

# Department of Music 2013-2014 season

**September 20, 8:00 p.m.**

New Music Lafayette I: American Modern Ensemble

**October 9, 8:00 p.m.**

New Music Lafayette II: Holly Roadfeldt, piano

**November 17, 3:00 p.m.**

The Lafayette College Concert Band

**November 24, 3:00 p.m.**

Lafayette Chamber Orchestra

**November 25, 8:00 p.m.**

New Music Lafayette III:

The Lafayette College Contemporary Music Ensemble

**December 3, 8:00 p.m.**

Jazz Ensemble

**\*\*December 6, 12:15 p.m.**

Student Honors Recital

**December 7, 8:00 p.m.**

Concert Choir, Chamber Singers, and Percussion Ensemble

**February 5, 8:00 p.m.**

Skip Wilkins and Tom Kozic

**February 9, 3:00 p.m.**

Charlton-Fisher Duo

**April 13, 3:00 p.m.**

Concert Choir and Chamber Singers

**April 21, 8:00 p.m.**

New Music Lafayette IV:

The Lafayette College Contemporary Music Ensemble

**May 4, 3:00 p.m.**

Chamber Orchestra

**May 5, 8:00 p.m.**

Percussion Ensemble

**May 7, 8:00 p.m.**

Jazz Ensemble

**\*\*May 9, 12:15 p.m.**

Student Honors Recital

**May 10, 8:00 p.m.**

The Lafayette College Concert Band

**May 11, 3:00 p.m.**

Marquis Consort

\*\*Williams Center 123. No tickets required.

## New Music Lafayette



Holly Roadfeldt, piano

2013-2014

Performer in Residence

Wednesday, October 9

Williams Center for the Arts

8:00 p.m.

# The Department of Music

The Department of Music at Lafayette College is committed to the study of music as an important element of a truly excellent liberal arts education. A primary goal is to offer students—regardless of their major field of study and whatever their career goals might be—the opportunity and means to experience music emotionally and intellectually. We address this goal by offering a wide variety of courses in the four principal areas of music— music history and literature, music theory and analysis, performance, and composition. These courses and performance activities provide our students with a solid foundation in these traditional areas of music study. We encourage students to pursue their individual musical interests and to explore and enjoy music in its infinite variety to whatever extent they are capable.

Many students develop their own course of study, and truly exceptional students are encouraged to participate in the development and implementation of the music program by assisting in classes, the electronic music lab, and ensembles. The world of professional music is extremely competitive today, but interesting and rewarding opportunities do exist for those with the motivation, talent, and preparation to succeed. While Lafayette is not a “professional music school” in the strictest sense of the term, students with a strong interest in music may choose the Bachelor of Arts degree in Music or elect a minor in music. Both curricula can lead to a career in music, and, when combined with other interests or majors, open up a wealth of music-related career opportunities, such as music journalism, arts management, recording engineering, arts medicine, or music therapy. Many former students have continued to realize their potential in graduate school, the performing world, and a host of rewarding careers involving music.

The Department of Music at Lafayette is dedicated to providing a wide variety of musical experiences for all interested students. We strongly encourage everyone to continue to build upon previous musical experiences and to develop new ones. We offer numerous opportunities to perform (choir, jazz ensemble, wind and string ensembles, percussion, or World Music), to compose, to study music in an historical context, and to explore music technology. Interested singers and instrumentalists also have the opportunity to study privately with some of the finest artist-teachers anywhere, from beginning through advanced levels. The curriculum includes offerings in theory, performance, composition, history, literature, and criticism. In addition to the more traditional offerings, students can explore jazz styles, world music traditions (Africa, China, Japan, India, Indonesia), and electronic composition.

For more information, please visit our website: <http://music.lafayette.edu>. Follow us on Twitter: @LafCol Music or like us on Facebook: [facebook.com/LafColMusic](https://www.facebook.com/LafColMusic).

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.

## New Music Lafayette

Now in its fifth season, New Music Lafayette has been an enthusiastic advocate for new music on the Lafayette College campus. Begun in 2010, the annual concerts have featured music by student, faculty, and guest composers performed by student, faculty, and guest performers. Past featured composers have included Robert Paterson (New York), William Pfaff (SUNY Plattsburgh) and Daniel Perttu (Westminster College). This season NML welcomes Ensemble-in-Residence The American Modern Ensemble and Performer-in-Residence pianist Holly Roadfeldt.

