



THE COLLEGE
MUSIC SOCIETY

FIFTY-NINTH NATIONAL CONFERENCE

CMS
PERFORMERS' SHOWCASE II

Nicholas S. Phillips • Concert Manager

Friday, October 28, 2016

7:30 p.m.

New Mexico Museum of Art

St. Francis Auditorium

Santa Fe, New Mexico

Digital Bird Suite Takashi Yoshimatsu (b. 1953)**A Bird in the Twilight
Twitter Machine
Bird Circuit**Barbara Leibundguth, flute
Yumiko Oshima-Ryan, piano

Three duo works for flute and piano from Takashi Yoshimatsu's *Digital Bird Suite*, op. 15 (1984), "A Bird in the Twilight", "Twitter Machine", and "Bird Circuit", provide the perfect introduction to contemporary Japanese music.

Like Toru Takemitsu before him, Yoshimatsu taught himself composition. Although the mainstream of modern music among Japanese composers in the 1970s was dominated by atonal music, Yoshimatsu insisted on a revival of lyricism using tonal melody and harmony, as heard in "A Bird in the Twilight."

Yoshimatsu's inspiration often comes from birds; sometimes from their beautiful melodies, and other times from their spiritual images. "Twitter Machine" (flute solo), however, reveals the bird rhythm as if made by machines — specifically, computers. In 1982, MIDI was still in its early days, and both flute and piano parts are written in a "superhuman manner," as if reflecting the complexity of the new technology. At the premiere, the flutist gave Yoshimatsu the endorsement, "There is no way to perform it as written in the score!"

Yoshimatsu was also inspired by the "eclectic ideas" of Progressive Rock. "Bird Circuit" combines influences from progressive rock, jazz, and minimalism, blended by irregular meters and modes (for example, the first 6 measures are in 11/8, 5/8, 13/16, 5/8, 13/16, 5/8).

"Digital Bird Suite" is becoming increasingly popular in recitals, flute festivals, and competitions in Japan. I hope this performance provides students and teachers here in America with more diversity for flute and piano duo repertoire.

Variations on Japanese Children's Songs Keiko Abe (b. 1937)

Christopher Wilson, marimba

Variations on Japanese Children's Songs (c. 1982) was the third piece composed by Keiko Abe, and it is an example of one of her early improvisational works. The genesis for this composition came when recording the album *Nostalgia* in 1967, which was the first of her albums that had no accompanying orchestra or chamber ensemble. She then improvised variations of many Japanese folk songs on solo marimba. What would eventually become *Variations on Japanese Children's Songs* was based on the songs *Zui Zui Zukoro Bashi* and *Tōryanse*.

Eight Studies for Piano Boris Papandopulo (1906–1991)**I. Vivacissimo****V. Andante con moto**

Mirna Lekic, piano

In his significant and varied oeuvre, Croatian composer and pianist, Boris Papandopulo experimented with a variety of 20th century compositional techniques that he successfully combined with elements of Balkan folk music. This is apparent in his *Eight Studies for Piano* written in 1956, where popular styles and folk elements mix with polytonality and dodecaphony. These two contrasting etudes demonstrate the variety of styles and pianistic demands characteristic of the composer's oeuvre. The performance is offered in celebration of Papandopulo's 110th birthday, and the 60th anniversary of this particular opus.

Legend 1: St. Francis of Assisi Preaching to the Birds Franz Liszt (1811–1886)
May Phang, piano

Liszt wrote his two Franciscan legends while on retreat at the monastery Madonna del Rosario. The first Legend, *St. Francis of Assisi's Sermon to the Birds*, is replete with trills and tremolos, representing birdsong. From Chapter 16 of *Little Flowers of St. Francis*, "St. Francis tells the birds that they have much to be thankful to God for, and that they should sing their praises to Him every day." The absence of trills and tremolos in the central section represent the birds' silence as they listen to what St. Francis has to say.

Santa Fe ("holy faith") was founded by Spanish colonists in 1607. Its original name was *La Villa Real de la Santa Fe de San Francisco de Asis* ("The Royal Town of the Holy Faith of Saint Francis of Assisi). New Mexico was at that time inhabited by indigenous people living in pueblo villages. Missionaries converted many to Roman Catholicism. Today, feast days are both ancient celebrations of native heritage and culture as well as commemorations of Catholic saints. Nambé Pueblo, one of eight Northern Pueblos in New Mexico, is about 18 miles north of Santa Fe. A Feast Day to celebrate St. Francis of Assisi is held there annually on October 4th.

Liszt joined the Third Order of St. Francis in June 1857, and wrote his Legends at a time of renewed faith and personal and musical transformation. St. Francis of Assisi became known as the patron of animals and the natural environment. Native Americans believe in the spirituality of nature. It seems only fitting to perform this special work of Liszt's in this Land of Enchantment.

