

University of Nebraska at Kearney
College of Fine Arts and Humanities—Department of Music and Performing Arts
UNK New Music Series—Season 2, Concert 3

Monday, March 7th, 2016

Piano Per Diem (September, 2015) Day Two “Impromptango” Day Twenty-Two “Fours” Day Five “Creep” Day Thirteen “...when Mondays are cold...” Day Four “Bloom”	Michelle McQuade Dewhirst (b. 1973)
Preludes, Book I (2014) VII. Canon 2* VI. Etude IX. Sonnet*	Anthony Donofrio (b. 1981)
Prelude (2015)	Andrew Shapiro (b. 1975)
Prelude #2 (2015)*	Christopher Cresswell (b. 1988)
Thread Prelude (2015)	Ryan Keebaugh (b. 1980)
Prelude #5 “Between” (2016)	Garrett Ian Shatzer (b. 1980)
Circuit Break: a postlude after Marcus Jansen (2015)	Alan Theisen (b. 1981)

-Intermission-

Twenty-Six Preludes for Piano (2014) IV. molto legatissimo; brooding XI. freely, blurry XII. gently, fragile XIII. presto feroce, with intensity XVII. hypnotic, distant XXI. languishing, very distant XXII. with longing XXV. frenetic, with energy XXVI. gently, with sadness	Kirk O’Riordan (b. 1968)
Flare (2016) Spark (2014)	Kala Pierson (b. 1977)
No Longer Very Clear Or Like a...an Engine (1994) Vast Antique Cubes/Throbbing Still (2000)	Joan Tower (b. 1938)

***World Premiere**

Performer Biography

Holly Roadfeldt is a versatile performer whose concerts regularly mix newly composed music with established masterpieces. Equally adept at both languages, Holly's mission is to inspire and advocate for piano music of the highest caliber. Her most recent project celebrates the piano prelude. The goal for this endeavor is to commission new preludes to be performed alongside works from the standard repertoire. At the end of the 2014-2015 season, preludes by Anthony Donofrio, Ryan Keebaugh, Kirk O'Riordan, Daniel Perttu, Kala Pierson, and Dale Trumbore were premiered by Holly at Wichita State University; Mars Hill University; Western Carolina University; the College of Southern Maryland; Westminster College; the University at Albany; the Society of Composers, Inc. Region VI Conference; and the Manchester New Music Festival. On January 7, 2016, preludes by Charles Peck and Alan Theisen were premiered at the New Music Gathering Conference held at the Peabody Conservatory. Preludes written for Holly by Christopher Cresswell, Geoffrey Gordon, Michelle McQuade Dewhirst, Carolyn O'Brien, Andrew Shapiro and Aleks Sternfeld-Dunn will also be performed in the next two years.

As part of this Preludes Project, Holly recently recorded Chopin's Op. 28 Preludes and the 26 Preludes by Kirk O'Riordan with Grammy-winning producer/engineer Andreas Meyer for Parma Recordings, which will be released in the fall of 2016. Other recordings by Holly can be heard on the Kosei Publishing (Gershwin's *Rhapsody in Blue*) and the Composers Union of Armenia (music by Gor Hovhannisyan) labels. She also recorded the music (solo and chamber) for Kirk O'Riordan's *Strange Flowers* CD, which was released by Parma Recordings and described as "beautifully played" by Donald Rosenberg for *Gramophone* (April 2014).

As a dedicated performer of contemporary music, Holly has premiered nearly 100 solo and chamber works. She was awarded the prize for the "Best Performance of a 20th Century American Composition" in the Frinna Awerbuch International Piano Competition, which resulted in a performance in Weill Recital Hall at Carnegie Hall. Additional contemporary music honors include being a semi-finalist in the Concert Artists Guild International Competition (1998 and 2001) as a contemporary music specialist.

Holly has performed as a chamber musician with members of the Metropolitan Opera Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, the Montreal Symphony, the Rochester Philharmonic, the Colorado Orchestra, and the Utah Symphony as well as with concert artists Alexa Still, Bonita Boyd, and Marcia Baldwin. She is also co-founder of the contemporary piano duo, duoARTia, which was formed with Jeri-Mae Astolfi in 2012. In March of 2013, she collaborated with the Marie Chouinard Dance Company from Montreal giving a live performance of Chopin's 24 Preludes at Lafayette College in Easton, PA.

Holly currently has a private studio in New York City and serves as master piano faculty at The Music School of Delaware. Previously, she taught at the University of Delaware, Lafayette College, Susquehanna University, Gettysburg College, the University of Colorado-Boulder, and Indiana University.