## Upcoming NML Concerts

NML III: Mon. Nov. 25, 2013. 8pm, Williams Center for the Arts  
The Lafayette College Contemporary Music Ensemble

The LCCME returns to the Williams Center to perform works by Eric Nathan, Edgard Varèse, Elliot Carter and world premiers by Zachary Jones (Lafayette College class of 2013) and Darin Lewis.

NML IV: Mon. Apr. 21, 2014. 8pm, Williams Center for the Arts  
The Lafayette College Contemporary Music Ensemble

The final concert of the season matches three well-known works by Estonian composer Arvo Pärt (Fratrès, Spiegel im Spiegel, and Für Alina) with three works from Lehigh Valley undergraduate composers whose works were chosen from a valley-wide call for scores.



Poster by Danielle Peña '15

## Program

### Philadelphia

Requests (2003) David Smooke (b. 1969)

Metropolitan (2011) Charles Peck (b. 1988)

I. Iron Organ

II. Luminous Canopy

Makrokosmos, Volume I (1972) George Crumb (b. 1929)

#### Part One

1. Primeval Sounds (Genesis I) Cancer
2. Proteus Pisces
3. Pastorale (from the Kingdom of Atlantis, ca. 10,000 B.C.) Taurus
4. Crucifixus [SYMBOL] Capricorn

#### Part Two

5. The Phantom Gondolier Scorpio
6. Night-Spell I Sagittarius
7. Music of Shadows (for Aeolian Harp) Libra
8. The Magic Circle of Infinity (Moto perpetuo) [SYMBOL] Leo

#### Part Three

9. The Abyss of Time Virgo
10. Spring-Fire Aries
11. Dream Images (Love-Death Music) Gemini
12. Spiral Galaxy [SYMBOL] Aquarius

## Intermission

from the American Composers Forum, the Jerome Foundation for New Music, the National Band Association, the Renee Crown Honors Program, the Setnor School of Music, Sar Shalom Strong, and the Society for New Music, his music has been presented by Kathleen Supove's Music with a View, Hot Air Music Festival (SF), Rhymes with Opera, ETHOS Society, the Syracuse University Wind Ensemble, among others, with additional performances at Syracuse University, Hamilton College, San Francisco Conservatory, The National Opera Center, the Tenri Cultural Institute, The Flea Theater, MoMA, and the Kennedy Center. November 2013 will see the world premiere of Stone Seeking Warmth, a commission from the American Composers Forum, with Jon English, James Tapia, and the Syracuse University Symphony Orchestra. Upcoming collaborations are planned with video artist Sarah Outhwaite, the Tempus Continuum Ensemble, the Jewell Piano Trio, and pianist Holly Roadfeldt. He has studied with Donald Bohlen, James O. Welsch, Andrew Waggoner, Gregory Mertl, and Nicolas Scherzinger. He currently lives in Astoria, NY and studies with Zibuokle Martinaityte.

**Lowell Liebermann** is one of America's most frequently performed and recorded living composers. Called by the New York Times "as much of a traditionalist as an innovator." Mr. Liebermann's music is known for its technical command and audience appeal. Having written over one hundred works in all genres, several of them have gone on to become standard repertoire for their instruments, including his Sonata for Flute and Piano, which has been recorded more than twenty times to date, and his Gargoyles for Piano, which has been recorded fifteen times. Mr. Liebermann has written two full-length operas, both of which were enthusiastically received at their premieres. His first, The Picture of Dorian Gray, was the only American opera to be commissioned and premiered by Monte Carlo Opera. His second opera Miss Lonelyhearts, to a libretto by JD McClatchy after the novel by Nathanael West, was commissioned by the Juilliard School to celebrate its 100th anniversary.

A pianist himself, Mr. Liebermann has written a wealth of music for the solo instrument, much of which frequently appears on concert and competition programs. Mr. Liebermann was awarded the very first American Composers' Invitational Award by the 11th Van Cliburn Competition after the majority of finalists chose to perform his Three Impromptus, which were selected from works submitted by forty-two contemporary composers. In an interview with newscaster Sam Donaldson, Van Cliburn described Mr. Liebermann as "a wonderful pianist and a fabulous composer." Mr. Liebermann is a Steinway Artist.

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.

