

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 Concert

Kirk O’Riordan, conductor

Kyle Street ’19, assistant conductor

Ryan Dupuis ’16, guest conductor

Saturday, May 11, 2019

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
Stephanette Schwartz-Smith
All LCCB Alumni

The 2019-2020 Season

Next season LCCB will explore the orchestral transcription!

Fall Concert

Friday, December 6, 2019

Spring Concert

Saturday, May 8, 2020

Visit the LCCB website:

sites.lafayette.edu/concertband

Program

Fanfare for the Common Man (1956) Aaron Copland
(1900-1990)

English Folk Song Suite (1923) Ralph Vaughn Williams
(1872-1958)

I. March — “Seventeen Come Sunday”
II. Intermezzo — “My Bonny Boy”
III. March — “Folk Songs from Somerset”

Berceuse and Finale from Firebird (2005) Igor Stravinsky
(1882-1971)

Kyle Street '19, conductor

Would I Have Broke this Happy Dream? (2019) Ashley Kushner
(world premiere) (b. 1997)

Intermission

An American Elegy (2000) Frank Ticheli
(b. 1958)

from The Planets (1911) Gustav Holst
(1854-1917)

I. Mars: The Bringer of War
Ryan Dupuis '16, conductor

IV. Jupiter: The Bringer of Jollity

Program Notes

Tonight's concert is my twentieth as director of The Lafayette College Concert Band. I have been thinking about what to write in this space for weeks now, and as I begin the process finding a suitable place to start has not gotten easier.

I suppose I should begin then with what is for me far and away the best part of this job: the students. I have been privileged to work with incredibly bright, creative, expressive, energetic, and genuinely fun young adults from the moment I walked in the door at Lafayette in August, 2009. Everything this ensemble has achieved has been because the students decided they wanted to achieve it. There is a sense of community in this ensemble that is rare, and that is because these students care about each other: younger students work hard to ensure that the seniors have the best possible final concerts; older students work hard to give the younger students the experience their predecessors gave them.

We have students from every possible major. Some of our players have a great deal of experience, while others are less experienced. Few seek professional careers in music, and most of our music majors are actually double majors for whom their other field will be their professional calling. Many of them are in several ensembles—Pep Band, Jazz Ensemble, Percussion Ensemble, Choir—and many live together on the Music Appreciation Floor or in the Arts Houses. They are very close, and they enthusiastically support each other.

We share a common belief that LCCB is greater than the sum of its parts. We stress that their individual preparation, team work, commitment to excellence, support of their colleagues, and professionalism are qualities that map onto their post-Lafayette lives, and that living those qualities within our ensemble will enable the most profound and rewarding musical experiences.

We have invited alumni back for this concert. Some of them are performing with us, others are in attendance. It has been important for me to introduce the current students to the former: I want the current

Tuba

Matthew Schuman
Aaron Plass

Double Bass

Quintin Sefton

Percussion

Lizzy Obarow
Giacomo Agostini
Corey Beck
Anna Zittle
Eric Last
Michael Ryan '15

Librarian

Kathryn Haglich, head
Ilana Goldstein

Assistant Conductor

Kyle Street

President

Kaitlin Nguyen

The Lafayette College Concert Band

Flute

Kaitlin Nguyen (Principal)
Luisa Gunn
Johanna Herb (Principal 2nd)
Cynthia Capotosto
Allison Berardi
Ingrid Rumbaugh, piccolo
Julia Campbell '15

Oboe

Jennifer Burkhart

Clarinet

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

Bass Clarinet

Kyle Street

Bassoon

Erin Nguyen*
Peri Chain '18

Saxophone

Alex Kmetz, alto (Principal)
Nicholas Colicchio, alto
Ilana Goldstein, alto
Michael Meshberg '16, alto
Zach Salomon, tenor
Katie Rice, baritone

Horn

William Pivik
Elias Mueller (Principal)
Elizabeth Scinto
Kimberly Dupuis '16

Trumpet

Jonathan Turovsky (Principal)
Marcus Salvatore
Kathryn Haglich
Ben Gordon
Ryan Dupuis '16

Trombone

Brett Berger
Mitchel Hourt*
Bill Smith**

Euphonium

Kyle Gombosi*
Peter Phelan '18

Bold: Senior

*Guest Performer

**Lafayette Music Faculty

students to know who gave them what they began with, and I want the alumni to see the results of their hard work and dedication to the ensemble.

I cannot be more proud of what all of them have accomplished over the past ten years nor more grateful for the opportunity to have helped them accomplish it. They require my best, all the time, and that has made me a much better musician, teacher, and person.

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The music on this concert is a collection of “greatest hits” from the past ten years. There are two exceptions to this: Frank Ticheli’s *An American Elegy* is new to our repertoire this semester, as is Ashley Kushner’s *Would I Have Broke This Happy Dream?* (you can read more about both of these pieces below). The others have all been performed by LCCB throughout my tenure as its director.

Copland’s *Fanfare for the Common Man* was performed on my second concert with LCCB (Spring 2010). It seemed like a good piece to open this concert with as well: it is a well-known and loved work that celebrates many of the values that motivate our ensemble. And it is great fun to play.

My first experience with Vaughn Williams’ *English Folk Song Suite* with LCCB was at my interview for this position. We then performed the work on the Fall 2013 concert (#9). This is our third performance of Stravinsky’s *Berceuse and Finale* (#2 and #10-Spring 2014), but our first that is led by an assistant conductor.

LCCB first performed *Mars and Jupiter* on my first concert, and we haven’t since: I think this was a good time to bring back these two wonderfully challenging and enjoyable pieces. We are especially pleased to welcome Ryan Dupuis '16 back to the LCCB podium: Ryan

served as LCCB's fifth Student Assistant Conductor and Principal Trumpet during his time at Lafayette, had—just this week—completed the Bachelor of Music Education degree at the University of Colorado. He also performs with the 101st Army Band, a unit of the Colorado National Guard.

Ticheli: An American Elegy

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the fund included members, chapters, alumni, and friends of Kappa Kapp Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as a reminder of how fragile and precious life is and how intimately connected we all are as human beings.

—Frank Ticheli

Kushner: Would I Have Broke This Happy Dream?

Would I Have Broke this Happy Dream (2018) was composed for the Lafayette College Concert Band as my Honors Thesis project. After discovering my interest in composition as a sophomore and playing in the LCCB for all four of my years at Lafayette, the logical conclusion to my music major was to compose a piece for this ensemble.

The title and story of this piece are inspired by a poem by John Donne (1572-1631) entitled "The Dream." The first stanza is copied below:

Dear love, for nothing less than thee
Would I have broke this happy dream;
It was a theme
For reason, much too strong for fantasy,
Therefore thou wak'd'st me wisely; yet
My dream thou brok'st not, but continued'st it.
Thou art so true that thoughts of thee suffice
To make dreams truths, and fables histories;
Enter these arms, for since thou thought'st it best,
Not to dream all my dream, let's act the rest.

The form of this piece mimics falling into a dream, existing within that reality, and eventually waking up from that dream. The main melody and waltz theme undergo fragmentations and mutations that act as though they are being remembered and mis-remembered throughout a dream. The moments of clarity in this piece indicate stability within the dream's reality, which then quickly dissipate into other ideas. In waking from this reverie, ideas are more disjointed and continue to be altered, until the memory fades away.