

# Department of Music

## 2014-2015 Season

### Fall 2014

**Skip Wilkins Quintet**

Saturday September 20, 8:00pm

**Contemporary Music Ensemble**

Monday November 10, 8:00pm

**The Lafayette College Concert Band**

Saturday November 15, 8:00pm

**Chamber Orchestra**

Sunday November 16, 3:00pm

**Jazz Ensemble**

Monday November 17, 8:00pm

**Percussion Ensemble**

Monday December 1, 8:00pm

**Jazz Combos**

Tuesday December 2, 8:00pm

**Honors Recital**

Friday December 5, 8:00pm

**Concert Choir/Chamber Singers**

Saturday December 6, 8:00pm

**Marquis Consort**

Sunday December 7, 8:00pm

### Spring 2015

**Kirk O'Riordan, Composer**

Friday February 13, 8:00pm

**Jazz Ensemble**

Monday April 27, 8:00pm

**Skip Wilkins Trio**

Tuesday April 28, 8:00pm

**Contemporary Music Ensemble**

Friday May 1, 8:00pm

**Concert Choir/Chamber Singers**

Saturday May 2, 8:00pm

**Chamber Orchestra**

Sunday May 3, 3:00pm

**Percussion Ensemble**

Monday May 4, 8:00pm

**Jazz Combos**

Tuesday May 5, 8:00pm

**Honors Recital**

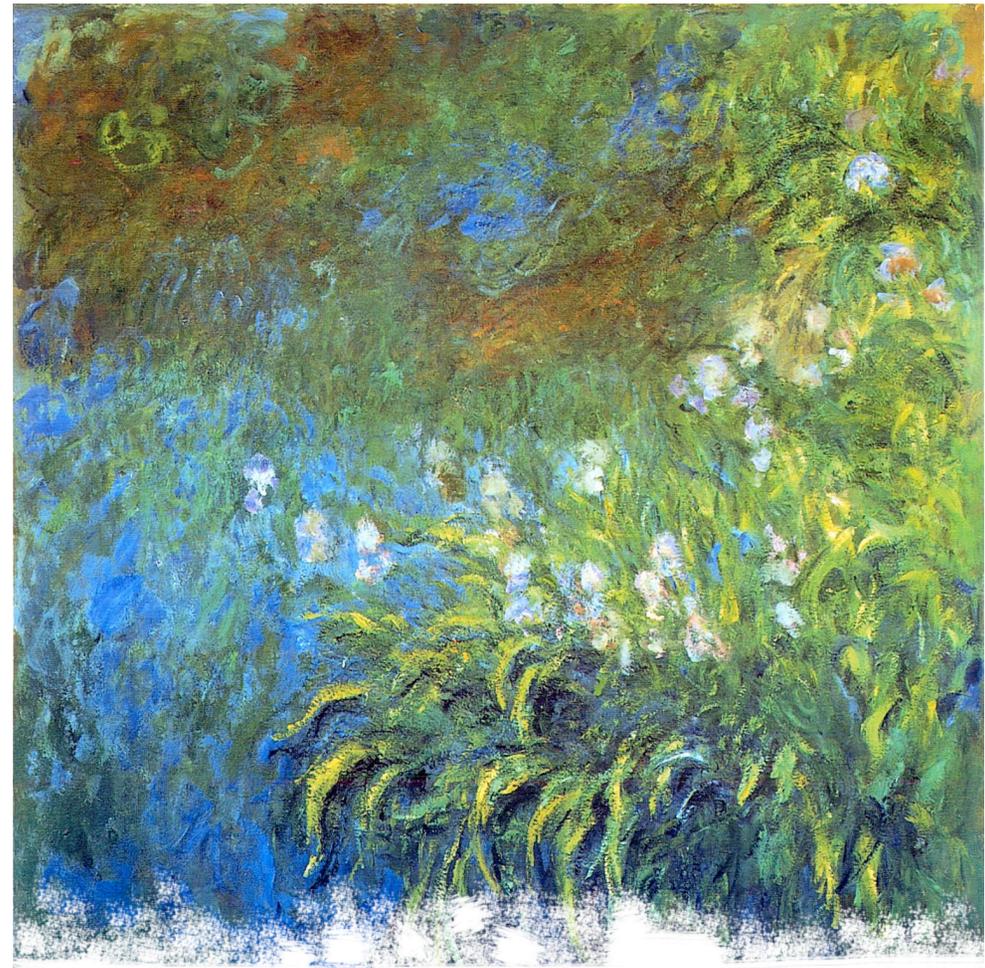
Friday May 8, 8:00pm

**The Lafayette College Concert Band**

Saturday May 9, 8:00pm

**Marquis Consort**

Sunday May 10, 3:00pm



## The Lafayette College Concert Band

Kirk O'Riordan, conductor

Sam Freiheiter, assistant conductor

Saturday, May 9, 2015

8:00 pm

Williams Center for the Arts

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

## 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.*

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

## Program

Overture to Candide (1956) Leonard Bernstein  
(1918-1990)

Two Songs Percy Grainger  
(1882-1961)

I. Irish Tune from County Derry (1912)

II. Shepard's Hey (1912)

Sam Freiheiter '15, conductor

Sleep (2003) Eric Whitacre  
(1970- )

from Symphony no. 4 in F Minor, op. 36 (1878) Pyotr Illyich Tchaikovsky  
(1840-1893)

IV. Finale--Allegro con fuoco

## Thank You

Allison Quensen Blatt and staff

Tim Frey

The Lafayette College Department of Music

Gloria Takacs

## Intermission

Iris (2013, rev. 2014) Kirk O'Riordan  
(1968- )

I. legatissimo sempre, shimmering

II. meno mosso; sweetly, with longing

III. quiet, distant

IV. agitato; ominous, blurry

V. suddenly slower; static, with silent wonder

(movements performed without pauses)

# Program Notes

## **Bernstein: Overture to Candide**

Composed in 1956, the Overture to the comic operetta *Candide* has become a staple of both the orchestra and wind ensemble repertoires. The five-minute work is based on several arias, including “Oh, Happy We” (the lyrical second theme of the overture) and the virtuosic “Glitter and Be Gay,” which becomes the ending.