**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.

Originally from Cazenovia, NY, **Chris Cresswell** is a young composer who is gaining recognition for his work in a wide variety of music genres, from large and chamber ensembles, solo works, vocal works, electro-acoustic works and collaborations with video artists. Praised for his idiosyncratic sense of sonority, Cresswell's music frequently explores the timbral possibilities of acoustic, electro-acoustic, and electronic only sonic worlds while still retaining an emotional core that is central to his expression. Having received awards and commissions

## Philadelphia/New York

Radiate (2012)

Kala Pierson (b. 1977)

- I. Ripple Circles
- II. Rock Breathing
- III. Ice in Sun

## New York

or like a...an engine (1994)

Joan Tower (b. 1938)

Nocturne no. 1. (2008)

Christopher Cresswell (b. 1988)

Gargoyles, op. 29 (1989)

Lowell Liebermann (b. 1961)

- I. Presto
- II. Adagio semplice, ma con molto rubato
- III. Allegro moderato
- IV. Presto feroce

# Program Notes

**Notes were written by the composers.**

## **David Smooke--Requests**

When Amy Briggs first approached me to contribute a piece for her tango project I was both excited and quite fearful. Tangos long ago achieved the status of major cultural achievements. As an outsider with relatively little experience of this genre I felt that there was little that I could add. At the same time, it would have been disingenuous to write a generally inspired piece and to cavalierly claim it as a tango.

After listening to many traditional tangos for various ensembles and experimental composers' reinterpretations of this form, this piece began to take shape. I retain the staggered rhythm in the first half of the measure that is the most recognizable element of the traditional form, using it as an accompaniment for a simple and mournful melody that to my mind evokes the mood of the dance. The piece then presents variations on this melody.

## **Charles Peck--Metropolitan**

Metropolitan is a piece that was inspired by the multitude of life inherent to every city. A huge variety of people, from all walks of life come together, now united by proximity. The result is a completely unique experience that breeds collaboration for the inspired, ambition for the eager, danger in the masses, beauty in the diversity, coldness in the operation, power in the structure, and everything in between. Each movement of the piece explores a different aspect of this complex environment. It is the composer's hope that the music may inform, illuminate, or resonate with your urban experiences.

Records to have his bassoon duet, Alluvion, appear on their new music compilation album, Millennial Masters Volume III. Peck earned his Master's in Music from the University of Cincinnati College-Conservatory of Music where he earned the Scott Huston Award for composition. And he received his Bachelor's degree in Music Industry from Drexel University. His teachers have included Libby Larsen, Douglas Knehans, Michael Fiday, and Joseph Hallman.

**George Crumb** is one of the most frequently performed composers in today's musical world. Crumb is the winner of Grammy and Pulitzer Prizes, and continues to compose new scores that enrich the lives of all who come in contact with his profoundly humanistic art. Crumb's music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores.

A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Honored by numerous institutions with honorary Doctorates, and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 60 years raised their three children. George Crumb's music is published by C.F. Peters and an ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

**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

# Composer Biographies

Composer **David Smooke** currently resides in Baltimore, Maryland, where he teaches music theory, rock music history, and music composition at the Peabody Conservatory of Johns Hopkins University. His honors include those from the Maryland State Arts Council, the MacDowell Colony, the Virginia Center for the Creative Arts, the Ragdale Foundation, BMI, the National Association of Composers USA, and SCI/ASCAP. He has composed commissions for groups and individuals including the International Contemporary Ensemble (ICE), CUBE, pianist Amy Briggs, bassoonist Mike Harley (of Alarm Will Sound), bassist Jeffrey Weisner (of the National Symphony Orchestra), toy pianist Phyllis Chen (of ICE), violist/singer Wendy Richman (of ICE) and cellist/singer Victoria Bass, and has worked with such ensembles and performers as the Saint Paul Chamber Orchestra, the Pacifica String Quartet, eighth blackbird, the California E.A.R. Unit, the University of Chicago Contemporary Chamber Players (now called Contempo), Syzygy (the Rice University faculty new music ensemble), and cellist/singer Jody Redhage. He received an M.M. degree from the Peabody Conservatory, a B.A. magna cum laude from the University of Pennsylvania, and a Ph.D. from the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division. His composition teachers have included Shulamit Ran, David Rakowski, John Eaton, Robert Hall Lewis, Ronald Caltabiano, and Richard Wernick.

**Charles Peck** is an American composer originally from Philadelphia, PA. He was recently named the winner of the 2013 Castleton Festival Young Composer's Forum by Maestro Lorin Maazel, which resulted in a world premier by the festival's orchestra. "Peck's work held the audience spellbound... it was fabulous" says Roger Piantadosi of the Rappahannock News. He has also received an Artist Fellowship from the McKnight Foundation, in association with the American Composer's Forum, to develop a new collection of works in Minneapolis, Minnesota. As part of this fellowship, he has partnered with several schools, museums and organizations on his project Threshold of Beauty, which fuses music with the sciences. Peck's other recent successes include winning First Prize in the 2012 OFMC Collegiate Composition Competition, being a finalist for the ASCAP Morton Gould Young Composer Awards and the Glick Competition with the Indianapolis Symphony, and winning the University of Cincinnati's Composition Competition. The latter of which earned him a commission for a new work by the CCM Concert Orchestra that was just premiered during the 2012/2013 season.

