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# Concert features original student compositions

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**Posted: 3/25/11**

The Williams Center for the Performing Arts brought the student body a compilation of new age music entitled "New Music Lafayette 2011," directed by Assistant Professor of Music and Director of Bands Kirk O'Riordan and organized largely by the students themselves. The performances ranged from solo acts to group pieces to dance accompaniment and kept the audience on the edge of their seats the entire time.

The performance on March 10 began with a quartet playing the world premiere of "Continuous Uncertainty" by Haruki Yamaguchi '11. His original composition featured a violin, viola, violoncello and piano, and was an oddly repetitive and appealing piece that had seriously dark undertones to it. It seemed to define the night and outlined modern classical music for the audience.

The second piece was a solo clarinetist, Michael Pinkard '14, with a piano accompaniment playing "Time Pieces, IV. Introduction: Andante molto" by composer Robert Muczynski. Pinkard performed this very difficult piece flawlessly. The song itself was comprised of fast paced runs, challenging octaves and demanded skilled finger work, but Pinkard executed it beautifully.

For the third performance, the crowd heard "The Three G's for Solo Viola" by American composer Kenji Bunch and performed by Megan Myron '14 on the viola. A prime example of modern music, this composition has a southern style mixed with a grunge undertone. Rough sounds accompanied the more melodious flow of the song in order to give it its new age feel.

Another Lafayette student original, "Theme and Variation" was the next piece on the program. Gavin Hobbs '12 created a masterpiece of movement. This was the second of three world premieres throughout the night and consisted of a flute, clarinet, violin, viola, violoncello and a percussion section. A group this size can be a very powerful visual stimulation, and when coupled with a song of this caliber it was nothing short of genius. Its slow and somber tone kept the audience captivated and as the song began to pick up, it took listeners on a whirlwind of emotions.

A group of equal size then took the stage to play "Mantra for Chamber Ensemble," another world premiere by O'Riordan. This compilation consisted of many disconnected sounds that all fit into one another to create a cacophonous but melodious sound.

For the finale, musicians set up a semicircle around the central figure of Assistant Professor of English Carrie Rohman and played a piece entitled "Aus den sieben Tagen (From the Seven Days)" by German composer Karlheinz Stockhausen. Rohman performed a modern dance in accompaniment of the song and the two fit together beautifully.

"The progress student musicians have made with the improvisation that the Stockhausen piece calls for is really impressive. The piece forces us to listen, to really listen, to what the other players are saying musically," Rohman said. "The 'score' itself is especially challenging since it provides no real musical notation. So the whole piece is our interpretation of Stockhausen's ideas, and of each others' responses, moment by moment."

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