



2017 INTERNATIONAL CONFERENCE

Performances of New Music by CMS Composers I

Paul J. Dickinson ■ Concert Manager

Tuesday, July 11, 2017
3:00 p.m.
Sydney Conservatorium of Music
Sydney, Australia

PROGRAM

Rhapsody Michael Johanson (Lewis and Clark College)

Susan DeWitt Smith, piano

Rhapsody is, to some extent, the result of a long-held desire to fuse certain aspects of the musical languages of two genres which have been particularly influential to my musical development - jazz and the western "art music" tradition. While in many respects the work is much closer in orientation to the aesthetics of western art music than jazz, the influence of jazz manifests itself in the pervasive use of syncopation and the character of the rhythmic "groove" which first happens toward the middle of the work. In this section, a certain degree of rhythmic regularity is initially established, but this regularity is often destroyed as the music continues in different directions. The interplay between this "twisted groove" and the non-pulsed, rhythmically complex music that opens the work provides the backdrop for the dramatic unfolding of the work. The title reflects the free-flowing nature of the music that is so central an aspect of improvised music.

Congruent Verses Daniel C. Adams (Texas Southern University)

Andrew Nogal, English horn

The Latin origin of *congruent* is "congruere," to fit together. In modern usage the term means in a general context "to be in agreement" and in a geometrical context figures that coincide exactly when superimposed, even if they exist at different angles. The "verses" in this solo refer to groupings of short irregular phrase-like structures with no apparent antecedent or consequent relationships. They are "congruent" however, in both contexts of the term. First, they are unified by a common basis of continually varied thematic materials. Second, most of the melodic passages are based on similar or identical structures, continually shifting and placed in contrasting orientations such as different part of a measure, different rhythmic subdivisions, and different times signatures.

Congruent Verses is held together by a succession of asymmetrical but interrelated musical statements. The piece begins with a slow, contemplative section, which is interrupted midway by a very brief and rapid passage that is later developed in a subsequent section. A more rhythmically active section follows, as short motives are repeated with slight variation. Tongue slaps and key clicks are introduced as the piece builds to a climax. A contrasting slow section played in the highest register follows, and includes harmonics. The piece closes with a rapid coda based on materials from the first fast section.

Songs of Travel Andrew Fowler (Coastal Carolina University)

1. Let Beauty Awake

2. The Vagabond

5. Sing Me a Song

6. To the Muse

Jeffrey L. Jones, baritone & Philip M. Powell, piano

Robert Louis Stevenson's poetry collection "Songs of Travel" explores the theme of wanderlust. The work inspired British composer Ralph Vaughan Williams to create a song cycle for baritone and piano, completed in 1904. More than a century later, this new song cycle is based on the same source. Nine songs comprise both cycles. Four songs from the 2015 cycle are included here. These four songs reflect a similar cyclic unity that is also perceived when the full cycle is performed.

The re-use of the Stevenson's "Songs of Travel" comes about for two reasons:

1. The poetry attracted this composer to create a 21st c. reinterpretation.

2. Opposition is a key element in the cycle. For those familiar with the Vaughan Williams setting this becomes apparent when the two works are juxtaposed. For example, a prevailing tempo in a given Vaughan Williams song such as "Adagio" will be treated as "Allegro" in the new setting.

Six of the nine songs in each complete cycle (1904 and 2015) correspond to a similar poem.

However, three songs do not correspond. The four songs proposed are two songs that share the same poem (between the Vaughan Williams and the 2015 work) and two which do not.

This proposed performance finds affinity with the Vaughn Williams setting, and was conceived with the idea of a recital program that presents first the 1904 setting and then the 2015 setting.

