

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 LCCB is open to any student, faculty or staff member whose skills and experience are appropriate for the repertoire. No audition is required for participation; however, a short hearing/interview for seating placement will be required before the first semester of participation.

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

Katie Rice, assistant conductor

Friday, December 6, 2019

8:00 pm

Williams Center for the Arts

Thank You:

Tim Frey
Gloria Takacs
Larry Stockton
Christopher Solliday
Allison Quensen Blatt

All LCCB Alumni

The 2019-2020 Season

Fall Concert

Friday, December 6, 2019

Spring Concert

Saturday, May 8, 2020

Richard Wagner: Ride of the Valkyries
Frank Ticheli: Rest (Katie Rice, conductor)
Gustav Holst: The Planets

Visit the LCCB website:
sites.lafayette.edu/concertband

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.

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 a while....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."

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).

Eric van Hoven



While living in New York City this Mississippi native debuted at three of New York's most prestigious venues within twelve consecutive months. His debut with New York City Opera was in their production of Mozart's *The Magic Flute*, followed by his concert debut in Lincoln Center's Avery Fisher Hall with American Symphony Orchestra singing the role of Hermes in Bruch's *Odysseus*, Third Soldier in Hindemith's *Murder Hope of Women* and the Second Player in Kurt Weill's *The Protagonist*. Mr. van Hoven then celebrated his Broadway debut in Bernstein's *Candide* directed by Hal Prince. Mr. van Hoven is well recognized in operetta and classical musical theater recently singing Camille de Rosillon

in *The Merry Widow* with both Shreveport Opera and Opera on the James. Known for Gilbert and Sullivan repertoire, he has been asked to sing the leading tenors in *H.M.S Pinafore*, *The Mikado*, and *Pirates of Penzance* with such companies as Mobile Opera, Chattanooga Opera, Syracuse Opera, Opera Omaha, Anchorage Opera, Asheville Lyric Opera, Intermountain Opera, Huntington Theater in Boston and Nevada Opera, with whom he returned to sing Orpheus in *Orpheus and the Underworld*. In concert he has sung as a soloist with Roanoke Symphony Orchestra, Regina Symphony Orchestra, Atlanta Symphony, Sunshine Pops Symphony, Santa Rosa Symphony, Sioux City Symphony and Long Island Symphony orchestras. He has performed in three productions with Encores! Series in New York City, most recently Kurt Weill's *Lost in the Stars* and has made several television appearances singing with the world renowned Italian tenor Andrea Bocelli.

Program

Finlandia op. 26 (1899) Jean Sibelius
(1865-1957)
trans. Mark Hindsley

Elsa's Procession to the Cathedral (1850) Richard Wagner
(1813-1883)
trans. Lucien Calliet

Allerseelen (1885) Richard Strauss
(1864-1949)
trans. Ashley Kushner '19

Two Famous Arias trans. Kirk O'Riordan
I. Verdi: "La donna è mobile" from Rigoletto
II. Puccini: "Nessun dorma" from Turandot

Eric Van Hoven, tenor

Intermission

Academic Festival Overture op. 80 (1880) Johannes Brahms
(1883-1897)
trans. Mark Hindsley

October (1880) Eric Whitacre
(b.1970)

Symphony no. IV in F minor, op. 36 (1880) Pyotr Ilyich Tchaikovsky
IV. Finale: Allegro con fuoco
(1840-1893)
trans. Masato Sato

Program Notes

Sibelius: Finlandia

Finlandia was the last of seven pieces depicting various episodes from Finnish history. Its premiere was given on July 2, 1900 by the Helsinki Philharmonic Society and conductor Robert Kajanus.

The piece was a part of a series of works connected with the Press Celebrations of 1899, an underground protest movement against censorship by the Russian Empire. In fact, in order for the work to be performed, it had to be listed with alternative titles in programs: titles such as *Happy Feelings* and *A Scandinavian Choral March* were used to hide the work from Russian censors.

Wagner: Elsa's Procession to the Cathedral

Richard Wagner may well be one of music's most polarizing figures. Putting aside his sometimes unsavory political activities for the moment, musicians and audiences continue to argue over the merits of Wagnerian aesthetics: fans of Wagner will still make pilgrimages to Bayreuth; non-fans will plead for him to give us just one cadence in a five-hour opera. One does not usually tread the middle ground with Wagner: one loves him or hates him.

Nearly everyone, however, respects him as a composer. The technical accomplishment that is *Das Ring der Nibelungen* is unmatched in the Western Art Music canon. An earlier opera, *Lohengrin* (composed in 1850, two years into the composing of *Das Ring*) gave us two enduring contributions: the famous Bridal Chorus (known affectionately as "Here Comes the Bride") and *Elsa's Procession*, a work (like the Prelude and Liebestod of *Tristan und Isolde*) that has found its way into the orchestral repertoire.

Elsa's Procession is typical of the highly chromatic style in which Wagner composes. Chords evolve out of constantly moving chromatic lines. The chords seem to make sense together, but there is little release until the tension is released all at once, in one grand, profound epiphany.

