

# 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

**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

with special guest

Zach Jones '13, composer

Saturday, May 6, 2017

8:00 pm

Williams Center for the Arts

## The Conductor

Kirk O'Riordan's music has been referred to as "unapologetically beautiful" and is often praised for its uniquely "visual" qualities that depict a wide range of striking moods. His debut compact disk, *Strange Flowers*, was released by Ravello Records in November, 2013 and was 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 composer for whom imagery is a defining inspiration.... [he] is a deeply sensitive composer who savours going gently into the night." His second release, *The Preludes Project* (Holly Roadfeldt, piano) is praised for "forming a myriad of pixels of little pictures that ultimately combines to form a moveable feast for both eye and inner ear."

O'Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. He is the recipient of numerous awards as both a composer and a performer, including annual ASCAPPlus awards, a Composer's Assistance Program grant from the American Music Center, the 2001 Arizona State University Composition Competition, the 2000 Contemporary Music Society competition, and an ERM-Media Masterworks Prize. In addition, his Cadenza for Piano Trio was one of two works selected by audience members at the CMS Mid-Atlantic/Northeast Super-regional Conference for performance at the 2008 CMS National Conference.

Kirk recently completed his first opera: *The Masque of Edgar Allan Poe*, a one-act chamber opera based on Poe's "Masque of the Red Death" on a libretto by Lafayette College colleague Lee Upton. The work was premiered by the University of Delaware Opera Theater in November, 2016. O'Riordan has also collaborated with dancer/choreographers Carrie Rohman and Nandini Sikand as well as choreographer Ben Munisteri.

In 2009 Dr. O'Riordan joined the faculty of Lafayette College where he serves as Associate Professor of Music and Director of Bands, teaching courses in music theory, and composition. In addition, he teaches in the First-year Seminar program and conducts the Lafayette College Concert Band and Contemporary Music Ensemble. He holds the Doctor of Musical Arts degree from Arizona State University (the first recipient of that degree from ASU); the Certificate of Performance in Saxophone from Northwestern University; and three Master of Music degrees (composition, saxophone performance, and conducting).

Kirk has studied composition with Rodney Rogers, Randall Shinn, James De Mars, Glenn Hackbarth, Jay Alan Yim, Burton Beerman, Marilyn Shrude, and Donald M. Wilson. He has studied saxophone with Frederick L. Hemke, John Sampen, Eugene Rousseau, and Iwan Roth.

*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  
Gloria Takacs  
Larry Stockton

## The 2017-2018 Season

Saturday, December 9, 2017  
Williams Center for the Arts  
Guest conductor, TBA

Saturday, May 5, 2017  
Williams Center for the Arts  
Kirk O’Riordan, conductor  
Peri Chain, conductor

Visit the LCCB website in July when we announce our  
2017-2018 Concert Season.

**[sites.lafayette.edu/concertband](http://sites.lafayette.edu/concertband)**

## Program

Chester Overture (1950)

William Schuman  
(1910-1992)

O magnum mysterium (1994)

Morten Lauridsen  
(b. 1934)  
Trans. H. Robert Reynolds

Visions From A Quiet Valley (2017)  
(World Premiere)

Zach Jones  
(b. 1991)

I. Twilight in the Valley  
II. Sparkling Night Sky

### Intermission

from Variations on an Original Theme, op. 36 “Enigma” (1911)

IX. Nimrod

Edward Elgar  
(1857-1934)  
Trans. Alfred Reed

(performed without a conductor)

Suite of Old American Dances (1949)

Robert Russell Bennett  
(1894-1981)

I. Cake Walk  
II. Schottische  
III. Western One-Step  
IV. Wallflower Waltz  
V. Rag

from Symphonic Metamorphosis of  
Themes by Carl Maria von Weber (1943)  
IV, March

Paul Hindemith  
(1895-1963)  
Trans. Keith Wilson

# Program Notes

## Schuman: Chester Overture

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called *The New England Psalm Singer* published in 1770. CHESTER was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

—William Schuman

## Lauridsen: O magnum mysterium

Morten Lauridsen's choral setting of *O Magnum Mysterium* ("O Great Mystery") has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

—notes from the score

O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent  
Dominum natum,  
jacentem in praesepio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum.  
Alleluia.

