

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 Tenth Anniversary Season

Kirk O’Riordan, conductor
Kyle Street ’19, assistant conductor

Saturday, December 8, 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.

Thank You:

Tim Frey
Gloria Takacs
Larry Stockton
Christopher Solliday
Allison Quensen Blatt

The 2018-2019 Season

This season is the tenth under the direction of Kirk O’Riordan. We look forward to looking back and looking forward in these next two concerts. Please join us!

LCCB Reunion Concert

LCCB Alumni are invited to join us for a few pieces!

Saturday, May 11, 2019

(Rehearsal with alumni: Friday May 10)

Williams Center for the Arts

Kirk O’Riordan, conductor

Kyle Street '19, conductor

Ryan Dupuis '17, conductor

Visit the LCCB website:

sites.lafayette.edu/concertband

Program

Overture to Candide (1956)	Leonard Bernstein (1918-1990)
Hymn to a Blue Hour (1967)	John Mackey (b. 1972)
Return, forgotten (2005, 2018)	Kirk O’Riordan (b. 1968)

Intermission

Broadloom I (2015)	Kala Pierson (b. 1977)
Mysterium (2011, 2018)	Jennifer Higdon (b. 1962)
Kaitlin Nguyen, flute Luisa Gunn, flute	
Second Suite in F Major (1911)	Gustav Holst (1854-1917)
I. March II. Song Without Words: “I’ll Love my Love” III. Song of the Blacksmith IV. Fantasia on the “Dargason”	

Program Notes

Bernstein: Overture to Candide

Composed in 1956, the Overture to the comic operetta Candide has become a staple of both the orchestra and wind ensemble repertoires. The five-minute work is based on several arias, including “Oh, Happy We” (the lyrical second theme of the overture) and the virtuosic “Glitter and Be Gay.”

Mackey: Hymn to a Blue Hour

“I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin - only a digital keyboard - and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result - partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time - is much simpler and lyrical music than I typically write.”

—John Mackey, adapted from notes by Jake Wallace

Tuba

Matthew Schuman
Aaron Plass

Double Bass

Quintin Sefton

Percussion

Lizzy Obarow
Giacomo Agostini
Corey Beck
Anna Zittle
Eric Last

Librarian

Kathryn Haglich, head
Ilana Goldstein

Assistant Conductor

Kyle Street

President

Kaitlin Nguyen

The Lafayette College Concert Band

Flute

Kaitlin Nguyen (Principal)
Johanna Herb (Principal 2nd)
Madison Olexson
Cynthia Capotosto
Allison Berardi
Luisa Gunn, piccolo

Oboe

Jennifer Burkhart

Clarinet

Eddalee Hochwalt-Naumann,
Concert Master
Ashley Kushner,
Associate Concert Master
Benjamin Paulis
Morgen Williard
Julia Cassidy
Benjamin Fuller
Charles Scorsone
Presley Anderson

Bass Clarinet

Kyle Street

Bassoon

Erin Nguyen*

Saxophone

Alex Kmetz, Alto (Principal)
Nicholas Colicchio, Alto
Ilana Goldstein, Tenor
Katie Rice, Baritone

Horn

William Pivik
Elias Mueller (Principal)
Elizabeth Scinto
Jack Garceau
Zach Salomon

Trumpet

Jonathan Turovsky (Principal)
Marcus Salvadore
Kathryn Haglich
Jake Renko

Trombone

Brett Berger
Julia Lieto
Mitchel Hourt*

Euphonium

Nicholas True*

Bold: Senior

*Guest Performer

**Lafayette Music Faculty

O’Riordan: Return, forgotten

“Returning home, anonymous, alone...”

Return, forgotten was originally composed in 2005, for 10 cellos. I re-imagined the piece for Wind Ensemble in August, 2018. The cello ensemble version relies heavily on counterpoint, and because of the homogeneous nature of the sound of 10 copies of the same instrument playing at the same time, the melodic nature of the several layers of melody is more pronounced.

The wind ensemble, however, provides a substantially larger color palette. In exchange, though, the melodic layers are less distinct. I therefore orchestrated the piece in such a way as to enhance, in crucial climactic places, the density of the harmony and to create as many interesting colors as I could. In more delicate moments, I ask individual soloists to return to the contrapuntal style: five or six players acting as a chamber ensemble within the larger group.

This is the fourth piece I have composed for the Lafayette College Concert Band.

Pierson: Broadloom I

Kala Pierson's *Broadloom I* is a semi-improvisational work for unspecified instrumentation. The work asks each performer to choose one or more "roles," which provide the player with a short melodic fragment that is to be performed while following some specific instructions on dynamics, contour, and other parameters. Players react to sounds they hear, attempting to control pacing and texture as a collective, rather than as individuals.

We have chosen to present the work in a fully immersive environment. To that end we ask that you return to your seats promptly after intermission.

Higdon: Mysterium

This piece is a transcription for wind ensemble (by Jennifer Higdon) from the original work for choir (*O magnum mysterium*, composed in 2002). Higdon writes:

"'Mysterium' is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience."

Holst: Second Suite in F

Like the *First Suite* of 1909, the *Second Suite* had to wait more than ten years before it entered the repertoire: it did not receive a public performance until 1922 when the band of the Royal Military School of Music played it in Royal Albert Hall. Unlike its predecessor, the *Second Suite* is based entirely on material from folk songs and dances. The Suite opens with a March; the second movement is a lament for two young lovers separated by their parents. The third movement, The Song of the Blacksmith, is a spirited dance that features the blacksmith's anvil. The Finale, "Fantasia on the Dargason" combines the Dargason country dance with the well-known Greensleeves melody.