## George Crumb--Makrokosmos, Volume I

Makrokosmos, Volume I was composed in 1972 for my friend David Burge. Ten years previously, in 1962 (we were then colleagues at the University of Colorado), he had commissioned and premiered my Five Pieces for Piano. I was very much excited about the expanding possibilities of the piano idiom--it seemed as if a whole new world were opening up to composers; and I was especially impressed by Burge's immediate and total mastery of this new idiom, which implied an organic synthesis of conventional (keyboard) and unconventional (inside the piano) techniques. I wanted to do a sequel to the Five Pieces but, alas, several attempts proved abortive. One set of sketches was assimilated into my Songs, Drones, and Refrains of Death; other ideas wandered homelessly through the years; and two or three germinal ideas finally evolved into Makrokosmos.

The title and format of my Makrokosmos reflect my admiration for two great 20th-century composers of piano music--Béla Bartók and Claude Debussy. I was thinking, of course, of Bartók's Mikrokosmos and Debussy's 24 Preludes (a second zodiacal set, Makrokosmos, Volume II, was completed in 1973, thus forming a sequence of 24 "fantasy-pieces"). However, these are purely external associations, and I suspect that the "spiritual impulse" of my music is more akin to the darker side of Chopin, and even to the child-like fantasy of early Schumann.

And then there is always the question of the "larger world" of concepts and ideas which influence the evolution of a composer's language. While composing Makrokosmos, I was aware of certain recurrent haunting images. At times quite vivid, at times vague and almost subliminal, these images seemed to coalesce around the following several ideas (given in no logical sequence, since there is none): the "magical properties" of music; the problem of the origin of evil; the "timelessness" of time; a sense of the profound ironies of life (so beautifully expressed in the music of Mozart and Mahler); the haunting words of Pascal: "le silence éternel des espaces infinis m'effraie" ("The eternal silence of infinite space terrifies me"); and these few lines of Rilke: "Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Eimer, welcher dieses Fallen unendlich sanft in seinen Händen hält" ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling.

And yet there is One who holds this falling endlessly gently in his hands.”).

Each of the twelve “fantasy-pieces” is associated with a different sign of the zodiac and with the initials of a person under that sign. I had whimsically wanted to pose an “enigma” with these subscript initials; however, my perspicacious friends quickly identified the Aries of Spring-Fire as David Burge, and the Scorpio of The Phantom Gondolier as myself.

Makrokosmos, Volume I was premiered at Colorado College (in Colorado Springs) on February 8, 1973.

#### 4. Crucifixus [SYMBOL] Capricorn

4. Crucifixus [SYMBOL] Capricorn  $\text{♩} = 40$

Dusky mysterious  $(\text{♩} = \text{ca. } 3 \text{ sec.})$

come sopra  $(\text{♩} = \text{ca. } 3 \text{ sec.})$

Allegro molto  $(\text{♩} = \text{all.})$  severo, transmutational

Chiaro  $(\text{♩} = \text{ca. } 3 \text{ sec.})$

Play in the indicated sequence, i.e. A, B, C.

Harmon. changes from notes immediately after hand is struck so that harmonic ring may continue.

Still, Bonita Boyd, and Marcia Baldwin. As a solo pianist, Holly performs standard and eclectic recital programs and was one of twelve selected pianists to compete in the World International Competition held in Santa Fe, New Mexico in the fall of 2007. 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 the performance of concert etudes written for solo piano. She is also particularly interested in how social issues are conveyed through music. In 2005, she designed a course called “Contemporary Musical Activism” which explored various musics of the 20th and 21st centuries. Holly taught this course in the spring semesters of 2005 through 2008. She is currently teaching “The Art of Performance” which explores the value of artistic integrity for performers and audiences and “Statements of Identity in Modern Music” at Lafayette College.

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 also co-authored a lecture at Susquehanna University with a colleague from the Department of History celebrating the music from the SU Archives (early 20th century) and coached singers and pianists for a joint student/faculty lecture recital in the Fall of 2005 which corresponded with the 2005-2006 University Theme.