The Stone Troll Adam Sovkoplas (Asbury University)

Jeanine Wheeler, piano

J.R.R. Tolkien's poem, *The Stone Troll*, opens with a troll sitting on a stone gnawing on an old bone. In my composition, the troll is represented by an ominous, thundering dissonance followed by a brittle descending melodic line, which is meant to depict the gnawing on the bone. Tom Bombadil happens to be on another one of his walks and comes upon the troll. Here I use a modified version of Tom's walking theme from my earlier composition titled Tom Bombadil. Tom recognizes the bone the troll is gnawing on as his uncle's shin bone, which he believed to be buried in his uncle's grave. The troll admits that he stole the bone from a graveyard but says since the owner is dead, he shouldn't miss it. Tom becomes agitated and demands that the troll return the bone. The troll refuses and threatens to eat Tom, too. A fight ensues, which culminates with Tom kicking the troll in the butt. Unfortunately for Tom, "harder than stone is the flesh and bone of a troll". The troll starts laughing as Tom goes limping home. The poem ends as it began, with the troll sitting on his stone, gnawing on the bone.

The Road Not Taken Don Bowyer (Sunway University)

Don Bowyer, trombone & Marika Kyriakos, soprano

This setting of Robert Frost's well-known poem is for soprano and trombone. The two melodic lines are meant to reflect the two roads of the poem, starting out the same, going in different directions, but perhaps being more similar than first perceived.

Mu'allaqah Suite Salam Murtada (Eagan, Minnesota)**1. Atlatl****3. Ghazal**

Salam Murtada, piano

"Atlatl" and "Ghazal" are movements from the four-movement *Mu'allaqah Suite* (2016).

The *Mu'allaqah* (plural Mu'allaqat) were esteemed Arabic poems, called "suspended odes," written in the sixth century A.D. Crafted in the ancient classical Arabic language, the *Mu'allaqat* captured the lives of the desert nomads: their adventures, passions, and tribal identities.

The *Mu'allaqat* usually begin with the *Atlatl*, an evocation of the poet's beloved who abandoned her encampment: "Stop, oh my friends, let us pause to weep over the remembrance of my beloved. Here was her abode on the edge of the sandy desert between Dakhool and Howmal." The poets later explore other themes such as Ghazal, platonic love: "Has anything deceived you about me, that your love is killing me, and that verily as often as you order my heart, it will do what you order?"

In this suite, the "Atlatl" movement begins with a three-note motive that is freely varied in the manner of the ancient poetic verses. Two Levantine nomadic (Bedouin) folk melodies are quoted here, and developed in subsequent movements.

"Ghazal" begins with a desolate ornamented gesture that becomes the first of several textural layers, like layers of wind, sand, and desert rock. An improvisatory cadenza of repeated notes mimics the traditional vocal ululations based on the well-known improvised folk motive, "ya leyli" ("oh, night!").

This suite embraces Arabic folk traditions in the language of Western art music, a fusion of two identities: one from the Old World, and another in a new land.

Cape Cod Suite for Flute Duet Kristen L. Stoner (University of Florida)

Kristen Stoner, flute & Mary Matthews, flute

This duet is a six-movement programmatic work portraying unique, quirky characters dancing in a nightclub in Provincetown. Each movement depicts the eccentric style of a single character: Free Spirit, Mr. Mental, Lighthouse, Snoopy, The Unbearable Darkness of Being, and Samba Queen. Composed by a flutist, this work features rich colors, difference/ghost tones, glissandi, and beatboxing extended techniques, emanating from a comprehensive knowledge of the instrument.

COMPOSER BIOGRAPHIES

Adams, Daniel C.

Daniel Adams (b. 1956, Miami, FL) is a Professor of Music at Texas Southern University in Houston. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music from the University of Miami (1981) and a Bachelor of Music from Louisiana State University (1978). He currently serves as The College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth Century percussion music, music pedagogy, and the music of Texas. His most recent article, "Indeterminate Passages as Temporal and Spatial Components of Three Selected Compositions for Snare Drum Ensemble" was published in the Fall 2013 issue of the Journal of the National Association of Wind and Percussion Instructors. His book entitled "The Solo Snare Drum" was published in 2000. He is also the author of two entries published in 2009 in the Oxford Encyclopedia of African-American History 1896 to the Present and has authored a revision of the Miami, Florida entry for the Grove Dictionary of American Music. Adams has served as a panelist and lecturer nationally and internationally. In 2011 he presented, by invitation, a composition master class at Ewha University in Seoul, South Korea Adams's music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Bulgaria, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Potenza, Albany, and Summit Records.

