

*Program*

Spark (2014)	Kala Pierson (b. 1977)
Six Preludes for Piano (2014) No. 2 Con moto No. 4 Allegretto giocoso	Daniel Perttu (b. 1979)
Preludes, Book I (2014) No. 2 Canon I	Anthony Donofrio (b. 1981)
Preludes, Op. 28 #1 in C major (Agitato) #2 in A minor (Lento) #3 in G major (Vivace) #4 in E minor (Largo) #5 in D major (Allegro molto) #6 in B minor (Lento assai) #7 in A major (Andantino) #8 in F# minor (Molto agitato) #9 in E major (Largo) #10 in C# minor (Allegro molto) #11 in B major (Vivace) #12 in G# minor (Presto) #13 in F# major (Lento) #14 in Eb minor (Allegro) #15 in Db major (Sostenuto)	Frédéric Chopin (1810-1849)

*-Intermission-*

Twenty-Six Preludes for Piano (2014)* I. molto legato, lightly and spirited II. dancing, with quiet energy III. misterioso, distant IV. molto legatissimo; brooding V. very slowly, deliberately VI. agitato, unsettled VII. floating, with trepidation VIII. hushed, with energy IX. child-like with simplicity X. sparkling; bright, with energy XI. freely, blurry XII. gently, fragile XIII. presto feroce, with intensity XIV. very slowly, languishing XV. molto misterioso; whispering XVI. legatissimo, like bells	Kirk O’Riordan (b. 1968)
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- XVII. hypnotic, distant
- XVIII. energetic, exuberant
- XIX. molto misterioso; “will o’ the wisp”
- XX. sparkling; light and crystalline
- XXI. languishing, very distant
- XXII. with longing
- XXIII. molto rubato; fluid expressive
- XXIV. floating, like distant chimes
- XXV. frenetic, with energy
- XXVI. gently, with sadness

**\*World Premiere**

Tuesday, November 18, 2014  
7:30 PM  
The University at Albany

## Performer Biography

Holly Roadfeldt holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. She made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and she continues to be an active solo pianist and chamber musician performing standard and eclectic recital programs in the United States, Europe, and Asia. Recent honors include participation in the World International Competition held in Santa Fe, New Mexico during the fall of 2007 as one of twelve selected pianists. For the 2013-2014 season, Holly presented solo recitals at Kent State University, Lafayette College, Westminster College, Youngstown State University, and the University at Albany. As a member of duoARTia, she performed at Gustavus Adolphus College, the University of Wisconsin-Oshkosh, the University of Wisconsin-Milwaukee, the University of Wisconsin-Madison, Viterbo University, and the University of Minnesota.

A dedicated performer of contemporary music, Holly has premiered over 75 solo and chamber works. In 1996, 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 in 1998 and 2001 as a contemporary music specialist. In the spring of 2013, Holly premiered works by Kirk O’Riordan, James Leatherbarrow, Kala Pierson, and William Pfaff. In 2013-2014, she premiered the solo piano works of Daniel Perttu, Anthony Donofrio, Alan Theisen and Kirk O’Riordan. Also in 2014, she gave the world premiere of “Songs for Cifar and the Sweet Sea” for soprano, baritone, chorus, and two pianos by Gabriela Lena Frank. For 2014-2015, Holly will be premiering preludes by Kirk O’Riordan, Kala Pierson, Alan Theisen, Dale Trumbore, and Anthony Donofrio, which will be presented with preludes by Chopin, Rachmaninoff, and Debussy.

As a chamber musician, Holly has performed 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 has numerous intellectual curiosities and has taught applied piano, piano pedagogy, piano literature, collaborative piano, piano sight reading, class piano, music theory, and music history at the collegiate level. Additional research interests include studying the music of Nicolai Kapustin; the expressionist music of Arnold Schoenberg and Alban Berg; and how social issues are conveyed through music. She has taught several collegiate courses which reflect her musical philosophies including *The Art of Performance*, which explored the value of artistic integrity for performers and audiences, *Contemporary Musical Activism* and *Statements of Identity in Modern Music*.