The Song of the Lark Charles Rochester Young (b. 1965)

From the West:

Kimberlee Goodman, flute
Charles W. Lynch III, harp

Charles Rochester Young is currently Professor of Theory/Composition/Electronic Music at the University of Wisconsin–Stevens Point. *The Song of the Lark*, commissioned by Lynne Aspnes and Bradley Garner, was a winner in the National Flute Association's 1990 Newly Published Music Competition. The work was inspired by a French ruralist painting of the same title by Jules Breton. The painting, which is on display at the Art Institute of Chicago, portrays a woman working in the field who is distracted away from her work by the song of a lark seen in the distance. The composer describes the movements: The first movement depicts the larks' song to the rising sun, providing the first light of day. The second movement represents the flight of the lark at midday. The third movement represents the larks' song as the sun disappears behind the horizon.

Sex sånger, Op. 36 Jean Sibelius (1865–1957)

4. Säv, säv, susa (Reed, reed, rustle)

6. Demanten på marssnön (Diamond on the March snow)

Fem sånger, Op. 37..... Jean Sibelius

4. Var det en dröm? (Was it a dream?)

5. Flickan kom ifrån sin älsklings möte (The girl came from meeting her lover)

Anna Hersey, soprano
Matti Hirvonen, piano

Jean Sibelius, the singular musical figure of Finland, was raised in a Swedish-speaking family. Sibelius grew up in a time of economic and cultural upheaval, as the Finnish-speaking majority struggled to overcome years of oppression under Swedish and Russian rule. Sibelius experienced an awakening of nationalist sentiment and strove to write music with a uniquely Finnish voice.

Some of the most commonly performed Swedish-language songs, especially outside Scandinavia, are those by Sibelius. Sibelius composed over one hundred songs, and the genre remained a constant artistic outlet throughout his career. While some are in Finnish and German (and even one in English), most of his songs are in Swedish.

PROGRAM

Biographers consistently note the composer's deep love of nature and his frequent retreats to Ainola, his country home on Lake Tuusula. Many of Sibelius's most famous songs deal with themes of nature and reflections of human emotion and experience in the natural world.

Sibelius's most well known songs are from Opp. 36 and 37. He did not conceive of Opp. 36 and 37 as song cycles, and in fact did not compose any true cycles in the tradition of Schubert and Schumann. The songs vary greatly in style, ranging from almost impressionistic mood pieces to dramatic settings reminiscent of Tchaikovsky. Each song may be explored and evaluated as an individual work. This short presentation will feature four songs from Opp. 36 and 37.

***Romance of Hsiao and Ch'in* Chen Yi (b. 1953)**

Kristen Yeon-Ji Yun, cello
Arthur Joseph Houle, piano

A recipient of many prestigious awards and honors such as the Guggenheim Fellowship and the Lili Boulanger Award, composer Chen Yi combines Chinese and Western traditions and transcends cultural and musical boundaries in her compositions.

Romance of Hsiao and Ch'in was originally written for two violins and string orchestra in 1995, dedicated to Yehudi Menuhin and Edna Mitchell and was premiered at Lincoln Center in 1996. However, responding to many requests, Chen Yi created a violin and piano version in 1999 and also transcribed it for cello and piano. The blend of sonority and timber of cello and piano reflects the Chinese traditional instruments, Ch'in (2000-year-old 7-string zither) and Hsiao (vertical bamboo flute) through grace notes, delicate lines, vibrato, plucking and pizzicato. This work comes from a set of two movements called Romance and Dance. Composer Chen Yi writes that the lyrical line of the Hsiao expresses her love for humanities while the piano part which imitates the sound of Ch'in, symbolizes nature. *Romance of Hsiao and Ch'in* is also made available separately for Erhu (Chinese fiddle) and Piano and Cello and String Quartet by the composer.

***'Round Midnight* Thelonious Monk (1917–1982)**

Sean C. McGowan, guitar

Jazz pianist and composer Thelonious Monk is widely regarded as one of the most influential figures of twentieth-century American music. As with other significant composers, Monk's recognition seems to grow with each successive year from tribute recordings to biographies to the internationally acclaimed Monk Institute and annual Monk Competition at the Kennedy Center.

This performance will highlight one of Monk's most recorded and revered compositions, *'Round Midnight*, which is now a standard in the jazz lexicon. This performance will feature an original arrangement for solo guitar.

Goodman, Kimberlee

Dr. Kimberlee Goodman is a native of Arizona. She has been on the faculty of Otterbein University since 2005. Dr. Goodman hosted her 5th Annual High School Flute Choir Day at Otterbein in 2015.

