

Department of Music

2016-2017 Season

Fall 2016

Charlton/Fisher Duo

Sunday September 11, 3:00 pm

Skip Wilkins Quartet

Saturday September 17, 8:00 pm

**Contemporary Music Ensemble
Nosferatu**

Monday October 31, 9:30 pm*

The Masque of Edgar Allan Poe

Sunday November 13, 8:00 pm

Jazz Combos

Monday November 14, 8:00 pm

The Preludes Project CD Release

Sunday November 20, 8:00 pm

Concert Chorus/Chamber Singers

Saturday December 3, 8:00 pm

Chamber Orchestra

Sunday December 4, 3:00 pm

Percussion Ensemble

Monday December 5, 8:00 pm

Jazz Ensemble

Wednesday December 7, 8:00 pm

Honors Recital

Friday December 9, 8:00pm

The Lafayette College Concert Band

Saturday December 10, 8:00 pm

Marquis Consort

Sunday December 11, 3:00pm

Spring 2017

Jazz Combos

Wednesday April 19, 8:00pm

Contemporary Music Ensemble

Friday April 21, 8:00pm

Concert Choir/Chamber Singers

Saturday April 29, 8:00pm

Chamber Orchestra

Sunday April 30, 3:00pm

Percussion Ensemble

Monday May 1, 8:00pm

Jazz Ensemble

Wednesday May 3, 8:00pm

Honors Recital

Friday May 5, 8:00pm

The Lafayette College Concert Band

Saturday May 6, 8:00pm

Marquis Consort

Sunday May 7, 3:00pm

*Landis Cinema, Buck Hall

**Williams Center 123. No tickets required.

The Lafayette College Concert Band

Kirk O'Riordan, conductor

Peri Chain, assistant conductor

Featuring

The Lafayette College Percussion Ensemble

Larry Stockton, director

Saturday, December 10 2016

8:00 pm

Williams Center for the Arts

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 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’s 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.

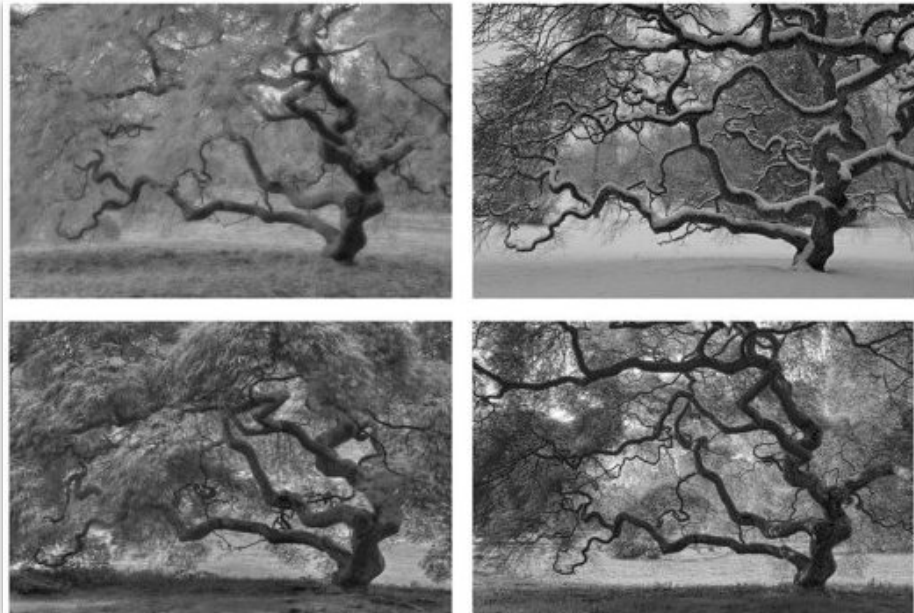
Thank You:

Tim Frey
Allison Quensen Blatt
Gloria Takacs
Larry Stockton
Rebecca Adelman

Our Next Concert:

Saturday, May 5, 2017
Williams Center for the Arts

William Schuman: Chester
Elgar: Enigma Variations, IX. Nimrod
Bennett: Suite of Old American Dances
Jones: [world premiere]
Gandolfi: Vientos Y Tangos
Hindemith: March from Symphonic Metamorphosis on Themes
by Carl Maria von Weber



Program

Festive Overture (1954) Dimitri Shostakovich
(1906-1975)
(trans. Donald Hunsberger)

Elegy for a Young American (1967) Ronald Lo Presti
(1933-1985)

Lux Aurumque (2005) Eric Whitacre
(b. 1970)
(performed without a conductor)

An Outdoor Overture (1941) Aaron Copland
(1900-1990)

Intermission

shiki (the four seasons) (2016) Kirk O'Riordan
(world premiere) (b. 1968)

- i. natsu (summer)
- ii. aki (autumn)
- iii. fuyu (winter)
- iv. haru (spring)

The Lafayette College Percussion Ensemble

Kristen Ingraham, shime-daiko

Rebecca Adelman, shime-daiko

Jacob Miller, shime-daiko

Rachel Young, chu-daiko

Leah Shteynman, chu-daiko

Aaron Walker, odaiko

Larry Stockton, director; odaiko and tsuzumi

Program Notes

Shostakovich: Festive Overture

Shostakovich composed *Festive Overture* for a concert commemorating the 37th anniversary of the 1917 October Revolution. The concert was to take place at the Bolshoi Theater; the conductor, Vassili Nebolsin, had need of a suitable new piece to open the program. Shostakovich was approached a mere three days before the concert.