## **Grainger: Two Songs**

The *Irish Tune* is based on a tune collected by Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in “The Petri Collection of Ancient Music of Ireland” in 1885. The original setting was an *a capella* version for mixed voices which was much admired by Edward Grieg, with whom Grainger had developed a strong friendship. An orchestral version followed, and the military band version was completed in 1918. Grainger’s knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies. The score is unique in that the principal melody is found on the top staff even though written in bass clef. The treble and counter melodies are found in the two staves below.

*Shepherd's Hey* was scored for wind band in 1918. The tune that is featured in *Shepherd's Hey* is a Morris Dance, a tune that is also featured in his very popular *Country Gardens*. These dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The tune of *Shepherd's Hey* is similar to the North English air *The Keel Row* that is very widely found throughout England. The piece is a lighthearted with a wonderful ending! ---Sam Freiheiter

## **Trombone**

Dominick Falco  
T.J. Lutz

## **Euphonium**

Peter Phelan

## **Tuba**

Miles Young  
**Jason Devlin**

## **Piano**

Sean Gough (Faculty)

## **Double Bass**

**Nicholas Limburg**

## **Percussion**

**Michael Ryan**, Principal  
Alex Schaller, Associate Principal  
Matthew Ackerman  
John Gossick  
J. Larry Stockton (Faculty)

## **Assistant Conductor**

Sam Freiheiter

## **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

## Flute

Ingrid Rumbaugh, Principal

**Kaitlyn Koch**

**Bridget Rauch**

**Mary Higgins**, Principal 2nd

Rebecca Miller

Samantha Berg

Benji Helbien

Christine Carpenter, Piccolo

Rebecca Miller, Piccolo

## Oboe

**Allison Matthews**, Principal

Ian Miller (English Horn)

Roberto Quinteros

## Clarinet

**Chelsea Cutino**, Concert Master

**Brittany Broderick**

William DeBarba, Principal 2nd

Changyu Zhou

Alexander Gordon-Sandweiss,

Principal 3rd

Heather MacNeill

Judy Chen

## Bass Clarinet

**Matthew Plishka**

Alexander Gordon-Sandweiss

## Bassoon

Joe Cericola

Peri Chain

## Saxophone

**Michael Robinson**, Alto, Principal

Michael Meshberg Alto/Soprano

Cassidy Madison, Alto

Victoria Mulligan, Tenor

Matt Katz, Tenor

Fletcher Horowitz, Baritone

## Horn

Kimberly Goddard, Principal

Ryan Dupuis

Kyla Suess (Guest)

Walter Burkat

## Trumpet

**Sam Freiheiter**, Principal

Ryan Dupuis

Hannah Goldstein

**Kaitlin Brown**, Principal 2nd

**Matthew Morris**

**Bold: Graduating Senior**

## Whitacre: Sleep

*Sleep* began its life as an a cappella choral setting with a magnificent original poem by Charles Anthony Silvestry. The Chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sounds of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

--Eric Whitacre

## Tchaikovsky: Symphony no. 4, Finale

Tchaikovsky's Fourth Symphony was begun in 1877, and is the first major work composed under the patronage of Nadezhda von Meck--a wealthy widow who agreed to support Tchaikovsky under the condition that they never meet in person. It ranks alongside the Sixth as one of the composer's greatest symphonic achievements.

Tchaikovsky wrote to Meck frequently during the composition of the symphony. In these letters, he took great pains to explain the ideas that led to the piece. In one letter, he describes the opening gesture: "The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly."

This "fate" theme returns to interrupt the fiery and jubilant fourth movement, "preventing the impulse to happiness" and imploring the listener to surrender to fate.

## O’Riordan: Iris

*Iris* was initially composed between September and November of 2013 for the Lafayette College Concert Band and is dedicated to that ensemble. It is one of several works I have based on paintings by Claude Monet: by far the largest. It was revised in December 2014.

In my previous Monet-inspired works (most notably the two Water Lilies pieces), I attempted to create more complex textures and colors by layering short, repeated motives on top of each other in such a way as to continually vary the composite sound—in short, I was hoping to replicate the effect of Monet’s brush strokes, which attempt to depict the light reflected from the subject. In *Iris*, I was more concerned with depicting how Monet’s colors shine through each other, creating composite colors that are constantly evolving. This was accomplished by a variety of processes which involved the layering of multiple elements: bright, dense chords over a lower ostinato; Ligeti-esque micro-polyphony; imitation; register contrast.

The motivic material of this symphony-length work is organized using the Fibonacci series to determine phrase lengths. Its minimalist nature derives not only from the repetitive qualities of the individual brush strokes but also from the hypnotic effect that paintings of this kind have on me.

Cover image: Claude Monet, *Irises*, 200 x 200.7 cm (78 3/4 x 79 in.)  
Chicago Art Institute.

## 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. 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.