

Program

Spark (2014)*	Kala Pierson (b. 1977)
Six Preludes for Piano (2014) No. 1 Allegro giocoso No. 2 Con moto No. 3 Maestoso No. 4 Allegretto giocoso	Daniel Perttu (b. 1979)
Preludes, Book I (2014)* No. 1 Nocturne No. 2 Canon I	Anthony Donofrio (b. 1981)
Twenty-Six Preludes for Piano (2014)* XXIV. floating, like distant chimes 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 XVII. hypnotic, distant XXVI. gently, with sadness	Kirk O’Riordan (b. 1968)
<i>-Intermission-</i>	
Kaddish (2012)	Aleksander Sternfeld-Dunn (b. 1980)
Rain Tree Sketch II (1992)	Toro Takemitsu (1930-1996)
Petite Suite for Piano (2003) I. Song without Words II. Humoresque III. Nocturne IV. Galop in Sixty Seconds	Alan Theisen (b. 1981)
No Longer Very Clear Holding a Daisy (1996) Or Like a...an Engine (1994) Vast Antique Cubes/Throbbing Still (2000)	Joan Tower (b. 1938)

***World Premiere**

Friday, September 12, 2014
7:30 PM
Wichita State University

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 of 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 Hovhannisyán) labels. Additionally, Holly recorded the music (solo and chamber) for Kirk O'Riordan's *Strange Flowers* CD, which was released on November 19th, 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).

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

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 first prelude features melodic material accompanied by perpetual motion figuration. The second one develops a denser texture as a way to accompany melodic material. For contrast, the third prelude features slower harmonic writing, particularly through the use of clusters and chromatically altered added-note chords. The fourth takes the concept of the clusters and added-note harmonic writing and activates them through a driving, rhythmic texture.

Anthony Donofrio—Preludes (Notes by the composer)

The preludes you will hear tonight are the first two in a planned book of nine written for pianist Holly Roadfeldt.

Prelude 1, *Nocturne*, shifts between two kinds of music: one of quietness and contemplation, and one of disturbance and unrest. The pedal is down for the entire prelude, allowing these two elements to blend in and out of each other.

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 György 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.

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

Aleksander Sternfeld-Dunn—Kaddish (Notes by the composer)

Every culture deals with the loss of life with different rituals. In the Jewish culture part of the grieving process is the incantation of the Mourners Kaddish. When a son or daughter loses a parent it is expected that they will recite the Kaddish for eleven months after death and then again on the anniversary of the death. While the prayer doesn’t specifically reference death itself it has become the prayer of mourning. One explanation is that it is an expression of acceptance of Divine judgment and righteousness at a time when a person may easily become bitter and reject God.

My Kaddish is not a dedication to any specific loss in my life but is instead meant to honor the multitude of feelings associated with loss and death. The work carries moments of beauty, drama, anger and mediation. It also draws from the repetition of the prayer incantation by repeating the opening section in different variations moving from consonant to its most dissonant iteration. Overall this is my prayer for loss and eventually hope.

Toro Takemitsu—Rain Tree Sketch II (Notes by Holly Roadfeldt)

Written in memory of Oliver Messiaen (1908-1992), Takemitsu’s *Rain Tree Sketch II* was composed for a concert “Hommage à Olivier Messiaen” at *Les Semaines Musicales Internationales d’Orleans*, France. A wondrous representation of elegance in piano writing, the work invites the listener to accept space as a necessary component of a musical composition and even expect it as an element of its ABA form. The embrace of silence is additionally suggested by Takemitsu’s musical description “celestially light” assigned to the opening and closing sections. While it is not certain if this suspension of time represents the rain falling from the trees or is a reflection of the honoree’s post-death presence, the spiritual and metaphysical atmosphere is evident.

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

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.

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.

Aleksander Sternfeld-Dunn grew up in the San Francisco Bay Area, was educated on both coasts and now finds himself in the middle of the country. His music combines a frenetic rhythmic language, lean textures and lyrical sensitivity. His music has been recorded and performed throughout the U.S., Europe, Canada, and Asia by ensembles and organizations including the Kiev Philharmonic, The Contra Costa Chamber Orchestra, Huntsville Alabama Army Band, Composers Inc. Conundrum, The Yale Brass Trio, Scott/Garrison Duo, and Vox Novus. Soloists like Richard Kriehn, Diane Maltester, Craig Hultgren, and Robert Young have also been champions of his music. His works are published by FJH Music, Dorn Publications, Trevco Music, and Boom Crash Music and can be heard on the Navona and ERM Labels.

