



2017 INTERNATIONAL CONFERENCE

Performances of New Music by CMS Composers II

Damon W. Sink ■ Concert Manager

Wednesday, July 12, 2017
3:00 p.m.
Sydney Conservatorium of Music
Sydney, Australia

PROGRAM

Prelude and Spinnerfall Damon W. Sink (Western Carolina University)

Barb Amalong Sink, flute
Adam Clark, piano

Composed in the fall of 2017, *Prelude and Spinnerfall* is a continuous set of lyric melodic variations taking some inspiration from the wide canon of French compositions for flute and piano. The harmonic language extends simple diatonic melodies with seventh- and lydian-derived harmonies, filigree, and pan-diatonic wash from the pedaled accompaniment. Though not specifically programmatic, the work may suggest in places the image of a mountain sunrise, perhaps seen from the middle of a cold, and fast moving freestone trout stream.

Rhapsody Toccata Chia-Yu Hsu (University of Wisconsin–Eau Claire)

TBA, piano

Inspired by the genres of toccata and jazz, Rhapsody Toccata attempts to superimpose these two contrary styles into a cohesive structure. In the beginning, the toccata acts as a leading role while jazz music sneaks in and gradually expands and takes over. The piece intends to showcase the virtuosic techniques of the pianist and his or her interpretation of wondering freely in between these two contrasting styles.

Echoes of Yesterday Mark D. Volker (Belmont University)

Erin Vander Wyst, clarinet

As an interactive piece in which a computer has been programmed to respond to the live performance, the clarinet player is in control of tempo and expression. The computer listens to the live player and compares what it hears to a programmed score. At specified places in the score, the computer responds by implementing programmed musical events. These events include custom-designed software “instruments” as well as processing of the live flute sound. The programming and voices were generated using the software package MAX.

Jazz Sonata for Piano No. 1 Sean A. Moore (St. Andrews University)

Sean A. Moore, piano

This work is in three movements and is about a day. The moderately fast first movement gets the day off to an overall good start and then continues with the expressive second movement which provides a somewhat melancholic contrast in mood. The third movement, a presto, seems to indicate that ultimately all is well. The day and how it plays out is up to the imagination of the performer and the listener. Standard pre-existing forms and textures are utilized along with jazz harmonies and some rhythmic complexities.

Intrada Scott R. Harding (Central Michigan University)

Great Lakes Art Music Ensemble:
Tess Anissa Miller, flute
Scott R. Harding, tamboraca

As the title suggests, Intrada is a short, festive introductory work. Its dancelike character evokes the sprightly feel of a 16th Century Italian passamezzo, albeit with a much more diversified pitch collection than pure tonality would allow. In a simple ternary form, the bookending “A” sections scamper around a series of diminished triads and 7th chords, while the middle “B” section features a heroic melody that alternates between A Mixolydian and B minor. With a tambourine in one hand and a maraca in the other, the percussionist provides a mixed palette of contrapuntal rhythmic activity.

Drops of Silver Kevin Helppie (Western Oregon University)

1. When I Heard the Tambourine
2. In Her Pavilion
3. Beware the Arrow
4. Farewell to Love
5. Drops of Silver
6. My Sole Pleasure
7. I Am Clad in Black
8. Pray for Peace

Kevin Helppie, baritone
Linda Apple Monson, piano

The genesis of this song cycle are fragments of poems by Charles d'Orleans (1394-1465) translated from both French and early English sources. These have, in turn, been freely adapted and set to music. Duke Charles, was born into a family of French aristocrat Louis I. As a teenager, he was captured by the British following the Battle of Agincourt (1415). Given his lineage, he could not be put to death. Instead, he was put under "house arrest" for the next twenty-five years in different castles throughout England, including the Tower of London. During captivity, he married his second wife, Bonne of Armagnac. Naturally, he hoped to be freed and then return to her in France. Tragically, she died while he was waiting to join her. As a tribute he wrote the *My Very Gentle Valentine*. The text is also known as *Farewell to Love*, the title that we have used for the fourth song of the cycle. The Duke's poem is thought to be the first Valentine ever written. Back in the era of Charles, the accompaniment to songs would likely have been played on a predecessor of the modern-day guitar such as the lute or cittern. The voice and piano parts in these song settings are characterized by an economy of melody and harmony, an intentional transparency and simplicity of musical texture intended to transport performer and listener into the world of the Troubadour or Trouvere. We hope you enjoy taking this journey!

