, passionate evocation of this moment of dramatic stillness. --Steven Bryant

John Adams: Short Ride in a Fast Machine

One of, if not "the" most performed works by an American composer, Adams' **Short Ride** is a quintessential example of what might be termed "Post-minimalism." The work was conceived by Adams after a ride (at what is likely a high rate of speed) in his friend's Ferrari: Adams generates the resulting excitement with exhilarating melodic lines and polymetric/polyrhythmic accents.

Dimitri Shostakovich: Finale from Symphony no. 5

Composed in 1937 and premiered to popular and critical acclaim, the **Fifth Symphony**, as Slomninsky writes, “does not represent a radical departure from Shostakovich’s highly individual style, but rather summarizes all its most striking qualities, and infuses the music with great dramatic and dynamic power.” This is particularly true of the Finale movement, which opens and closes with a melody that evokes both ominous and majestic qualities. The work was composed after a two-year struggle for personal reinvention brought on by commentary from the Soviet government which described Shostakovich as “the foremost representative of tendencies harmful to Soviet art.” Heard in this light, the Finale produces moments of defiance, introspection, remorse, and hope.

Igor Stravinsky: Berceuse and Finale from Firebird

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**.

The Conductor

Kirk O’Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. Performances of his music have been featured at festivals and conferences across the United States and Europe, including the Indiana State University, UNCG and Western Illinois University New Music Festivals, and national and regional conferences of the College Music Society and Society of Composers, Inc. His music has been recorded on the Ravello, ERM-Media, and EnF labels and performed by established and emerging artists such as Frederick Hemke, Jeffrey Lyman, duoARTia, AVIDduo, Orchestra Bruno Maderna, and academic ensembles at a variety of institutions across the country. Current Projects include a concerto for Bassoonist Saxton Rose, a set of 26 Preludes for pianist Holly Roadfeldt, a 34-minute work for Wind Ensemble, and a chamber opera on a libretto by author Lee Upton.

O’Riordan’s music has been referred to as “unapologetically beautiful” and is often praised for its uniquely “visual” qualities which depict a wide range of striking moods. His new compact disk, *Strange Flowers*, was released by Ravello Records in November of 2013 and praised by Audiophile Audition as “one of the most impressive and beautiful collections of chamber music I have heard in awhile... This is all just so lovely and invokes exactly the emotions that good music should be able to induce in all of us.” Gramophone Magazine praised O’Riordan as “a deeply sensitive composer” for whom “imagery is a defining inspiration.”

Since 2009, O’Riordan has been a member of the faculty at Lafayette College (Easton, PA) where he teaches courses in music composition, theory, and serves as conductor of the Lafayette College Concert Band and Contemporary Music Ensemble. In addition, he is the Artistic Director of the New Music Lafayette concert series. He holds degrees in composition, conducting, and saxophone performance from Arizona State University, Northwestern University, Indiana University, Bowling Green State University, and the University of Denver.

O’Riordan has studied composition with Rodney Rogers, Randall Shinn, Glenn Hackbarth, James De Mars, Burton Beerman, Donald M. Wilson, and Marilyn Shrude. His saxophone teachers include Frederick L. Hemke, Eugene Rousseau, and John Sampen.