O great mystery,  
and wonderful sacrament,  
that animals should see the  
new-born Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
Christ the Lord.  
Alleluia!

## Trombone

Bill Smith\*\*  
Mitchel Hourt\*  
Nicholas True\*

## Euphonium

Peter Phelan (Principal)

## Tuba

Aaron Plass  
Benjamin Soulliere

## Double Bass

Stephen Grout\*\*

## Piano

Meghan Schooley

## Percussion

Matthew Ackerman  
Becca Adelman  
Leah Shteynman  
Kristen Ingraham

## Librarian

Peter Phelan, head  
Ilana Goldstein

## Assistant Conductor

Peri Chain

## President

Kaitlin Nguyen

## The Lafayette College Concert Band

The Lafayette College Concert Band regularly performs professional quality music from the standard band repertoire and emerging composers—by composers such as Bernstein, Husa, Adams, Grainger, Holst, and many others. LCCB is comprised of students from all majors who desire challenging and rewarding musical experiences. 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)  
Elizabeth Penn  
Madison Olexson  
Kaitlin Nguyen (Principal 2nd)  
Josselyn Alvarenga  
Ingrid Rumbaugh, piccolo

## Oboe

Ian Miller  
Roberto Quinteros (English Horn)

## Clarinet

**William DeBarba**,  
Associate Concert Master  
Changyu Zhou  
Ashley Kushner  
  
Morgen Williard (Principal 2nd)  
Benjamin Paulis  
  
Emma Stierhoff (Principal 3rd)  
Judy Chen

## Bass Clarinet

Kyle Street

## Bassoon

Peri Chain (Principal)

## 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

## **Jones: Visions From a Quiet Valley**

I will remember mid-March of 2016 because of the time I came as close as possible to experiencing true silence. As I stood in the heart of Death Valley, I looked out to the mountains bordering the desert landscape, and I realized that aside from the guarantee of there being no traffic or other urban noises in the valley, there was no audible wildlife within earshot either. There was not even the faint sound of wind. Try as I did to hear any external sound, natural or otherwise, all was still and quiet in the valley around me. My ears could only pick up the high-pitched ringing of my nervous system and the pulsing of my heartbeat. I like to think that this absence of perceived natural sound augmented my sense of sight in the valley, which made the natural spectacles that much more grandiose. This also inspired me to create my own sounds drawing from my experiences in Death Valley.

The first movement is inspired by wandering the vacant desert plains among the wildflowers around twilight, when the sun set behind the mountains for incredible color shifts in the valley landscape. Musically, there is an openness to the texture that eventually gives way to a climactic moment with descending melodic and harmonic gestures. The second movement is inspired by stargazing in the valley as the sky radiated with sparkling lights in all directions, unobstructed by any visible light pollution. The use of metallic percussion helps give the movement a shimmering quality, and a prolonged buildup attempts to encapsulate the overall feelings of intense awe from experiencing visions as grand as these in Death Valley. While the music of both movements is related thematically, each movement also mirrors the other as the first movement focuses largely on descending figures and the second movement focuses on ascending figures. *Visions From a Quiet Valley* was commissioned by Kirk O’Riordan with the Lafayette College Concert Band. —Zach Jones

