

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

Kirk O’Riordan, conductor

Peri Chain ’18, assistant conductor

Saturday, May 5, 2018

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 ASCAP Plus 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.

Program Notes

Holst: Suite no. 1 in E-flat

The First Suite in E-flat is generally considered to be the first masterpiece in the wind ensemble repertoire. Composed in 1909 (but not performed until 1920), the work was scored so that it could accommodate the variety of instrumental combinations that made British military bands. Its clever orchestration, however, helped standardize the core instrumentation of the modern wind ensemble, and was so efficient and effective that Frederick Fennell (himself the father of the modern wind ensemble) remarked that Holst must have had prior experience with the medium. Holst was indeed a formidable trombonist, but there are no extant works in his catalog which indicate prior experimentation with the military band.

The work itself is in three movements and shares stylistic similarities with other great British works for bands, such as Grainger's *Lincolnshire Posy* or Vaughn Williams's *Sea Songs*. Notably, the melodies used (particularly the opening chaconne which is thought to have been derived from the Agincourt Song of 1415) present the pastoral qualities of English folksong combined with the pomp and circumstance one might associate with the changing of the guard at Buckingham Palace. In each of the final two movements, two contrasting themes are introduced separately and later presented simultaneously; while in the first movement, a chaconne, the melody introduced by the low brass (and present in various guises throughout the movement) is decorated with a variety of different variation techniques.

Tuba

Aaron Plass
Matthew Schuman

Double Bass

Stephen Grout**

Piano

Holly Roadfeldt**

Percussion

Lizzy Obarow
Giacomo Agostini
Holly Crosslin*
Jacob DeBlasio*
Kayla Kaepfel*
Marcus Salvatore
Eric Last, timpani

Librarian

Kathryn Haglich, head
Ilana Goldstein

Assistant Conductor

Peri Chain

President

Kaitlin Nguyen

The Lafayette College Concert Band

Flute

Kaitlin Nguyen (Principal)
Johanna Herb
Luisa Gunn (Principal 2nd)
Caitlyn Capotosto
Ingrid Rumbaugh, piccolo

Oboe

Ian Miller

Jennifer Burkhart

Clarinet

Eddalee Hochwalt-Naumann,
Concert Master
Ashley Kushner,
Associate Concert Master

Changyu Zhou

Morgen Williard

Judy Chen

Benjamin Fuller

Bass Clarinet

Kyle Street

Bassoon

Peri Chain (Principal)

Saxophone

Alex Kmetz, Alto (Principal)
Nicholas Collichio, Alto
Zach Salomon, Tenor
Katie Rice, Baritone

Horn

William Pivik
Elias Mueller (Principal)
Elizabeth Scinto

Trumpet

Jonathan Turovsky (Principal)
Marcus Salvatore
Kathryn Haglich
Jake Renko
Will Moustakakis

Trombone

Bill Smith**
Mitchel Hourt*
Nicholas True*
Julia Lieto

Euphonium

Peter Phelan

Bold: Senior

*Guest Performer

**Lafayette Music Faculty

Chance: Variations on a Korean Folk Song

Variations on a Korean Folk Song was written for concert band by John Barnes Chances in 1965. Chance spent a number of years playing percussion with the Fourth and Eighth United States Army Bands during the Korean War. While serving in Seoul, Korea, Chance heard “Arirang,” a traditional folk song, often considered an unofficial national anthem of Korea. The Korean word, “arirang” literally means rolling hills; the song relates the story of a man and woman who fall in love but are forced to remain separate. After hearing this folk song, Chance incorporated it into his work, “Variations on a Korean Folk Song.”

Variations on a Korean Folk Song is comprised of a theme and five distinct variations marked Vivace, Larghetto, Allegro con brio, Sostenuto, and Con Islancio. Although the theme originated in the East, Chance uses triadic harmony and a pentatonic melody, maintaining traditional Western tonal function. He does, however, feature distinct percussive instruments like gong, temple blocks, cymbals, timpani, vibraphone, and triangle to preserve the piece’s Eastern influence. This wonderful piece was awarded the American Bandmaster’s Association’s Ostwald Composition award in 1966 and has become a standard in concert band repertoire.

—Notes by Peri Chain

My interest in orchestrating *Pictures* developed from requests from members of The Lafayette College Concert Band: several members of the ensemble had expressed an interest in attempting the work, and as one of my goals is to program good orchestral transcriptions (so that the students have the experience of studying this repertoire), this seemed like a good fit. I immediately began a search for existing orchestrations for wind ensemble, but found none that precisely matched my pedagogical goals. Specifically, I wanted an orchestration that retained Ravel's major solos (saxophone, trumpet, euphonium), but did not simply transcribe Ravel's orchestration for winds. The orchestration therefore had to make the most and best use of the sonic possibilities of the wind ensemble medium. No such orchestration existed, and therefore, after some deliberation I decided to undertake the project myself.

I decided early on to not to try to re-invent the wheel with this project. Instead, I chose to work from Mussorgsky's score in consultation with Ravel's to create sounds that would be recognizable but not identical to Ravel's. I wanted the audiences that heard my orchestration to hear something new in the piece that would allow them to hear more the next time they heard Ravel's orchestration. In that sense, I hoped to compliment Ravel, and not replace him.

As a result, there are moments in the score which do use Ravel's instrumentation (particularly in places like the first quiet section of *The Great Gate of Kiev*). As I mentioned above, I used the same instruments Ravel used for the major solos. There are a few major differences, however. To begin, I added the Promenade that Ravel cut, scoring it for brass and timpani. Additionally, I use the percussion section more than Ravel did, relying on mallet instruments to create (or enhance) tremolo effects that are not idiomatic for winds. Finally, I treated the orchestration as a kind of Concerto for Wind Ensemble, in a manner similar to how Bartok treated the orchestra in his Concerto

for Orchestra: the three choirs (and soloists within these choirs) are featured more or less equally at different points in the piece. I tried to contrast the large tutti sections (as in *Gnomus*, *Baba Yaga*, or *The Great Gate of Kiev*) with small chamber ensembles (as in *Tuileries*, or *Limoges*). In addition, I removed Ravel's rehearsal numbers and replaced them with rehearsal letters that more closely illustrate the forms of the individual movements. The result is an orchestration that is not far from Ravel but not identical either.