Tuba

Matthew Schuman

Timothy Paulus

Double Bass

Quintin Sefton

Piano

Meghan Schooley

Percussion

Giacomo Agostini

Corey Beck (Principal)

Anna Zittle (Associate Principal)

Eric Last

Roger Cirone

Librarian

Morgen Williard

Matthew Schuman

Assistant Conductor

Katie Rice

President

Matthew Schuman

The Lafayette College Concert Band

Flute

Johanna Herb (Principal)
Allison Berardi (Associate Principal)
Briana Leopold
Emma Hartmann
Luisa Gunn, piccolo

Oboe

Rachel Holton*

Clarinet

Benjamin Paulis, Concert Master

Morgen Williard

Julia Cassidy
Claire Reid
Benjamin Fuller
Christopher Olson
Presley Anderson
Ryan Wedeking
Alexa Gould

Bass Clarinet

Darby Aurelien

Bassoon

Avery Besch
Kiki Fasce

Saxophone

Nicholas Colicchio, alto (Principal)
Benjamin Wenger, alto
Samuel Essig, tenor
Emma Stierhoff, tenor
Katie Rice, baritone

Horn

William Pivik

Elizabeth Scinto (Principal)
Olivia Sterantino

Trumpet

Jonathan Turovsky (Principal)

Zach Freiheiter
Jake Renko
Olivia Lattanzi
Benjamin Gordon
Justin Sayers

Trombone

Bill Smith**
Julia Lieto
Matt Urban

Euphonium

Erik Laucks

Strauss: Allerseelen

Originally for voice and piano, *Allerseelen* (“All Souls Day”) is a setting of a poem by Austrian poet Hermann von Gilm. It is the last of a set of eight songs published as Strauss’ opus 10 in 1885. It was first heard on March 5, 1886 in Meiningen, Germany, performed by tenor Rudolf Englehardt and Richard Strauss.

The song has become ubiquitous in the transcription literature of many instruments, due in large part to its beautiful lyricism and its angst-ridden late Romantic German chromaticism.

Our transcription was made for LCCB by composer and LCCB alumna Ashley Kushner ’19.

Two Famous Arias

“La donna è mobile” (from Verdi’s *Rigoletto*) had to be rehearsed in secrecy—the score of the *canzone* was not even delivered to Rafaella Mirate (the tenor who first sang the role of the Duke of Mantua) until the day of the premiere. Further, Verdi (knowing he had written what would have amounted to a hit single in 1851) had Mirate swear that he would not sing or whistle any part of the tune in public.

“Nessun dorma” (from Puccini’s *Turandot*) may well be one of, if not *the*, most recognizable arias in the operatic canon. It is sung by Calaf, who wishes to marry the beautiful yet distant Princess Turandot. However, before he can marry her he must solve three riddles: failing any one will result in his execution. “Nessun dorma” (Let no one sleep) is sung on the morning of Calaf’s trials, proclaiming Calaf’s confidence that he will survive this trial and wed his beloved. The ending text: “Vincero!” (I will win!) culminates on a high B that is notated as a sixteenth note in the score but is commonly held, creating a remarkable sense of drama.

Bold: Senior

*Guest Performer

**Lafayette Music Faculty

Brahms: Academic Festival Overture

Johannes Brahms composed the *Academic Festival Overture* in 1880 after being awarded an honorary doctorate of music from the University of Breslau (now the University of Wrocław, in Poland). It was first heard on January 4, 1881.

One doesn't normally think of Brahms as someone who is given to humor, yet Brahms took the opportunity to have a bit of fun with the austerity—the "Pomp and Circumstance"—of the occasion by setting four well-known student drinking songs that allude to subjects such as student rites of initiation. More boldly, Brahms included a setting of the theme song of a student organization that had actively promoted the unification of the German principalities—a song that had been banned for decades. That the Overture is now associated with the kind of Pomp and Circumstance it was meant to satirize is a testament to the subtlety of Brahms's humor and the enormity of his skill. It is also a really, really good piece.

Whitacre: October

Eric Whitacre composed *October* in May of 2000 for a consortium of high school ensembles in Nebraska. The work attempts to depict the serenity and peacefulness of Whitacre's favorite month, and is similar in style to the choral pieces for which he has become famous. Of the piece, Whitacre states that "Something about the crisp autumn air and the subtle changes in light always make me a little sentimental, and as I started to sketch I felt the same quiet beauty in the writing. The simple, pastoral melodies and the subsequent harmonies are inspired by the great English Romantics, as I felt this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds."

Tchaikovsky: finale from Symphony no. 4

Tchaikovsky's Fourth Symphony was begun in 1877, and is the first major work composed under the patronage of Nadezhda von Meck—a wealthy widow who agreed to support Tchaikovsky under the condition that they never meet in person. It ranks alongside the Sixth as one of the composer's greatest symphonic achievements.

Tchaikovsky wrote to Meck frequently during the composition of the symphony. In these letters, he took great pains to explain the ideas that led to the piece. In one letter, he describes the opening gesture: "The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly."

This "fate" theme returns to interrupt the fiery and jubilant fourth movement, "preventing the impulse to happiness" and imploring the listener to surrender to fate.