

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

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

with special guest

Holly Roadfeldt, piano

Saturday, May 7, 2016

8:00 pm

Williams Center for the Arts

**Williams Center 123. No tickets required.

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.

Kirk’d website: www.kirkoriordan.com

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.

Holly Roadfeldt

Holly Roadfeldt is a versatile performer whose concerts regularly mix newly composed music with established masterpieces. Equally adept at both languages, Holly's mission is to inspire and advocate for piano music of the highest caliber. As a dedicated performer of contemporary music, Holly has premiered nearly 100 solo and chamber works. In 1996, she was awarded the prize for the "Best Performance of a 20th Century American Composition" in the Frinna Awerbuch International Piano Competition, which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition in 1998 and 2001 as a contemporary music specialist.

Holly's live recordings can be heard on the Kosei Publishing (Gershwin's *Rhapsody in Blue*) and the Composers Union of Armenia (music by Gor Hovhannisyanyan) labels. Additionally, Holly recorded the music (solo and chamber) for Kirk O'Riordan's *Strange Flowers* CD, which was released in 2013 by Parma Records and described as "beautifully played" by Donald Rosenberg for *Gramophone* (April 2014). She recently recorded Chopin's Op. 28 Preludes and Twenty-Six Preludes by Kirk O'Riordan, which will also be released by Parma Records in the fall of 2016.

As a chamber musician, Holly has performed with members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, the Montreal Symphony, the Rochester Philharmonic, the Colorado Orchestra, and the Utah Symphony as well as with concert artists Alexa Still, Bonita Boyd, and Marcia Baldwin. She is also co-founder of the contemporary piano duo, duoARTia, which was formed with Jeri-Mae Astolfi in 2012. In March of 2013, she collaborated with the Marie Chouinard Dance Company from Montreal giving a live performance of Chopin's Preludes at Lafayette College.

Holly currently serves as master piano faculty with distinction at The Music School of Delaware and is Master Faculty at the Community Music School in Allentown. Previously, she taught at the University of Delaware, Susquehanna University, Gettysburg College, the University of Colorado-Boulder, and Indiana University.

Holly received performance degrees from the Eastman School of Music (B.M.), Indiana University (M.M.) and the University of Colorado in Boulder (D.M.A.).

Visit her website: www.hollyroadfeldt.com

Program

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

Intermission

Commando March (1943) Samuel Barber
(1910-1981)

Variations on "America" (1891) Charles Ives
(1874-1954)

Ryan Dupuis '16, conductor

Rhapsody In Blue (1924) George Gershwin
(1898-1932)

Holly Roadfeldt, piano

Program Notes

Bernstein: 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.

Trombone

Bill Smith**
Scott Paulis
Dominick Falco

Euphonium

Peter Phelan

Tuba

Miles Young

Aaron Plass
Alex Whylings*

Double Bass

Stephen Groat**

Piano

John Gossick

Percussion

Alex Schaller, Principal
Matthew Ackerman
John Gossick
Tyler Schwartz
Kristen Ingraham
Rebecca Adelman
M. E. Shelton

Banjo

Jorge Torres**

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
Emily Defnet*
Kaitlin Nguyen, Principal 2nd
Vanessa Pagano
Kathryn Best*

Rebecca Miller, Piccolo

Oboe

Ian Miller
Roberto Quinteros (English Horn)

Clarinet

William DeBarba,
Associate Concert Master
Eddalee 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
Victoria Mulligan, Tenor
Alexander Kmetz, Tenor
Fletcher Horowitz, Baritone

Horn

Kimberly Goddard, Principal
Elias Mueller
Walter Burkat
Kyla Suess*

Trumpet

Ryan Dupuis, Principal
Kentaro Mori
Marcus Salvatore
Zachary Salomon

Bold: Senior

*Guest Performer

**Faculty

Barber: Commando March

By the time Barber (who was born in West Chester, PA) enlisted in the Army in 1942, he had already become a prominent composer--completing works such as the *Adagio for Strings*, the *Overture to the School for Scandal*, the First Essay, his First Symphony, and the Violin Concerto. The Commando March was completed in February 1943: it was likely inspired by the bands he heard during his basic training. No documentation of either a commission or an order, though survives. The work remains his only published composition for wind ensemble, but is highly regarded as a cornerstone of the band repertoire. The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor, on May 23, 1943.