A friend of the composer, Lev Lebedinsky witnessed the remarkable speed with which Shostakovich attacked the project:

“The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down.”

The piece, loosely modeled after Glinka’s 1842 *Ruslan and Ludmilla* Overture, is among the more conventional pieces in the composer’s *oeuvre*. Despite its conventionality, hints of sarcasm may be found: Shostakovich had had a difficult relationship with Stalin during his life, and often a more adventurous work (which received criticism and/or threats of exile, such as the Fourth Symphony) was followed by a “more acceptable” work (such as the Fifth Symphony). Stalin died in 1953, and there is some speculation that *Festive Overture* is something of a celebration of Stalin’s passing.

Lo Presti: Elegy for a Young American

Composed in 1964, Ronald Lo Presti’s *Elegy for a Young American* mourns the loss of President John F. Kennedy. The work begins with a quiet tone of respect and solemnity, and explores the shock, anger, grief, and finally, acceptance of grief after loss. The piece ends with a serene reminder both of what was lost, but what also might be found.

Trombone

Joanna White
Stephan Geneus
Bill Smith**

Euphonium

Peter Phelan (Principal)

Tuba

Aaron Plass
Benjamin Souliere
Alex Whylings*

Double Bass

Elizabeth Connor*

Percussion

Matthew Ackerman (Principal)
Michael Ryan*
Benjamin Richards*
Alex Schaller*

Librarian

Peter Phelan

Assistant Conductor

Peri Chain

President

Kaitlin Nguyen

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

Laura Tralongo (Principal)
Vanessa Pagano
Kaitlin Nguyen (Principal 2nd)
Elizabeth Penn
Josselyn Alvarenga, 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)
Morgen Williard
Benjamin Paulis

Emma Stierhoff (Principal 3rd)
Judy Chen
Ryan Dougherty

Bass Clarinet

Kyle Street

Bassoon

Peri Chain (Principal)
Benjamin Adenbaum

Saxophone

Ilana Goldstein, Alto (Principal)
Allana Doyle, Alto
Sidney Michelini, Tenor
Matthew Schuman, Baritone

Horn

William Pivik
Isabelle Rein
Elias Mueller (Principal)
Sam Moore

Trumpet

Jonathan Turovsky (Principal)
Jacob Hoffner
Marcus Salvatore
Kathryn Haglich
Noah Engine

Bold: Senior

*Guest Performer

**Faculty

Whitacre: Lux Aurumque

Lux Aurumque began its life as an a capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green. - *Eric Whitacre*

The text of the original choral version (a poem by Edward Esch):

*Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.*

Copland: An Outdoor Overture

An Outdoor Overture was composed to be part of a series of similar pieces: Alexander Richter (Director of Music of the High School for Music and Art in New York City) requested the work to highlight his "American Music for American Youth" project. The work features three prominent themes: the first is derived from the opening motive, and is presented in several guises, including as an extended trumpet solo. The second theme is introduced by a solo clarinet, and the third is a triumphant march.

O'Riordan: shiki (the four seasons)

Shiki (The Four Seasons) was composed between June and August 2016 for the Lafayette College Percussion Ensemble and the Lafayette College Concert Band.

The Four Seasons have been set by several composers, including Alexander Glazunov and, most famously, Vivaldi. My setting shares the idea of depicting the primary characteristics of each season with these other composers: natsu (summer) depicts what are colloquially known as the “dog days” of late August, when the heat and humidity become oppressive and no end is in sight; aki (fall) depicts leaves as they turn and fall; fuyu (winter) begins with depicting a cold isolation, and ends with a depiction of a gentle evening snowfall; and haru (spring) depicts, like Vivaldi, a spring thunderstorm.

One challenge I faced when writing for this collection of resources was balancing rhythmic activity. The soloists provide most of the rhythmic intensity, allowing the wind ensemble to play in a more lyrical manner, or sometimes in a very pointillistic way.

The Taiko ensemble is a very “orchestral” ensemble: it has a great range of timbre and pitch (each shime-daiko, for example, has its own pitch), and I took great pains to exploit those properties. The resulting solo sections are quite virtuosic, and compliment the serial harmonic language in the wind ensemble. The solo parts in the third movement are entirely improvised.

I am very grateful for the advice and encouragement provided by my friend and colleague Larry Stockton whose passion for knowledge of Japanese music is both contagious and inspiring.

I would also like to acknowledge and thank Rebecca Adelman for her leadership during the preparation of the soloists' performance.