Tecate Judy Bruce (New Castle, Pennsylvania)

Nanette Kaplan Solomon, piano
Hong Chou, violin

Tecate is a three-movement piece inspired by a visit to a small town in Baja California of the same name and influenced by Native American melodies. It starts slowly and quietly with an eerie and mysterious character in a movement called "Early Morning." The violin begins with slow repeated notes on the same pitch and gradually gets into faster accented rhythmic patterns with the piano moving quietly in more diverse rhythmic patterns beneath it, both building to a forte. This is followed by a calmer quiet section featuring double bowing in the violin and a more mystical feel to the melody. Excitement builds and then calms several more times in the movement with a flowing melodic line that climaxes in a double forte and a stringendo but gradually returns to the quiet and repeated notes that were heard in the violin at the opening of the movement. The sound fades away to a triple piano dynamic, presaging what is to come in the second movement.

Movement 2, "Toucan Lullabye," is a slow calm movement with a very light piano scoring underneath a flowing, melodic violin part. The first section of this movement is defined by an eighth note, quarter note, eighth note pattern in the violin and an alternating 3/4 and 4/4 meter with a single 5/4 measure. The middle section of the movement has a slightly faster tempo and new melodic material including a triplet pattern. There is a return to the slower tempo of the first section using more of the 5/4 meter. Again, as in the first movement, the sound dissipates at the conclusion of the movement and dies out.

Movement 3 is titled "Golden Mountains." It begins with a double forte triplet pattern of 16th notes that is strongly accented and moving quickly. The piano then sustains this pattern while the violin begins a more melodic line with continuous 32nd note flourishes. This ends abruptly with a lighter pizzicato interlude in the violin and a series of fifths in the right hand of the piano and 3 note clusters in the left hand. The movement continues with an alternation of the triplet pattern and the pizzicato pattern, ending with a bravura and animated display of virtuosity in both parts and a climactic, building intensity ending in a triple forte.

COMPOSER BIOGRAPHIES

Bruce, Judy

Judy Bruce, composer and pianist, is a native New Yorker and a longtime resident of New Castle, Pennsylvania. She began her musical career as a pianist and accompanist performing in Butler, Pittsburgh, and New Castle (PA), New York, and Youngstown, OH. She performed in the Port Washington, NY Library Series, many times at the Hoyt Institute of Fine Arts in New Castle, and was a winner of the Pittsburgh Concert Society Auditions. Judy studied with composers David Stock and Erberk Eryilmaz.

She has been actively composing for the last seventeen years and has written works for piano, piano duet, piano and violin, piano and flute, piano and saxophone, as well as woodwind trios and quartets, string quartets, band pieces, and orchestral works. Her music has been performed at Carnegie Mellon University and Duquesne University, Youngstown State University, Eckerd College, Seton Hill College, Indiana University of Pennsylvania, SUNY Potsdam, Eastman School of Music, and at many local venues in Pennsylvania and Ohio. Her orchestral piece, "Changes," was chosen in 2011 for a public reading session by the Pittsburgh Symphony Orchestra. Her piano concerto, "Celebration," was recently premiered by the Renova Festival Orchestra, and her flute sonata was performed by Renova faculty. Her piano duet, "Motions," was chosen by The College Music Society to be performed in Buenos Aires, Argentina and at SUNY Potsdam.