Bowyer, Don

Don Bowyer is Professor of Music and Associate Dean of the School of Arts at Sunway University (Malaysia). Having previously served as Dean of the College of Fine Arts at Arkansas State University (USA) and Chair of the Department of Music at the University of Alabama in Huntsville (USA), Bowyer has taught at every level from kindergarten through university in the United States, the U.S. Virgin Islands, Sweden, and Malaysia. He received his Doctor of Arts from the University of Northern Colorado, Master of Arts from California State University-Northridge, and Bachelor of Arts from West Virginia Wesleyan College.

Active in the fields of composition, music technology, and performance, Bowyer has published more than 60 pieces of music, developed an educational computer program that has been used in at least 120 countries, and has performed as a trombonist in more than 40 countries. Among other performing credits, he spent five years playing trombone on eleven cruise ships in the Caribbean Sea, the Mediterranean Sea, and the Gulf of Alaska. The first ten didn't sink. [www.donbowyer.com/aground.]

Bowyer and his wife have also served as foster parents, having provided a home to eighteen foster children between 2003 and 2010.

Fowler, Andrew

Andrew Fowler is a composer, pianist, and vocalist. He is an associated faculty member at Coastal Carolina University, in Conway, South Carolina. His works have received acclaim in venues such as Avery Fisher Hall, Lincoln Center, the John F. Kennedy Center for the Performing Arts, the Nobel Conference on Peace, and Piccolo Spoleto.

His recent song cycle "Songs of Travel" received Honorable Mention at the Song Cycle Competition for the 2016 U.S.A National Association of Teachers of Singing Conference. His oratorio "An Outbreak of Peace" (2012), based upon the remarkable story of the 1914 "Christmas Truce" of World War One, and his choral/orchestral/dramatic work "Directions for Singing" (commissioned for the tercentenary of the hymn writer Charles Wesley's birth) are widely performed. As a native South Carolinian, his interest in local history has led to works such as his 2010 opera "The Prince of Tides" (libretto by Fowler based upon the celebrated novel by Pat Conroy).

He received his B.A. (piano) and M.A. (music theory) from the University of South Carolina and the Ph.D. (music theory) from the University of Texas at Austin.

Johanson, Michael

Michael Johanson's music reflects a deep interest in bringing together materials drawn from a wide range of styles and approaches. His work is informed by an abiding interest in timbral possibilities, a wide-ranging harmonic palette, and an interest in extended instrumental techniques. Johanson's compositions have been performed by distinguished soloists and ensembles throughout the states and in England, China, Switzerland, Thailand, and France.

Performances and/or commissions include those from the International Beethoven Project; Portland Piano International; the Indiana State University Contemporary Music Festival; Fear No Music; Third Angle; VIR Men's Ensemble; June in Buffalo; Resonance Ensemble; Williams College Chamber Players; the Lewis & Clark College Orchestra; Trio Bella Voce, the Northwest Horn Orchestra, Post-Haste Duo, Portland Percussion Group, the Indiana University New Music Ensemble, and the Oregon Repertory Singers.

Johanson has received awards/fellowships from the American Music Center, ASCAP, MacDowell, the Virginia Center for the Creative Arts, Wildacres Residency, and Palazzo Rinaldi. He is the 2015 recipient of the Oregon Music Teachers Association Composer of the Year Award, and he received the Gil Seeley Prize in Composition in 2009. Johanson's music has been recorded by saxophonist Frederick Hemke, trombonist Garth Simmons, and pianist Justin Bartlett. His music is published by September Hills, Honeyrock Publishing, and Dorn Publications.

He is Chair and Associate Professor of Music at Lewis & Clark College in Portland, Oregon, where he also serves as Artistic Director of the Friends of Rain new music ensemble.