Kimberlee is a founding member of *From the West*, a flute and harp duo with Dr. Charles Lynch, III. From the West has given recitals at Otterbein, Valparaiso, St. Mary's College, Arizona State University, and Olivet Nazarene. In the summer of 2011, the duo performed in a featured recital at the NFA convention in Charlotte, NC. From the West also presented a lecture recital at the 2013 CMS Conference in Dayton. Most recently, From the West appeared as guest artists on the alumni series at the School of Music at Arizona State University.

Dr. Goodman is equally experienced as an orchestral musician; she currently serves as Principal Flute with the Westerville Symphony. She has been a regular substitute with the Mansfield Symphony Orchestra. In an academic role, Dr. Goodman has performed and presented at the CMS conferences in Scandinavia (2015), Argentina (2013), Korea (2011), and Thailand (2007).

Dr. Goodman holds degrees from Arizona State University (BM) and OSU (MM and DMA). Her principal teachers are Katherine Borst Jones and Dr. Trygve Peterson. She has performed in masterclasses for Alexa Still, Mathieu Dufour, Trevor Wye, Robert Willoughby, Arnold Jacobs, and Jim Walker. Kimberlee currently serves the Jazz Arts Group (Columbus, Ohio) as the Orchestra Manager for the Columbus Jazz Orchestra. [www.kimberleegoodman.com]

Hersey, Anna

Hailed by critics as a “force of nature,” soprano Anna Hersey has appeared with Palm Beach Opera, Skylark Opera, Theatre de la June Lune, Berkeley Repertory Theatre, and Minnesota Opera, among others. A noted expert on Scandinavian vocal literature and diction, Hersey was a Fulbright Scholar at the Royal College of Music in Stockholm and conducted research at the Royal Danish Academy of Music as an American Scandinavian Foundation post-doctoral fellow. Her book *Scandinavian Art Song* is forthcoming from Rowman & Littlefield. She was a 2015-2016 Finlandia Foundation grantee, presenting a recital tour of Nordic Music throughout the US. She is a former NATS Intern and recipient of the 2015 NATS Pedagogy Award for study with Johan Sundberg. Hersey earned a DMA from the University of Miami and holds master's degrees in performance and musicology/ethnomusicology from the University of Minnesota. She is assistant professor of voice at Eastern New Mexico University.

Hirvonen, Matti

Swedish pianist Matti Hirvonen has specialized as a collaborative pianist since he was a student, and is today widely regarded as one of the leading accompanists in Scandinavia, equally comfortable in all forms of chamber music. He is Professor of Piano at the Norwegian Academy of Music, and previously served in that capacity at the Royal College of Music in Stockholm and the Royal College of Music in London.

Hirvonen's career began at the invitation of the famous soprano Elisabeth Söderström. He has since performed extensively with such renowned singers as Nina Stemme, Hillevi Martinpelto, Miah Persson, Anna Larsson, Katarina Karnéus, Ida Falk Winland, Charlotte Hellekant, Håkan Hagegård, and Peter Mattei.

A frequent guest at festivals throughout Europe, for example Edinburgh, Aix-en Provence, and Oxford Lieder, Hirvonen performs at major venues such as the Musikverein and Konzerthaus in Vienna, Philharmonie Köln, Palais des Beaux Arts in Brussels, Concertgebouw Amsterdam, Philharmonie Luxemburg, Oper Frankfurt, Laieszhalle Hamburg, and Weill Recital Hall in New York.

Houle, Arthur Joseph

Arthur Houle is Professor of Music and Director of Keyboard Studies at Colorado Mesa University as well as founder and artistic director of the International Festival for Creative Pianists (www.pianofestival.org), a unique competition open to all young pianists up to age 19. The festival promotes classical and jazz improvisation, versatility, composition, individuality, and repertory excellence in all styles.

Dr. Houle holds degrees from the University of Massachusetts-Lowell, New England Conservatory and the University of Iowa. He was the only pianist to be invited to perform twice, to critical acclaim, in the 1995 International Chopin Music Festival. He has given coast-to-coast lecture/recitals and master classes at institutions such as Eastman School of Music, Dartmouth College, New England Conservatory, Longy School of Music, and for various teacher organizations. Houle also presents often for national and regional professional conferences.

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A critically acclaimed performer and recipient of a 2011 Music Teachers National Association Fellow Award, Houle has written for numerous periodicals. In 2008, the Hal Leonard Corporation published his *Cowboy Jazz*, a collection of original compositions for intermediate students. Houle's new publisher, Abundant Silence Publishing (<http://abundantsilencepublishing.com>), has published *Cowboy Jazz II* and will be issuing other original compositions for both students and professional musicians.

A private teacher since the age of thirteen, Houle taught previously at New England Conservatory, Boston Conservatory, the College of Idaho, and the Universities of Iowa, North Dakota and Texas-Austin.