Harding, Scott R.

Scott R. Harding (b. 1968) is a lifelong Michigander. Dr. Harding earned the BM in Theory/Composition from Central Michigan University, and the MM and PhD in Composition from Michigan State University. A member of the CMU School of Music faculty since 1998, Dr. Harding teaches in the core theory/aural skills area, coordinating the ear-training curriculum and working privately with composition majors. An active composer and performer, his art music focuses on small chamber ensembles that showcase intricate playfulness and knotted interwoven lines. With Tess Miller he is a founding member and co-director of the Great Lakes Art Music Ensemble, a composer/performer collective who believe that modern art music should be accessible to everyone, and strive to achieve that goal through touring, lecturing and recording. In what little spare time remains, Dr. Harding is also the drummer and co-lyricist for the American rock band Iron Fist, whose second album *Breaking The Rock* is due in early 2017.

Helppie, Kevin

Today's composer/performer, Kevin Helppie has been involved professionally in choral and vocal music for over 30 years. He has directed collegiate and church choirs in Washington, Oregon, North Dakota, Kentucky and Texas. Kevin is a frequent solo vocal performer throughout the Northwest. He was a guest teacher and recitalist in Finland, Latvia and China. In collaboration with Forrest Kinney, he has composed & published two books of modern art songs. Kevin has a Doctor of Musical Arts Degree from the University of Washington, Master of Music Degree from Indiana University and a Bachelor of Arts Degree from Western Washington University. Dr. Helppie has served on the board of directors of Cascadia Concert Opera, the Executive Board of the Oregon Chapter of National Association of Teachers of Singing and is Professor of Music at Western Oregon University, where he oversees the vocal program.

Hsu, Chia-Yu

Born in Banqiao, Taiwan, Chiayu is an assistant professor of composition at UW-Eau Claire. She was the winner of Lakond prize from the American Academy of Arts and Letters, Suzanne and Lee Ettelson Composer's Awards, 2013 IAWM Search for New Music, Copland House Award, Lynn University international call for scores, the 2010 Sorel Organization recording grant, music+culture 2009 International Competition for Composers, the Sorel Organization's 2nd International Composition Competition, the 7th USA International Harp Composition Competition, ASCAP Morton Gould Young Composer's Awards, the Maxfield Parrish Composition Contest, the Renee B. Fisher Foundation Composer Awards among others. Her work has been performed by the London Sinfonietta, the Detroit Symphony Orchestra, the San Francisco Symphony, the Nashville

Symphony, the Toledo Symphony, the American Composers Orchestra, the Cabrillo Festival Orchestra, the Flagstaff Symphony Orchestra, the Lynn Philharmonia Orchestra, Aspen Music Festival Contemporary Ensemble, Eighth Blackbird, Ciompi Quartet, and Prism Quartet. She has received her Ph.D. at Duke University, Master of Music at Yale University School of Music, and Bachelor of Music at the Curtis Institute of Music.

Moore, Sean A.

Sean A. Moore was born in Memphis, TN in 1967. Mr. Moore has a B.M. and an M.M. in the area of piano performance from the University of Memphis. Sean has performed as a soloist and accompanist extensively and participated in numerous piano competitions, winning several. He was a semi-finalist at the 1996 World Piano Competition in Cincinnati, OH. In 1997, Mr. Moore performed *Voyants* for piano and orchestra by composer Barbara Kolb with the Memphis Symphony Orchestra.

Sean currently lives and works in Laurinburg, NC as a full-time faculty member at St. Andrews University. Duties include Chair of Music Program, instructor of music and staff accompanist. He was piano instructor and staff accompanist at Christian Brothers University in Memphis from 2000-2004 and taught class piano at the University of Memphis. Both were adjunct positions.