Holly received performance degrees from the Eastman School of Music (B.M.), Indiana University (M.M.) and the University of Colorado in Boulder (D.M.A.).

Personal Website: HollyRoadfeldt.com Twitter: [@HRoadfeldt](https://twitter.com/HRoadfeldt)

Program Notes

Anthony Donofrio—Preludes (Notes by the composer)

Chris Cresswell-Prelude #2 (Notes by the composer)

Written in the winter of 2015, *Two Preludes (For Holly)* is a short work for my friend, and pianist Holly Roadfeldt. Taking inspiration from Bach, I was interested in how single lines in the right and left hand interact with one another. I explore the use of counterpoint starting from a single note. Lines grow and return to a single pitch.

Ryan Keebaugh—Thread Prelude (Notes by the composer)

Thread Prelude denotes a distinct type of meditation or reflection, based on short aphoristic statements, exploiting short and simple musical elements. The title's symbolism denotes that when one takes the small tip of a roll of thread, one can unwind it more and more. Similarly, the "thread" themselves are small but profound, containing almost unlimited insight. This insight dissolves illusions and replaces it with reality. Each "thread" informs us to retreat from darkness and approach the light to become immortal. This prelude was written for Holly Roadfeldt for her Preludes Project.

Garrett Shatzer—Between (Notes by the composer)

While writing a saxophone/piano duet for saxophonist Alan Theisen, I used a different compositional process than usual -- I wrote the entire piano part before I added a single note in the sax, mostly because I was curious if doing so would create a more solid foundation (i.e. accompaniment) for the piece. And once I had finished the accompaniment, I realized that it might actually make a worthy prelude for solo piano. I quickly recalled that pianist Holly Roadfeldt, a wonderful musician who I will be collaborating with on a lengthy project in 2017, currently has a prelude project that she's been working on for some time. I contacted her about my unexpected prelude, and I am grateful that she has taken it upon herself to include this piece on her programs, including the world premiere.

As for the piece itself, it is inspired by "Foraging for Wood on the Mountain," a poem by Jack Gilbert, one of my favorite poets. I was drawn to the introspective and solitudinous nature of the work, which are two recurring themes throughout my music.

Kirk O'Riordan—Preludes (Notes by the composer)

Twenty-six Preludes was composed for Holly Roadfeldt between September 2013 and April 2014.

Unlike the famous preludes by composers like Bach, Chopin, and Debussy, mine are not organized by key. Instead, they are organized by "threads:" compositional ideas that are developed over the course of the entire set. Composing the set in this manner allowed me to develop several ideas concurrently with the plan that they would in some way merge together by the end of the set, giving the several disparate ideas a real reason to exist together in the same set. In addition, because I was not using key as a resource, I was not constrained by the number 24.

The end result is a cycle of preludes that is in some ways more closely related to a Schubertian song cycle than to the Preludes of Chopin, Bach or Debussy. That is not to say that there is not a close conceptual connection with the Preludes of those masters (there are subtle references to each of those composers in the score), but my intention was to treat the Preludes in a cyclical fashion

rather than, as is the case with Bach and Chopin, an exploration of the nuances of the 24 keys.

The preludes were not composed in the order that they are presented. Some of them came in quick bunches: two or three a day; others took longer. In addition to developing the compositional threads, I was interested in creating a wide range of moods that also held together as a set. Overall, the moods became more intense as the set unfolds.

The premiere performance of the complete Twenty-Six Preludes is scheduled for November 18th, 2014 at SUNY-Albany.

Kala Pierson—Flare (Notes by the composer)

Written in 2016, Flare is a companion piece for my 2014 piece Spark. Both pieces are explorations into Holly Roadfeldt's powers of touch, gesture, and intensity. I've always been fascinated with fire and with the physics of sparking, flaring, and burning. Like Spark, Flare is an abstract expression of the mechanics of sparking and burning – their many different kinds of intensity.

Kala Pierson—Spark (Notes by the composer)

In Spark, musical ideas float and blur, fall, and sometimes burn - moving in gusts of wind or slight shifts of gravity. I wrote Spark in 2014 for Holly Roadfeldt's Preludes Project. As Holly has played my other pieces over the last few years, I've loved her instincts for gesture, flair for drama, and meditative focus; these impulses all come together in Spark.

Joan Tower—No Longer Very Clear (Notes by the composer)

The titles for these pieces were taken from lines of a poem by John Ashberry called “No Longer Very Clear.” (However, as with Debussy's *Preludes*, the music came first.)