Dr. Sternfeld-Dunn is winner of the 2013 American Prize for *Fireworks*, The National Flute Association's 2013 Award for Newly Published Chamber Music Category for *Urban Jungle* and Best in Show Award from the Global Music Awards (2012) for his works *Antiphonal Fanfare* and *Joker's*

Wild. He has also received awards and funding from organizations like Meet the Composer, ASCAP and the Washington Visual, Performing, and Literary Arts Committee.

Dr. Sternfeld-Dunn completed his DMA in composition with a minor in music theory from the Hartt School of Music. He holds a Masters Degree in Composition from Washington State University as well as a Bachelors Degree from California State University East Bay. His primary teachers have included Robert Carl, Martin Rokeach, Stephen Gryc, Charles Argersinger, Ryan Hare, Greg Yasinitsky, and Frank LaRocca.

As well as being an accomplished composer, he is also active as a conductor and string bassist. As a conductor, he recently guest conducted the new music ensemble Turn on the Music for their CD "The Darwin Effect" on Capstone Records. He has conducted various orchestras, wind ensembles, and theater productions. As a bassist he has held principal positions with several San Francisco Bay Area Orchestras, as well as numerous jazz small groups and big bands. He is the featured bassist on Bay Area jazz pianist Marty Namaro's CD "Abstractionisms". He serves on the faculty at Wichita State University where he teaches composition, electronic music, and music theory.

Toru Takemitsu was born in Tokyo on 8 October 1930. He began attending the Keika Junior High School in 1943 and resolved to become a composer at the age of 16. During the post-war years, he came into contact with Western music through radio broadcasts by the American occupying forces – not only jazz, but especially classical music by Debussy and Copland and even by Schoenberg. He made his debut at the age of 20 with a piano piece *Lento in Due Movimenti*. Although Takemitsu was essentially a self-taught composer, he nevertheless sought contact with outstanding teachers: Toshi Ichianagi acquainted the composer with the European avant-garde of Messiaen, Nono und Stockhausen, and Fumio Hayasaka introduced Takemitsu to the world of film music and forged contacts to the film director Akira Kurosawa for whom Takemitsu produced several scores to film plots. Alongside his musical studies, Takemitsu also took a great interest in other art forms including modern painting, theatre, film and literature (especially lyric poetry). His cultural-philosophical knowledge was acquired through a lively exchange of ideas with Yasuji Kiyose paired with his own personal experiences. In 1951, the group "Experimental Workshop" was co-founded by Takemitsu, other composers and representatives from a variety of artistic fields; this was a mixed media group whose avant-garde multimedia activities soon caused a sensation. Takemitsu taught composition at Yale University and received numerous invitations for visiting professorships from universities in the USA, Canada and Australia. He died in Tokyo on 20 February 1996. Peter Mussbach and the Berlin State Opera Unter den Linden commemorated Takemitsu in their staged project "My Way of Life" in 2004.

Takemitsu was the recipient of numerous awards and prizes including the Prix Italia, first prize at the Festival of Contemporary Music in Karuisawa (both in 1958), the German Consulate prize at the Tokyo Contemporary Music Festival (1960 and 1961), the major prize at the Japanese Art Festival (1966), the Otaka Prize (1976 and 1981) and the Los Angeles Film Critics Award (for the film "Ran", 1987), the UNESCO-IMC Music Prize (1991), the Grawemeyer Award for Music Composition (1994) and the Glenn Gould Prize (1996). Takemitsu was composer-in-residence at the Canberra Festival of Musica Viva in Australia (1960), at the London Music Digest (1973) and the Evenings for New Music at the State University of New York in Buffalo (1977). In 1979, he was appointed as an honorary member of the Academy of Arts in the German Democratic Republic, a member of the American Academy of Arts and Letters in 1984, a member of the Ordre des arts et des lettres in 1985 and in 1994 as a member of the Royal Academy of Music in London. (Biography provided by Schott Music)

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.

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)