Mr. Moore has performed his original works for piano as composer/pianist at three regional CMS Conferences. His presentation, *The Passacaglia: Baroque through the 20th Century*; was accepted for the 2011 CMS International Conference, Seoul, South Korea, and his tango for piano, *Tempest* was chosen for performance at the 2013 CMS International Conference in Buenos Aires, Argentina.

He has also written original music for student film projects at St. Andrews. Mr. Moore is also a songwriter, arranger and a member of BMI. He was station manager for the local cable community access channel in Laurinburg for 3 years and has worked as a church musician for over 25 years.

Sink, Damon W.

Damon Sink is a faculty member in the Commercial and Electronic Music program at Western Carolina University where he teaches courses in MIDI, synthesis, and recording arts, and directs both the Music Technology Ensemble and the Western Carolina Civic Orchestra. He is a graduate of the Cincinnati College-Conservatory of Music, where he studied composition with Joel Hoffman, Ricardo Zohn-Muldoon and Samuel Adler. He is a Life Loyal member of Phi Mu Alpha Sinfonia Fraternity as well as an honorary member of Sigma Alpha Iota as a Friend of the Arts.

In addition to his creative work as a composer, Dr. Sink is active in other areas of media production, advertising, video, and film. Before joining the faculty at Western Carolina University, he served as a full-time member on the faculties of Xavier University and The University of Dayton and founded dalSegno Media, an audio/visual production company. Other academic pursuits include topics in the history of music theory as well as the development of rich media modes of analytical presentation.

Dr. Sink maintains a busy schedule as recording engineer and producer including past and ongoing projects with Ballaton Brass, Rick Sowash, Terry King, Mary Southworth, Philip Amalong, Smoky Mountain Brass Quintet and the American Trombone Quartet. He is also active member of the Association for Technology in Music Instruction (ATMI) and has recently accepted a three-year appointment as Editor of the CMS Symposium Audio Performance Archive, (which he would love to talk to you about!)

Volker, Mark D.

A native of Buffalo, NY, Mark Volker received degrees from the University of Chicago (Ph.D.), the University of Cincinnati (M.M.), and Ithaca College (B.M.), and is now Associate Professor of Music at the Belmont University School of Music, where he is Coordinator of Composition Studies and directs the New Music Ensemble. Known for his colorful harmonic language and orchestration, as well as his facility with both electronic and traditional instrumentations, Mark is a past winner of the SCI/ASCAP international prize, the ERM Masterworks Award, the Tennessee Music Teachers' Association Composer of the Award, as well as numerous grants and commissions.

PERFORMER BIOGRAPHIES

Chou, Hong

As the founder and Artistic director of the Pacific Violin Academy and The Wave Elements Global Music Festival, Ms. Chou has been promoting musical arts. She has given lecture-recitals on the music of 20th Century China at the CMS Pacific Northwest Regional Conference, Portland State University, and Portland Community Music Center. She has contributed to music education by participating in the CMS International Ambassador Program, organizing the Oregon American Strings Teachers Association teachers' training workshop, and the American String Teachers Association Certification Advancement Program (ASTACAP). In her thirty years of violin teaching experience, she has taught at the Preparatory Department of Cincinnati College Conservatory of Music (CCM), given lecture-recitals and taught at several International Music Festivals and Summer Camps in China and the U.S.A.

Educated in the United States, Ms. Chou holds a Bachelor of Music degree from Lewis and Clark College and a Master of Music degree from the University of Cincinnati-College-Conservatory of Music. As a touring member of CCM Philharmonia, she performed at the International Mahler Festival in Paris and recorded in London. She studied with the American String Quartet at the Aspen International Summer Music Festival and has received training from master teachers and performers including Joseph Silverstein, Dorothy Richard Starling, Orpheus Chamber Orchestra concertmaster Naoko Tanaka, and Cincinnati Symphony Orchestra concertmaster Philip Ludder.

Currently a board member of the Oregon American String Teachers Association and member of The College Music Society, Ms. Chou organizes and participates in events promoting goodwill and music education locally and internationally.