Murtada, Salam

Salam Murtada is a native of Amman, Jordan. He was a semi-finalist in the Fourth Van Cliburn International Competition for Outstanding Amateurs in 2004, a semi-finalist in the Washington International Piano Artist Competition in 2006 and a prize winner in the Greensboro Music Academy National Piano Competition in 2000. He has been featured on WDAV 89.9 FM (Charlotte, NC), several newspapers in North Carolina, the Dallas Morning News, Fort Worth Star-Tribune, the London Times, HDTV and BBC Radio. In addition to competing, he enjoys performing for various fundraising and community events. He believes in the power of music to heal and build peace between people and nations. His piano instructors include John Ruggero of Raleigh NC, Christine Kefferstan of West Virginia University at Morgantown, Lita Guerra of the University of Texas at Austin, and Samia Ghannoum in Amman, Jordan. He has also coached with Walter Hautzig and Vanessa Cornett-Murtada and is currently a composition student of James Callahan. A professional civil and environmental engineer, Salam spends his days conducting hydrologic and hydraulic watershed and floodplain modeling for the Minnesota Department of Natural Resources.

Stoner, Kristen L.

Kristen Stoner, flutist and composer, is Associate Professor of Flute at the University of Florida. During her 15 years at UF, she has given nearly 400 solo, chamber, and orchestral performances across Europe, South America, and the United States. Her two solo recordings, *Images and Colors*, feature contemporary unaccompanied flute compositions and have garnered extremely positive reviews. Together with Manabu Takasawa, piano, she performs as *Duo Anno 1647*, a chamber ensemble that formed at the CMS International Conference in 2015 and toured Paris and Dublin in its first year. An active performer and masterclass teacher, she has been featured at several national and international conferences and at major universities in North and South America. In 2013, she was the only invited soloist from the United States to perform at the XXVIII Festival Internacional de Flautistas in Lima, Peru. Dr. Stoner has performed as principal flutist of the Ocala Symphony for 14 years and of the Florida Lakes Symphony for 4 years.

As a composer, Stoner has had works performed at National Flute Association Conventions, College Music Society Regional Conferences, and as required works for national flute competitions. She earned her Bachelor's degree from the University of Texas and MM and DMA from the University of Cincinnati College-Conservatory of Music.

COMPOSER BIOGRAPHIES

Sovkoplas, Adam

Adam Sovkoplas completed his DMA in Composition at the University of Kentucky under the instruction of Joe Baber in May of 2013. His previous composition instructors include Richard Urbis, Trent Hanna, and Thomas Couvillon. Compositions by Sovkoplas have been performed nationally and internationally at various conferences and festivals including the 2nd Annual Festival of New Organ Music, London, England (2007), the OrvietoMusica Festival in Italy (2008), and the 2010 International Computer Music Conference in New York, the 2012 International Summer Arts Institute in Italy, and the International Double Reed Society conference in Oxford, Ohio (2012). Sovkoplas won the Symphony of the Mountains "Magnum Opus: A New Composer's Competition" in 2012 for his composition titled Tom Bombadil. From 2007-2011, Sovkoplas organized the 1st through the 5th annual Kentucky New Music Festivals. His one-act plays have been produced and staged regularly by the Bluegrass Mystery Theatre of Lexington, KY since 2011. Sovkoplas currently teaches music theory and composition at Eastern Kentucky University, Asbury University, and Marshall University. [<http://www.societyofcomposers.org/members/AdamSovkoplas>]

PERFORMER BIOGRAPHIES

Bowyer, Don

see composer bio above

Jones, Jeffrey L.

Jeffrey L. Jones, baritone, is well versed in both stage and concert repertoire. Stage credits include: Papageno in *Magic Flute*, Sharpless in *Madama Butterfly*, Escamillo in *Carmen*, Belcore in *Elixir of Love*, Father in *Hansel and Gretel*, Melchior in *Amahl and the Night Visitors* and Baron Douphol in *La Traviata*. Highlights of concert and oratorio solo credits: *Passion According to St. John* and *B Minor Mass* (Bach), *Requiem* (Brahms), *Requiem* (Durufle), *Requiem* (Faure), *Messiah* (Handel), *Elijah* (Mendelssohn), *Coronation Mass* and *Requiem* (Mozart), *Carmina Burana* (Orff), *Mass in G* (Schubert) and *Belshazzar's Feast* (Walton). He has performed with the following companies and organizations: Atlanta Opera, Arizona Musicfest, Arizona Opera, Carolina Master Chorale, Chattanooga Symphony, Long Bay Symphony, Music in the Mountains Festival, the Phoenix Chorale, Piccolo Spoleto Festival, and the Robert Shaw Chamber Singers.