Holding a Daisy (1996) was commissioned by the pianist Sarah Rothenberg for a recital she was giving in New York City. The image is of a Georgia O'Keefe flower painting, not as innocent as it appears.

Or Like a ... an Engine (1994) is dedicated to the pianist Ursula Oppens who premiered it at Alice Tully Hall in New York City in celebration of the 50th anniversary of the radio station WNYC-FM, which commissioned the work. It is a motoric piece, somewhat like a virtuosic Chopin etude.

Vast Antique Cubes/Throbbing Still (2000) was commissioned by Franklin and Marshall College for the pianist John Browning who premiered both works at The Ann and Richard Barshinger Center for Musical Arts in Hensel Hall at Franklin & Marshall College on September 16, 2000. In *Vast Antique Cubes*, I wanted to create a sense of a very large space that moved quite slowly from low to high and higher still. Within this reaching upwards, are suggestions of Debussy and Chopin—two composers whom I played frequently as a pianist. By contrast, in the much more energetic and faster *Throbbing Still*, the music of Stravinsky and the Latin Inca rhythms that I grew up with in South America, continue to play a powerful role—to “throb still” in my music.

Composer Biographies

Michelle McQuade Dewhirst received a Bachelor's degree in music education and horn performance from Ithaca College and completed her master's and doctoral degrees in music composition at the University of Chicago. As an Associate Professor at the University of Wisconsin-Green Bay, she teaches courses in music theory, music history, composition, horn and popular music. Her music has been performed at numerous festivals and conferences, including a residency as an Associate Artist at the Atlantic Center of the Arts and performances by such ensembles as the St. Paul Chamber Orchestra, the Pacifica String Quartet, *eighth blackbird* and Transient Canvas, as well as acclaimed performers Michael Hall (viola), Joby Burgess

(percussion), and Holly Roadfeldt (piano). She is a founding member of *a very small consortium*, an ensemble dedicated to the performance of “miniatures” that last one minute or less or that consist of one hundred or fewer notes.

In September of 2014, Michelle was a finalist in the Iron Composer competition, in which she placed second and took home the “Audience Choice” award. In September of 2015, she embarked on the Piano Per Diem project, for which she composed one new work for piano each day for 30 days. Her next major project is a new film score for the classic 1927 film *Metropolis*, to be premiered in April of 2017.

An active and versatile horn player, Michelle performed a solo “15 Minutes of Fame” recital on the Composer’s Voice concert series in New York in March of 2012. She is currently Principal Horn with the Manitowoc Symphony, a member of Vic Ferrari Symphony on the Rocks (a rock orchestra) and dabbles in jazz improvisation with the “gypsy jazz” group Gypsy Trip.

Originally from Cleveland, Ohio, **Anthony Donofrio** completed the Ph.D. in Music Composition at the University of Iowa. His principal teachers have been Frank Wiley, David Gompper, and Paul Schoenfield, with additional studies with John Eaton and Thomas Janson.

Anthony is very interested in fusing the compositional techniques found in literature and painting with his own approach to composing music. Along with Morton Feldman, Elliott Carter, and Gyorgy Ligeti, Anthony cites Mark Rothko, David Foster Wallace, and Italo Calvino as his primary artistic influences. As a result of these influences, Anthony has taken an interest in creating half concert and full concert-length pieces, such as the 70-minute “Between Event and Crisis” for solo percussion and the 90-minute “V” for flute, clarinet, viola, piano, and percussion, commissioned by the Atlanta-based ensemble Chamber Cartel.

Currently, Anthony is an assistant professor at the University of Nebraska Kearney, teaching composition, theory, and coordinating the New Music Festival. He previously taught at Kent State University, giving courses in Music Theory, Post-Tonal Music, American Music, and was also the Director for the Kent State New Music Ensemble.

Andrew Shapiro is a composer and songwriter who blends his two biggest musical influences: '80s New Wave pop and Philip Glass minimalism.

Shapiro's music is regularly played on radio worldwide and he has been featured in *The New Yorker*, ABC News, CNN, Gramophone, and Daily Candy. His cinematic piano track Mint Green has proved wildly popular with a Pandora play count of over 5 million.

His moody synth-pop debut album, *Invisible Days*, was chosen as one of the “Top 12” independently produced recordings of 2003 by *Performing Songwriter* magazine. Shapiro's two solo piano albums, *Intimate Casual* (2012) and *Numbers, Colors and People* (2009) were created with Philip Glass producer Michael Riesman.

He writes original music for notable film and theater projects, and his music has appeared in a wide variety of national and international film and television productions ranging from reality TV to a Clio Award-winning spot for cancer awareness.