Clark, Adam

Adam Clark has been heard as a soloist, chamber musician, and concerto soloist throughout the United States, as well as in Belgium, Italy, Sweden, and South Korea. He has performed in venues such as New York's Weill Recital Hall at Carnegie Hall, the Sejong Arts Center in Seoul (Korea), the Aronoff Center in Cincinnati, and Royce Auditorium in Grand Rapids, and with orchestras including the Manhattan Chamber Orchestra, Holland Symphony Orchestra, and the San Luis Obispo Symphony, among others. Of his playing, New York Concert Review Magazine wrote, "Clark brought out much beauty in Chopin's soulfully embroidered melodies. He played with thoughtful expressiveness" and "achieved an excellent blend [with the orchestra]."

A dedicated teacher, Clark has lectured nationally and abroad on diverse topics ranging from technical and musical development to 20th century pedagogical repertoire. He has been published in American Music Teacher Magazine, the College Music Society's Symposium, and Piano Pedagogy Forum, and regularly gives masterclasses throughout the United States and abroad. His students have been admitted to outstanding undergraduate and graduate programs in music across the country.

Originally from California, Clark received his B.M. in Piano Performance from the University of California, Santa Barbara where he studied with Charles Asche. He went on to complete his M.M. at the University of Texas, Austin and D.M.A. at the University of Cincinnati College-Conservatory of Music (CCM) where his principal teachers were Nancy Garrett and Eugene and Elisabeth Pridonoff, respectively. He is currently an Associate Professor of Piano at Middle Tennessee State University.

Miller, Tess

Tess Miller, DMA, CMP, is a Michigan-based performer, instructor, and therapeutic musician. She holds faculty positions at Alma, Albion and Olivet Colleges as well as the Michigan State University Community Music School. Dr. Miller is a member of the Traverse Symphony Orchestra and performs as a freelance artist throughout the state. Dr. Miller co-founded the Mackinac Island Community Foundation Summer Concert Series where her collaborative multi-artistic media project, Telephone: An Artistic Response Chain, was premiered in 2014. She is a founding member of various chamber music ensembles including Extreme Duality (flute and double bass), Everon Duo (flute and percussion), and The Great Lakes Art Music Ensemble. In 2010, GLAM released a CD entitled Latin Dance Project under the White Pine Record Label. Dr. Miller is a regular CD and new music reviewer for the Flutist Quarterly, a publication produced by the National Flute Association. Recently, Dr. Miller became a Certified Music Practitioner through the Music for Healing and Transition Program and provides live, prescribed music at the bedside of patients at McLaren Greater Lansing Hospital. She lives in St. Johns, MI with her husband Scott R. Harding and daughter Roslyn.

Harding, Scott

see composer bio above

Helppie, Kevin

see composer bio above

Monson, Linda Apple

Dr. Linda Apple Monson, International Steinway Artist, is also a Distinguished Service Professor at George Mason University, Fairfax, Virginia where she serves as Director of the School of Music in the College of Visual and Performing Arts. Dr. Monson was awarded the George Mason University 2012 Faculty Member of the Year. An honored recipient of the George Mason University 2009 Teaching Excellence Award, Dr. Monson has also been selected for the Fulbright Senior Specialist Roster, in collaboration with the U.S. State Department and the Council for International Exchange of Scholars. An active international concert artist, lecturer, and master class clinician, Dr. Monson has given solo piano recitals, lecture-recitals, and piano master classes in the United States, Europe, Asia, and Latin America. An advocate of new music, Dr. Monson has presented numerous world premieres of solo piano works written for her. Recent lecture-recital performances include Nanjing Normal University, China; Dublin, Ireland; Oxford, England, and for the Alban Berg Symposium in Hannover, Germany. She has presented lecture-recitals at CMS International Conferences in Stockholm, Sweden; Buenos Aires, Argentina; Dubrovnik, Croatia; Bangkok, Thailand; Madrid, Spain; and San Jose, Costa Rica. She has also presented lecture-recitals at College Music Society National Conferences in Miami, Florida; Minneapolis, Minnesota; Portland, Oregon, Salt Lake City, Utah, San Antonio, Texas, and San Diego, California. She is a past President of the CMS Mid-Atlantic Region. Professor Monson earned the Doctor of Musical Arts degree from the Peabody Conservatory of Music of the Johns Hopkins University and a Diploma in Piano Performance from Musica en Compostela, Santiago de Compostela, Spain.