Holly is currently teaching at Lafayette College, 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, Susquehanna University, Gettysburg College, 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](http://HollyRoadfeldt.com) Twitter: @HRoadfeldt

## Holly Roadfeldt

**Holly Roadfeldt** holds degrees in piano performance from the Eastman School of Music, Indiana University, and the University of Colorado in Boulder. As a soloist, she made her orchestral debut with the Toledo Symphony Orchestra at the age of 13 and has also appeared with the University of Colorado Orchestra, the Eastman Musica Nova Ensemble, the Indiana University Wind Ensemble, the Lafayette College Concert Band, and the Lamont Symphony Orchestra. In addition, she has performed two concertos with the University of Colorado Wind Ensemble under the direction of Allan McMurray including a performance of Gershwin's Rhapsody in Blue at the World Association for Symphonic Bands and Ensembles Conference in Hamamatsu, Japan. The performance was recorded live and subsequently released by the Kosei Publishing Company of Tokyo, Japan as part of the WASBE Concerts, 1995 compact disc. An excerpt of the performance was also broadcast on Japanese National Television as part of the 1995 WASBE Conference Highlights.

A dedicated performer of contemporary music, Holly has premiered over 70 works for solo piano and for various chamber ensembles. 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. For 2013-2014, she will be premiering solo piano works by Anthony Donofrio, Kirk O'Riordan, Daniel Perttu, and Alan Theisen. She also recently commissioned a set of piano character pieces by New York composer, Christopher Cresswell, to be written and premiered during the 2014-2015 concert season. Last spring, Holly recorded the music (solo and chamber) for Kirk O'Riordan's Strange Flowers CD, which will be released on November 19<sup>th</sup>, 2013 by Parma Records.

Active as a chamber musician and as a soloist, Holly has performed across the United States as well as in Europe and in Asia. She has performed with members of the New York Philharmonic, the Metropolitan Opera Orchestra, the Chicago Symphony Orchestra, the Montreal Symphony, the Rochester Philharmonic, the Colorado Orchestra, and the Utah Symphony as well as with concert artists Alexa

### 12. Spiral Galaxy [SYMBOL] Aquarius



## **Kala Pierson--Radiate**

Radiate is a "divisible cycle" of three short pieces (meaning the pieces are ideally performed together but can also be performed individually; tonight we'll hear all three pieces). Each piece is very free rhythmically, without steady rhythms, and each is inspired by the natural world. Ripple Circles suggests ripples on a pond, surface motion above calm stasis. Rock Breathing is a series of very long phrases, each like a 'breath' on a significantly slower-than-human scale. (Each phrase is made of a series of chords, and the pianist freely chooses the duration of each chord, within a range of about 1 to 4 seconds.) Ice in Sun suggests the brittle beauty of light bent through ice crystals' sharp angles. Tonight is Radiate's Pennsylvania premiere. The cycle was first performed in the 21st Vienna Days of Contemporary Piano Music in Vienna, Austria, with other full or partial performances in the U.S., Wales, and Zimbabwe. Radiate will be published by Universal Edition later this fall, in its volume K2013: Anthology of the Four Winners of the Quadrennial Mauricio Kagel Composition Competition.

## **Joan Tower--or like a...an engine**

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.

## **Christopher Cresswell--Nocturne no. 1 "Lonely Tonight"**

Nocturne No. 1 "Lonely Tonight" is built around the pitch sets [014] and [016], which are featured in many of my recent works, with special emphasis placed on the intervals of minor 2nds/Major 7ths and the tritone. After the opening gesture, built around a tritone, a quiet melody unfolds in the right hand until it unleashes a sudden climax that fades away almost as quickly as it arrived. A new melody is introduced in parallel major 7ths in the right hand based on the song "Don't Let Me Be Lonely Tonight" by James Taylor. This melody is quickly transformed into an ostinato pattern as the opening gesture returns, building to a longer, more sustained climax. The piece ends quietly with the repeated opening gesture fading away.

## **Lowell Liebermann--Gargoyles**

A great favorite of pianists because of its emotional and rhythmic intensity, Lowell Liebermann's Gargoyles requires great physical stamina from the performer and a laser beam focus from the listener. While the outer movements can be described as a virtuosic tour de force, the middle character pieces allow the audience to reflect on the title's meaning. In the impressionistic and flowing third movement, the gargoyle's practical function of throwing rainwater away from the buildings can be easily visualized. The ethereal trance that characterizes the second movement, however, may be the most revealing. Used by ancient Egyptians, Greeks, and Romans, the carved spouts took the shapes of wild animals. These fantastical forms became even more macabre when adopted by the medieval Church since they were also designed to repel evil spirits. Liebermann's suite suggests the mystical, the obsessive, and the melancholic traits of the gargoyle while acknowledging what is also architecturally compelling.

(notes by Holly Roadfeldt)