Jeffrey is a member of the music department faculty at Coastal Carolina University in Conway, South Carolina. He has previously taught at Grand Canyon University, the Arizona State University Herberger College-at-Large, and served as a voice coach at Arizona State University during the fall of 2006. Jeffrey was awarded a Doctorate of Musical Arts in vocal performance at Arizona State University where he also received a Master of Music in opera performance. Jeffrey has worked with the following teachers and coaches: Andrew Campbell, Jerry Doan, Harold Heiberg, Walter Huff, Jeffrey Norris, Juanita Peters, William Reber and Eckart Sellheim.

Kyriakos, Marika

Lyric coloratura, Marika Kyriakos joined the Music Faculty at Arkansas State University in 2008 as Coordinator of Voice and Director of the A-State Opera Theatre. The fall of 2014, she began serving as Chair of the Department of Music and continues teaching responsibilities as Professor of Voice. Aside from teaching, her favorite venture involves studying, teaching and performing abroad. Last summer was her third season teaching voice and performing with the OperaMaya summer festival in the Mayan Riviera of Mexico. She has also enjoyed working in Italy, performing leading roles with the Rome Opera Festival including Violetta in Verdi's *La traviata*, and Fiordiligi in Mozart's *Così fan tutte*. Aside from her operatic endeavors, she has a passion for French literature, particularly sharing the subject of her dissertation, Lili Boulanger's, *Clairières dans le ciel*. International recital presentations have been given at the Paris Conservatory and the Academie

Internationale d'Été in Nice (France); the Lorenzo de Medici school in Tuscania (Italy); and the Biennial International Conference of The College Music Society in Buenos Aires (Argentina). Following the CMS conference in Sydney this summer she will perform works for soprano and trombone with Don Bowyer at Sunway University School of the Arts in Malaysia. Of course, these international excursions must involve students! Kyriakos has been working diligently with ongoing fundraising efforts enabling A-State students to experience these essential opportunities at very reasonable rates.

Matthews, Mary

Mary Matthews enjoys an active and international career as a contemporary flutist, pedagogue, and entrepreneur. She has presented masterclasses, recitals, and lectures at the Fundação Universidade do Sul de Santa Catarina in Florianópolis, Brazil, El Instituto Eduardo Laredo in Cochabamba, Bolivia, the University of Wyoming, and the Peabody Institute, among others. She made her solo debut at Carnegie Hall in 2016, and she has been invited to perform at the Newport Music Festival, the Maryland Wind Festival, and five National Flute Association Conventions. She has presented her research at the Women Composers Festival of Hartford, the International Alliance for Women in Music Congress, and the College Music Society's National Conference as a CMS-Yamaha In-Residence Fellowship winner.

A dedicated educator, Dr. Matthews is on faculty at the Parlando School for Musical Arts and Boulder Country Day School in Boulder, CO. She was on faculty at The Hartt School Community Division in West Hartford, CT for four years where she also served as head of the Adult Chamber Music Program and launched the Suzuki flute program. Additionally, Dr. Matthews was an adjunct faculty member at The University of Hartford's The Hartt School, a flute faculty member at the International School of Music in Bethesda, MD, and a teaching artist with the Hartford Symphony's CityMusic and El Sistema Colorado.

She holds a Doctor of Musical Arts degree from The Hartt School, a Master of Music degree from the Peabody Institute, and a Bachelor of Music degree from the Baldwin Wallace Conservatory. [www.MaryMatthewsFlute.com]