Moore, Sean A.

see composer bio above

PERFORMER BIOGRAPHIES

Sink, Barb Amalong

Barb Sink studied flute with Kyril Maag and Bradley Garner at the Cincinnati College-Conservatory of Music, where she earned bachelor's and master's degrees in flute performance as well as a BM in music education. Though she began her teaching career in music education she now teaches advanced high school mathematics and statistics at Smoky Mountain High School in the beautiful mountains of western North Carolina. Barb remains an active performer as principal flute in the Western Carolina Civic orchestra and other regional concerts and productions.

Solomon, Nanette Kaplan

Nanette Kaplan Solomon, pianist and Professor Emerita of Music at Slippery Rock University, performs frequently as soloist and chamber musician. She was on the faculty of Slippery Rock University of Pennsylvania from 1977–2014, where she coordinated the piano program, and taught music history, form and analysis, music skills, and women and music classes. She has presented lecture-recitals at many CMS national and international conferences.

She is a founding member of the Slippery Rock Piano Trio, as well as the Kaplan Duo, with her sister, pianist Iris Kaplan Rosenthal. With those groups, she performed throughout Pennsylvania, Ohio, Maryland, and at numerous venues in New York State. A former board member of The College Music Society, she was recently named editor of the CMS online Symposium Audio Performance Archive. She also served on the editorial board of the *American Music Teacher*. She has been a board member of the International Alliance of Women in Music, for whose journal she writes frequent reviews, and serves on the board of the Pennsylvania Music Teachers Association. Her three compact discs – Piano Music of Nikolai Lopatnikoff (Laurel), Character Sketches, and Sunbursts (Leonarda) have received critical acclaim. Her 2015 CD *Badinage: Piano Music of Mana-Zucca* has been garnering stellar reviews.

Dr. Solomon received her early training as a scholarship student at the Juilliard School, where she studied with the late Edgar Roberts and Mme. Rosina Lhevinne. She received a B.A. degree magna cum laude from Yale College, where she studied with the late Ward Davenny and was elected to Phi Beta Kappa, an M.M. from the Yale School of Music, where she studied with the late Claude Frank, and a D.M.A. from Boston University School for the Arts, where she studied with the late Leonard Shure.

Vander Wyst, Erin

Erin Vander Wyst, clarinetist, received her D.M.A. in Clarinet Performance at the University of Nevada, Las Vegas where she studied with Dr. Marina Sturm. Originally from Appleton, Wisconsin, Erin received Bachelors and Masters degrees in clarinet performance from the University of Wisconsin, Milwaukee under the tutelage of Todd Levy. Since moving to Las Vegas, Erin has performed with the Las Vegas Philharmonic, Opera Las Vegas, and the Southern Nevada Musical Arts Society, among others. Fall 2016 will mark Erin's international debut with a lecture recital performance at the Doctors in Performance Conference in Dublin, Ireland. Erin performs frequently on both clarinet and bass clarinet with UNLV's contemporary music ensemble, Nextet. Outside of performance, Erin serves as Principal Librarian of the Las Vegas Philharmonic and maintains a large private clarinet studio in Las Vegas. She is in demand as a clinician and adjudicator throughout southern Nevada. Her primary research interest is the clarinet music of Finnish composers, especially the works of Kimmo Hakola.