Performance highlights include The Kennedy Center for the Performing Arts (Washington, D.C.), the Exit Festival (Serbia), **TED**, Bard College, Joe's Pub, Gracie Mansion, Bargemusic and the Wordless Music Series at Le Poisson Rouge, New York. He was also the subject of an extensive profile in the *New York Times* entitled “Quarter Pounder With Keys” for his weekly Sunday solo piano performances at McDonald's in downtown Manhattan.

Shapiro is a graduate of the Oberlin Conservatory of Music. Raised in Larchmont, NY, he lives in Williamsburg, Brooklyn.

Praised as “versatile and prolific” with music of “ever-changing colors and textures”, **Chris Cresswell** (b. 1988) is an internationally performed composer, guitarist, songwriter, teaching artist, and arts advocate. Recent projects include *dis-* a sound installation premiered

inside an indoor rain forest in Cornwall, England, *we study our past to move forward* for bass clarinet and electronics, premiered in Madeira, Portugal, and *From Dreams, We Emerge* premiered by the Wild Rumpus ensemble in San Francisco, CA. He is pursuing a Masters Degree at the Birmingham Conservatoire in Birmingham, England, where he currently lives.

Ryan Keebaugh (b. 1980) is a composer and conductor residing in Virginia. Ryan's work in recent years has explored a fusion of natural sonic environments with spectral and monochromatic textures influenced by his interests in the environment, visual art, and spirituality. His work is saturated by themes of stillness, drone, atmosphere, minimalism, and nature and has been described as "*innovative and hauntingly beautiful*" by The Washington Post. Ryan's works have been performed throughout the United States and Canada by world class musicians and ensembles as; the Western Michigan University Chorale, the University of South Florida Chamber Singers, Fresno State Concert Choir, the Ethos Collective, Sarah Maines, mezzo-soprano; Sesquisharp Productions, the Great Noise Ensemble, members of the National Symphony Orchestra, the Baltimore Symphony Orchestra, The Catholic University of America Orchestra and Chorus, Scot Hawkins, pianist; Winchester Musica Viva, and the Bridgewater College Alumni Choir. Ryan has participated in the Aspen Composers' Conference, the Capital Fringe Festival, the Interlochen Summer Music Festival, and has held residencies at Wildacres Artist Colony, Factory 449 Theatre Collective, Winchester Musica Viva, and the Composers & Schools in Concert (CSIC). He has received awards and recognition from ASCAP, the American Prize for Choral Composition, and the Virginia Music Educators Association.

Presently, Ryan is Assistant Professor of Music at Eastern Mennonite University. Prior to EMU, Ryan was the Choral Director at Mary Baldwin College and Director of Choral Activities at Clarke County High School. Ryan has earned degrees from The Catholic University of America (DMA) Shenandoah University (MM) and Bridgewater College (BA). His principal composition teachers have included Libby Larsen, Roshanne Etezady, Daniel McCarthy, William Averitt, Andrew Earle Simpson, Steven Strunk, and John Hilliard.

Garrett Ian Shatzer's (b. 1980) music has been performed by such musicians as the Mobius Trio; Erato and Finisterra Piano Trios; Grammy-winning countertenor Ian Howell; EOS Duo; Lyris Quartet; Meridian Arts, Empyrean, Luna Nova, and Citywater Ensembles; and violinist Rolf Schulte, cellist David Russell, and pianist Geoffrey Burleson in such venues as the Kennedy Center (Washington D.C.), Teatro Colòn (Buenos Aires), and St. Peter's Basilica (Vatican City). His current commissions include a piece for Black Cedar (flute/guitar/cello) to be recorded on their debut album; a song cycle for soprano Mireille Asselin and the Reverb Brass Quintet with bespoke poetry by Darla Bielfeldt; a song cycle for soprano Ann Moss and the Hausmann String Quartet with bespoke poetry by Sandra Alcosser; and a song cycle for tenor Charles Blandy, Grammy-nominated soprano Tony Arnold, Grammy-winning conductor/violinist John McLaughlin Williams, and ensemble with bespoke poetry by George Wallace.

Holding degrees from the University of Michigan, the University of Miami, and the University of California – Davis, Garrett has also had the privilege of studying music theory at Florida State University and composition at institutions in Paris, Buenos Aires, Melbourne, and Rome, amongst others. He is a member of New Music USA and is represented by BMI. He chose to forego academia in favor of arts administration and currently works in development at Philharmonia Baroque Orchestra in San Francisco.