As a conference presenter, Holly has given lecture recitals and papers for the College Music Society national, super-regional, and regional conferences; for collegiate chapters of the National Association for Music Education; for the Delaware State Music Teachers Association; for the Institutes for Lifelong Learning at the University of Delaware and Susquehanna University; and as part of Belmont University's Music and Discourse Lecture Series. She currently curates and is the primary presenter for the *Classical Café* lecture series at The Music School of Delaware.

Holly's live recordings can be heard on the Kosei Publishing (Gershwin's *Rhapsody in Blue*) and the Composers Union of Armenia (music by Gor Hovhannisyan) labels. Additionally, Holly recorded the music (solo and chamber) for Kirk O'Riordan's *Strange Flowers* CD, which was released on November 19<sup>th</sup>, 2013 by Parma Records and described as "beautifully played" by Donald Rosenberg for *Gramophone* (April 2014). She will be recording Chopin's Op. 28 Preludes and the 26 Preludes by Kirk O'Riordan in the summer of 2015, which will also be released by Parma Records.

Holly currently has a private studio in New York City and serves as master piano faculty with distinction 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, Indiana University, Glendale Community College (AZ), Chandler-Gilbert Community College (AZ), and Paradise Valley Community College (AZ).

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## Program Notes

### **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 mediative focus; these impulses all come together in *Spark*.

### **Daniel Perttu—Preludes for Piano** (Notes by the composer)

Each of these preludes was written as a way to exploit a single, abstract musical concept. The second one from this set develops a denser texture as a way to accompany melodic material. The fourth takes the concept of the clusters and added-note harmonic writing and activates them through a driving, rhythmic texture. These preludes were written for Holly Roadfeldt and were premiered in April of 2014.

### **Anthony Donofrio—Preludes** (Notes by the composer)

The prelude you will hear tonight is from a planned book of nine written for pianist Holly Roadfeldt.

Prelude 2's subtitle, "Canon 1," gives away a slight hint at the structure of this first book of 9 preludes, as there will be a mixture of canons and other specific types of compositions specifically placed within the 9-piece framework. Since 2012, I have been very interested in 20th and 21st-century

approaches to canon, specifically the canons of Gyorgy Ligeti and Hans Abrahamsen. Prelude 2 is a result of this interest.

### **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.

## Composer Biographies

**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](http://kalapierson.com), or follow kalapierson on Twitter.

**Daniel Perttu’s** music has been performed in Europe, Asia, South America, and throughout the United States. Performances of his music have occurred in arts festivals, new music festivals and concerts, solo recitals at the international, national, and regional levels, Society of Composers conferences, and College Music Society conferences. Perttu's music has been released on the Navona records label; one of his orchestral pieces is the title feature of the CD entitled *Light and Shadow*. In addition, his fantasy for flute and piano, *Gloamin*, was recently released on the album entitled *Lock*

*and Key*. Critics have recognized the “modal strains [in his music] that recall the works of . . . Ralph Vaughan Williams and Ernest Bloch;” have characterized it as “blending mystery, action, and excitement;” and have praised it as being “fantastic” and “superb.” Additionally, his recent work for orchestra and chorus, *Mountain Twilight*, was released also on Navona as a part of an album entitled *Foundations*. Besides his CD releases, Perttu’s music has been published by Editions Musica Ferrum, based in Athens, Greece, as well as BRS Music, Inc. (Indianapolis) and Dorn Publications (Boston). Perttu has also received various commissions and awards from throughout the country. He currently works as a professor in the Music Department at Westminster College, where he is the Music Theory/Composition Coordinator. Previously, he served as a professor at the University of Louisiana at Lafayette, where he was the Coordinator of the Music theory Division. Perttu completed his doctorate at The Ohio State University, master’s degrees at Kent State University, and his undergraduate work (*magna cum laude*) at Williams College, where he was a member of Phi Beta Kappa.

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.

**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.