Ives: Variations on "America"

Charles Ives was the son of a Civil War band leader who imparted to his young son a unique and startlingly fresh musical imagination. Having grown up in a family environment in which American folk music flourished, Charles soon developed an interest in incorporating this music into his work. He would do so, though, in unconventional ways. For example, it was not uncommon for Ives to set two (or more) melodies simultaneously, in different keys and in different meters. The result is the musical equivalent of the "collage" technique in art. Variations on America was originally composed for organ when Ives was 17.

Gershwin: Rhapsody in Blue

On January 4, 1924, Ira Gershwin brought a brief item in the *New York Tribune* to the attention of his younger brother George. Its heading read, "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks away. Included would be "a jazz concerto" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band. Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky. There were subsequent performances on March 7 and April 21, and a recording was made for Victor Records on June 10. A second recording was scheduled in 1927 during which Gershwin and Whiteman had strong disagreements. During those three years, Whiteman had made changes in the work with which Gershwin was dissatisfied. Their argument at the session resulted in Whiteman walking off the podium. The recording did take place with Gershwin performing the solo and the Whiteman Band playing the accompaniment, but Nathaniel Shilkret, Victor's director of light music, served as conductor.

In ensuing years, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theater orchestra. This was followed subsequently by an expansion of the theater orchestra score for full symphony orchestra and a version for concert band (1938) both by Grofé as well.

Not until 1987 was Grofé's 1924 arrangement for the Whiteman Band published (in facsimile). Since its availability, this first scoring has been performed regularly. However, in the sixty-three years between its premiere and publication, this version was all but abandoned. Whiteman himself did not adhere to this arrangement. As early as 1926, he began distorting the piece, which had become his signature tune. He kept adding instrumental parts to the first version as the instrumentation of his orchestra changed. More than ninety parts exist for the various instrumental combinations Whiteman had at any given time. While the first score is novel, it cannot be considered the definitive version of the work, any more than Gershwin's two-piano manuscript. This manuscript was altered, presumably with the approval of the composer, by Grofé both melodically and harmonically. In fact, Grofé's 1924 score was never performed as written, even at the premiere. Gershwin most assuredly improvised sections of the piano cadenza, and the written ensemble accompaniment evolved through the five days of rehearsals. Grofé was a gifted arranger (later teaching orchestration at Julliard) who commonly reduced existing orchestral scores for Whiteman's unique instrumentation. (In 1927 he adapted Gershwin's own scoring of *Concerto in F* for a Whiteman Band recording.)

As noted above, Grofé scored *Rhapsody in Blue* for concert band in 1928; however, this setting was flawed and somewhat unusable without considerable alteration. The primary problem lay in the absence of the solo piano! Grofé distributed the material contained in the solo piano part among the various voices of the ensemble. Eventually, an erratum was created and made available with the score indicating cuts and deletions in the band version to adapt for the addition of the original solo piano part. Also, unlike the scoring of the symphony orchestra version in which chord tones were characteristically assigned to specific players or sections, these chord tones were voiced within individual sections, and thus no distinct timbre was afforded each.

The shortcomings of this extant concert band version have led to the creation of the current modern edition, which may be performed by either concert band or wind ensemble (most effectively by the latter). The present edition preserves the characteristic timbres and transparent qualities of the orchestral setting while texturally capturing—despite the absence of strings—its innate vertical densities. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as a primary research source. Select string substitutions found in Grofé's band setting have also been incorporated along with scoring options from the manuscripts of his theater orchestra and Whiteman Band versions (both also in the Library of Congress).

Notes by Thomas Verrier

This version, prepared as Verrier's doctoral dissertation in Conducting at the University of Colorado, was premiered at the World Association of Symphonic Bands and Ensembles conference in Hamamatsu, Japan in 1995 by the University of Colorado Wind Symphony, Allan McMurray, conductor. Holly Roadfeldt-O'Riordan was the soloist.