## **Elgar: Nimrod**

Of his *Variations on an Original Theme*, op. 36 (colloquially known as the “Enigma Variations”) Elgar wrote: “ This work, commenced in a spirit of humour & continued in deep seriousness, contains sketches of the composer’s friends. It may be understood that these personages comment or reflect on the original theme & each one attempts a solution of the Enigma, for so the theme is called. The sketches are not ‘portraits’ but each variation contains a distinct idea founded on some particular personality or perhaps on some incident known only to two people. This is the basis of the composition, but the work may be listened to as a ‘piece of music’ apart from any extraneous consideration.” The ninth variation, “Nimrod” depicts Augustus Jaeger, Elgar’s editor, who was a close friend and someone who provided advice and when needed, severe criticism—something Elgar valued highly. The title of the variation refers to an Old Testament patriarch described as a “mighty hunter before the Lord”: *Jaeger* being the German word for hunter.

## **Bennett: Suite of Old American Dances**

Robert Russell Bennett achieved fame as an orchestrator on for several well-known Broadway productions, including *Kiss Me Kate* and *South Pacific*, among others. Of his Suite, he writes:

“When Edwin Franko Goldman arrived at his seventieth birthday it was celebrated by a concert sponsored by the League of Composers. For the concert they engaged the Goldman Band of New York and asked Dr. Goldman to conduct his own band in honor of his own anniversary. [My wife] Louise and I went to that [3 January 1948] concert and I suddenly thought of all the beautiful sounds the American concert band could make that it hadn't yet made. That doesn't mean that the unmade sounds passed in review in my mind at all, but the sounds they made were so new to me after all my years with orchestra, dance bands and tiny “combos” that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.

“To satisfy this urging I found time to put a good-sized piece on paper. There was really no such thing as spare time for me at that time, but somehow I got a part done here and a part done there and one day there was this piece to show Dr. Edwin Franko Goldman to see if he was interested in adding one more idiom to his great collection.

“Dr. Goldman and his son Richard, also a doctor, became very warm friends indeed and gave the new piece a great send-off. It was published with the name Suite of Old American Dances. I had a nice name for it, but you know how publishers are—they know their customers, and we authors never seem to. My name for it was Electric Park. Electric Park in Kansas City was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and the five movements of my piece were samples of the dances of the day.”

Bennett added a program note for the 1949 premiere:

"As far as notes for the program are concerned, there's no particular purpose in mind in the composition of the Suite except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth. Another equally important purpose was to do a number without any production tie-up such as World's Fairs and municipal pageants, for symphonic band, and particularly for your band [the Goldman Band]."

## **Hindemith: March from Symphonic Metamorphosis**

The composer's most popular work, *Symphonic Metamorphosis* draws from several pieces by Carl Maria von Weber: several piano duets and incidental music from *Turandot* (Weber wrote music for a play based on the same legend that inspired Puccini). The large orchestral work concludes with this march, which prominently features the horn section in the Trio.

## **Zach Jones**

### **Lafayette Class of 2013**

Zach Jones '13 is a composer, classical pianist, rock drummer, guitarist, and published scholar from Bethlehem, PA. He frames his music in a way that seeks to convey an emotional experience similar to his own experiences of classical, film, post-rock, and emo music. Starting out as a rock transcriber and songwriter in high school, Zach has since explored composing acoustic and electronic concert music, short film scores, incidental music for theatre, and music for virtual reality. As a composition fellow, his music has been premiered at the nief-norf Summer Festival in Tennessee, Cortona Sessions for New Music in Tuscany, and Atlantic Music Festival in Maine. Zach has also presented at regional, national, and international conferences since college and has premiered his piano music in Sweden, Italy, and across the United States. He holds degrees from Lafayette College, where he was a Marquis Scholar, EXCEL Scholar, and Phi Beta Kappa inductee, and Arizona State University, where he was a teaching assistant for music theory and treasurer for Arizona State's chapter of the Society of Composers, Inc. Zach's primary composition teachers include Rodney Rogers, Jody Rockmaker, and Kirk O'Riordan, and he has also studied with Robert Paterson, Eric Ewazen, Ken Ueno, Christopher Adler, and Christopher Burns.