

Department of Music

2014-2015 Season

Fall 2015

Charlton/Fisher Duo

Sunday September 20, 3:00 pm

Skip Wilkins Quartet

Thursday October 15, 8:00 pm

Jazz Combos

Tuesday December 1, 8:00 pm

Contemporary Music Ensemble

Friday December 4, 8:00 pm

Concert Choir/Chamber Singers

Saturday December 5, 8:00 pm

Chamber Orchestra

Sunday December 6, 3:00 pm

Percussion Ensemble

Monday December 7, 8:00 pm

Jazz Ensemble

Monday December 9, 8:00 pm

Honors Recital

Friday December 11, 8:00pm

The Lafayette College Concert Band

Saturday December 12, 8:00 pm

Marquis Consort

Sunday December 13, 8:00pm

Spring 2016

Kirk O'Riordan, Composer

Friday March 4, 8:00pm

Contemporary Music Ensemble

Friday April 15, 8:00pm

Concert Choir/Chamber Singers

Saturday April 16, 8:00pm

Chamber Orchestra

Sunday April 24, 3:00pm

Jazz Combos

Tuesday April 26, 8:00pm

Marquis Consort

Sunday May 1, 3:00pm

Percussion Ensemble

Monday May 2, 8:00pm

Jazz Ensemble

Monday May 4, 8:00pm

Honors Recital

Friday May 6, 8:00pm

The Lafayette College Concert Band

Saturday May 7, 8:00pm

The Lafayette College Concert Band

Kirk O'Riordan, conductor

Ryan Dupuis, assistant conductor

Saturday, December 12, 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.

Our Next Concert

Saturday May 7, 2016

8 pm

Bernstein: Symphonic Dances from West Side Story

Barber: Commando March

Ives: Variations on 'America' (Ryan Dupuis '16, conductor)

Gershwin: Rhapsody in Blue (Holly Roadfeldt, piano)

Thank You

Allison Quensen Blatt and staff

Tim Frey

The Lafayette College Department of Music

Gloria Takacs

Program

Overture to The Barber of Seville (1816)

Gioachino Rossini
(1792-1868)

Trans. J. Duthoit

Lincolnshire Posy

Percy Grainger
(1882-1961)

I. Lisbon (Sailor's Song)

II. Horkstow Grange (The Miser and his Man: A Local Tragedy)

III. Rufford Park Poachers (Poaching Song)

IV. The Brisk Young Sailor (returned to wed his True Love)

V. Lord Melborne (War Song)

VI. The Lost Lady Found (Dance Song)

Intermission

After A Gentle Rain (1979)

Anthony Iannacone
(1943-)

I. The Dark Green Glistens with Old Reflections

The Solitary Dancer (1966)

Warren Benson
(1924-2005)

Give Us This Day (2007)
(A Short Symphony for Wind Ensemble)

David Maslanka
(1943-)

I. Moderately slow

II. Very fast

Program Notes

Rossini: Overture to The Barber of Seville

Arguably one of the most recognized opera overtures ever composed, The Barber of Seville Overture as we know it now was actually borrowed from earlier operas after the original overture was lost following the premiere in 1816. As a result, none of the thematic material, even the instantly recognizable first theme, appears in the opera.

Grainger: Lincolnshire Posy

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

(Notes by Percy Grainger)

Trombone

Scott Paulis
Phillip Kenney
Dominick Falco

Euphonium

Peter Phelan

Tuba

Miles Young

Aaron Plass
Alex Whylings*

Piano

Sean Gough**

Percussion

Alex Schaller, Principal
Matthew Ackerman
John Gossick
Kristen Ingraham
Rebecca Adelman

Assistant Conductor

Ryan Dupuis

President

Victoria Mulligan

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
Laura Tralongo
Kaitlyn Koch*
Kaitlin Nguyen, Principal 2nd
Vanessa Pagano

Rebecca Miller, Piccolo

Oboe

Ian Miller
Roberto Quinteros (English Horn)

Clarinet

William DeBarba,
Associate Concert Master
Eddakee Hochwalt Naumann,
Associate Concert Master
Changyu Zhou
Ashley Kushner, Principal 2nd
Ryan Dougherty

Heather MacNeill, Principal 3rd
Judy Chen

Bass Clarinet

Kyle Street

Bassoon

Benjamin Adenbaum
Joe Cericola
Peri Chain

Saxophone

Ilana Goldstein, Alto
Associate Principal
Michael Meshberg Alto/Soprano
Associate Principal

Cassidy Madison, Alto
Alexander Kmetz, Alto

Victoria Mulligan, Tenor
Matt Katz, Tenor

Fletcher Horowitz, Baritone

Horn

Kimberly Goddard, Principal
Elias Mueller

Walter Burkat
Zachary Salomon

Trumpet

Ryan Dupuis, Principal
Kentaro Mori
Hannah Goldstein
Marcus Salvatore

Bold: Senior

*Guest Performer

**Faculty

Iannacone: After A Gentle Rain

The first movement – *The Dark Green Glistens With Old Reflections*, begins with a gently rippling arpeggiated figure containing the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

(Notes by Anthony Iannacone)

Benson: The Solitary Dancer

The Solitary Dancer was commissioned by the Clarence, NY Senior High School Band, Norbert J. Buskey, director.

The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in the economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy. It is not surprising to find another perfect jewel for wind from Warren Benson, and this short, succinct work has a quality of understatement that makes it stand apart.

(Notes by Warren Benson)

Maslanka: Give Us This Day

David Maslanka's *Give Us This Day (A Short Symphony)* was composed in 2006. The work, in two connected movements, combines an intimate use of timbre and texture with moments of great power and intensity. Composed for a consortium of 14 high school and collegiate wind ensembles, the attempts, in Maslanka's words, to make "the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and alive awareness so that we can build a future in the face of a most dangerous and difficult time." Maslanka continues: "I chose the subtitle because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody Vater Unser in Himmelreich, no. 110 from the 371 Four-part chorales by Johann Sebastian Bach."

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. Kirk recently completed his first opera, *The Masque of Edgar Allan Poe*, on a libretto written by Lafayette colleague 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.