Alan Theisen is professor of music at Mars Hill University where he is the coordinator of music theory and composition. He previously taught at the Jacobs School of Music at Indiana University (Bloomington) after receiving his Ph.D. in music theory and composition from Florida State University and degrees (B.M. - Music History & M.M. Music Theory) from the University of Southern Mississippi.

Theisen's compositions have been performed throughout the United States and Europe. His music, frequently commissioned by chamber and large ensembles, has been described by composer [Dimitri Terzakis](#) as being "the product of a unique talent." Commissioning organizations include the Argot Trio, Force Majeure Quintet, Tromboteam!, Samford University, Trio Bel Canto, the Mana Quartet, Duo Fujin, members of the US Army Field Band, and the Asheville Community Band. Theisen's works combine an expressive melodic sensibility, a diverse harmonic language, and elaborate formal designs.

Theisen also specializes in the analysis & pedagogy of post-1900/contemporary classical music and has presented research on these topics at multiple national and regional music conferences. Theisen is Past President of the South Central Society for Music Theory, serves on the executive board of Music Theory Southeast as a Member-At-Large, and was recently appointed to the editorial board of the Journal of Music Theory Pedagogy (online division). He remains active as a saxophonist (classical recitals, wind ensembles, jazz bands, musical theater productions) and performed in two World Saxophone Congresses (2000 & 2003).

Theisen composes for and performs in the Asheville-based progressive jazz-rock group, Rational Discourse.

Kirk O'Riordan (b. 1968) is an active composer, conductor, saxophonist, and teacher. Performances of his music have been featured at festivals and conferences across the United States and Europe, including the Indiana State University, UNCG and Western Illinois University New Music Festivals, and national and regional conferences of the College Music Society and Society of Composers, Inc. His music has been recorded on the ERM-Media and EnF labels and performed by established and emerging artists such as Frederick Hemke, Jeffrey Lyman, duoARTia, AVIDduo, Orchestra Bruno Maderna, and academic ensembles at a variety of institutions across the country.

O'Riordan's music has been referred to as "unapologetically beautiful" and is often praised for its uniquely "visual" qualities which depict a wide range of striking moods. His new compact disk, *Strange Flowers*, was released by Ravello Records in November of 2013.

Since 2009, O'Riordan has been a member of the faculty at Lafayette College (Easton, PA) where he teaches courses in music composition, theory, and serves as conductor of the Lafayette College Concert Band and Contemporary Music Ensemble. In addition, he is the Artistic Director of the New Music Lafayette concert series. He holds degrees in composition, conducting, and saxophone performance from Arizona State University, Northwestern University, Indiana University, Bowling Green State University, and the University of Denver.

O'Riordan has studied composition with Rodney Rogers, Randall Shinn, Glenn Hackbarth, James De Mars, Burton Beerman, Donald M. Wilson, and Marilyn Shrude. His saxophone teachers include Frederick L. Hemke, Eugene Rousseau, and John Sampen.

Kala Pierson is a composer and sound/installation artist. Vivid and rhythmically free, her works have been performed by ensembles and soloists in 26 countries on six continents, widely commissioned, and published by Universal Edition. Her music's "seductive textures and angular harmonies" (Washington Post) are "intricately structured, both mathematical and lyrical" (Dnevnik). She often sets texts of cultural and political significance by living writers, producing works of "marvelous political power" (Louis Andriessen).

With deep interests in non-western cultures and musics, Kala has founded or co-founded many cross-cultural projects and collaborations, including the unique annual composition workshop Summer in Sombor in northern Serbia and her Axis of Beauty project (since 2004, she has collected texts by living Middle Eastern writers and set them in many forms, in an ongoing creative response to her government's "Axis of Evil" wartime propaganda). Kala's works have been performed in 26 countries and at festivals including Musica Viva (Portugal), Contemporanea/Citta di Udine (Italy), Tanglewood (USA), International Congress of Art and Technology (Brazil), Vienna Days of Contemporary Piano Music (Austria), and the 2012 National Symposium on American Choral Music (U.S. Library of Congress). She studied at

Eastman School of Music with Joseph Schwantner, Augusta Read Thomas, David Liptak, and Robert Morris. Kala lives in Philadelphia with her spouses and son. She greatly values listener comments and contact; visit kalapierson.com, or follow kalapierson on Twitter.

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded **Made in America** in 2008 (along with **Tambor** and **Concerto for Orchestra**). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for **Silver Ladders**, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). She is in residence as the Albany Symphony's Mentor Composer partner in the 2013-14 season. (Biography provided by Associated Music Publishers)