Murtada, Salam

see composer bio above

Nogal, Andrew

Oboist Andrew Nogal is an acclaimed orchestral performer, chamber musician, and interpreter of contemporary music. He performs regularly with Ensemble Dal Niente, the CSO MusicNOW ensemble, Contempo, and the Elmhurst Symphony Orchestra, and as a substitute with the Chicago Symphony Orchestra and the Oregon Symphony. His festival appearances include the Ojai, Astoria, Ravinia, Peninsula, and Great Lakes Festivals, as well as three summers performing under the direction of Pierre Boulez at the Lucerne Festival Academy. In 2015, he made his Asian recital debut at the International Double Reed Society conference in Tokyo. Nogal was awarded a gold medal at the 2011 Fischhoff National Chamber Music Competition and in 2012 became the first oboist ever lauded with the Kranichstein Music Prize, the top honor for performers, at the Darmstadt International Summer Courses for New Music. Nogal studied at Northwestern University, where he earned bachelors degrees in both Music Performance and Art History, as well as a Masters Degree in Music Performance. He has led master classes and coached chamber music at the University of Oregon, the San Francisco Conservatory of Music, Williams College, The Banff Centre, the Chicago Youth Symphony Orchestras, and Midwest Young Artists. Since 2011, he has been the instructor of oboe at Loyola University Chicago. He is also a lecturer in the Music Studies program of the Bienen School of Music at Northwestern University.

PERFORMER BIOGRAPHIES

Powell, Philip M.

Dr. Philip M. Powell, Chair of the Department of Music, is a Professor of Music and has been a faculty member at Coastal Carolina University since 1988, teaching piano and piano pedagogy. Since moving to South Carolina, Dr. Powell has maintained an active performing schedule with concerts frequently heard on South Carolina Public Radio. In South Carolina, Dr. Powell has performed with the South Carolina Symphony Orchestra, the Jupiter Symphony and is a frequent soloist with the Long Bay Symphony, playing concerto repertoire ranging from Mozart to Gershwin. As a collaborative pianist, Powell has appeared with artists such as Kennedy Center Honors recipient Martina Arroyo, soprano; Ignat Solzhenitsyn, piano; Sungwon Yang, cello; David Jolley, French horn; and Grammy nominated Tine Thing Helseth, trumpet. He has served as President of the Coastal Concert Association, Music Director of the Festival of Music and Art at Pawley's Island, founding Director of the Musicale de Geneve series and a member of the Board of Directors of the Litchfield Dance Arts Academy and of the Long Bay Symphony. Dr. Powell holds the BMA from the University of Oklahoma, where he studied with Drs. Todd Welbourne and Edward Gates. He also attended the Aspen Summer Music Festival as a student of the late Edith Oppens. Dr Powell holds a Masters of Music from Indiana University, where he was a student of both Karen Shaw, and Shegio Neriki and the Doctorate of Music, also from Indiana University, where he was a student of the late Michel Block.

Smith, Susan DeWitt

Portland native Susan DeWitt Smith has an active career as both a soloist and chamber musician. She has appeared as a guest artist with the Oregon Symphony, Portland Columbia Symphony, San Diego Symphony, and the San Diego Chamber Orchestra, among others, balancing her concerto performances with frequent chamber music and solo recitals. Dr. Smith is highly regarded as a chamber musician and collaborates on a regular basis with some of the finest musicians in the Northwest. She has performed at festivals throughout the country, including the Bloch, Cascade Head and the Cascade music festivals in Oregon, and the Grand Teton, Hot Springs and Olympic Music festivals in Wyoming, Arkansas and Washington. An enthusiastic and committed proponent of music education, she co-founded the innovative and highly successful 'Music in Context' series in 2005, and has created new series called 'Music Matters' at Lewis & Clark College, where she is an Assistant Professor of Music and director of the piano program. A graduate of Dartmouth College, she earned her MM from the San Francisco Conservatory of Music and her Doctor of Musical Arts degree from the Eastman School of Music. She is a member of Portland's Third Angle New Music Ensemble and has recorded extensively on the KOCH International Classics label.

Stoner, Kristen L.

see composer bio above

Wheeler, Jeanine

Jeanine Wheeler earned Music Education and Music Therapy degrees at Radford University, VA (2001). She added graduate classes in collaborative piano and musicology at the University of Kentucky, while finding her niche as a piano teacher and music therapist in the Lexington area. Her bustling studio serves 39 piano students and 6 therapy clients, both private and school based. She performs with soloists and ensembles throughout central Kentucky and beyond. Her varied interests may find her serving children with autism, providing church music, keyboarding for a bagpipe band, and performing with her father within the same weekend. She was thrilled to begin singing with Sistersound in fall 2012, and she is honored to be serving the group as pianist this semester.