Leibundguth, Barbara

Barbara Leibundguth has performed as principal flutist with major orchestras in Boston, Los Angeles, San Francisco, Atlanta, Milwaukee, and Houston, and was a member of the Minnesota Orchestra for twenty years, including fourteen as co-principal. She also served as principal in the Omaha Symphony and Opera/Omaha for eleven seasons. Leibundguth graduated from Northwestern University, and her teachers were Walfrid Kujala and Marcel Moyse. She attended the Marlboro, Blossom, and Grand Teton summer festivals, and was featured on *A Prairie Home Companion*. She won a 2002 McKnight Fellowship for Performing Artists, and recorded a CD, *Visionary Duos*, for the Albany label.

Lekic, Mirna

Pianist Mirna Lekic is active as a recitalist, chamber musician and educator. She plays a wide range of repertoire that reflects both her interests in the music of living composers, celebrated through premiere performances and commissions, and her study of early music practices, particularly works for fortepiano. A graduate of the Eastman School of Music, the Mannes College of Music, and the Graduate Center of the City University of New York, she serves as Assistant Professor at Queensborough Community College, City University of New York. [www.mirnalekic.com]

Lynch III, Charles

Dr. Charles W. Lynch III is currently the Harp Specialist for Mesa Public Schools (AZ), directing a program that includes 117 harp students at the junior and senior high level. He previously developed harp programs at Olivet Nazarene University, Valparaiso University, and St. Mary's College/University of Notre Dame.

Dr. Lynch is a founding member of *From the West*, a flute and harp duo with Dr. Kimberlee Goodman. From the West has given recitals at Otterbein, Valparaiso University, St. Mary's College, Arizona State University, and Olivet Nazarene University. The duo performed in a featured recital at the 2011 NFA Convention and presented a lecture recital at the 2013 CMS Conference. Most recently, they appeared as guest artists on the Arizona State University School of Music Alumni Series.

He is a founding member of The HarpCore 4, a pop harp quartet that performs original arrangements. They were most recently featured at the 2015 Midwest Harp Festival. He has remained active as an orchestral musician, most recently performing with the Peoria Symphony and the Chicago Composer's Orchestra.

During his graduate studies, he served as research assistant with the Roslyn Rensch Collection. He has presented his work at the 2002 AHS National Conference and his articles on the collection have appeared in *The American Harp Journal* (Summer 2003, 2010).

Dr. Lynch holds degrees from the University of Illinois at Urbana-Champaign (MM '02, DMA '09), and Arizona State University (BM '97, BM '00). His primary teachers are Ann Yeung, Christine Vivona, and Karen Miller.

McGowan, Sean C.

Sean McGowan, D.M.A. is an Assistant Professor of Music and Guitar Program Director at the University of Colorado Denver. An award-winning guitarist and composer, he has appeared at several national and international jazz and guitar festivals. McGowan is also an advocate for health and wellness strategies for musicians, and has presented workshops at the International Symposium of the Performing Arts Medicine Association, the LiveWell organization at the Berklee College of Music, and several other colleges and conservatories in the country. He is also a contributing editor for *Acoustic Guitar* magazine.

Oshima-Ryan, Yumiko

Yumiko Oshima-Ryan is an active performer of both solo and collaborative works. Her awards include first place in the Wurlitzer Collegiate Artist Competition and second place in the International Beethoven Piano Sonata Competition.

Since 1995 she has been incorporating contemporary Japanese piano works into her repertoire. She has performed these works nationally and internationally including world premieres of new works by Japanese composers. Her recording "From Afar" Japanese Contemporary piano works are published through the Naxos Music Library and available at iTunes, Amazon, ClassicsOnline, and all major digital service providers that offer classical music.

A native of Japan, Oshima-Ryan graduated from Toho Music Academy in Tokyo and earned a Doctor of Musical Arts degree at the College-Conservatory of Music, University of Cincinnati. Her piano teachers include Eunice Norton (a pupil of Arthur Schnabel), Eugene Pridonoff, Richard Syracuse, Jerome Rose, and Satoko Tokumaru. She studied chamber music with Menahem Pressler, pianist and founding member of the Beaux Arts Trio.

Oshima-Ryan is currently an Associate Professor of Music at Gustavus Adolphus College in St. Peter, Minnesota.

Phang, May

May Phang began piano studies in her native Singapore where she obtained her Associate and Licentiate diplomas from the Trinity College of Music (London) by the age of twelve. A graduate of McGill University in Canada, she obtained her doctorate from Temple University in Philadelphia. Currently the John Rabb Emison Professor of Creative and Performing Arts and Associate Professor of Piano at DePauw University, Indiana, her prior teaching positions include Carroll College in Waukesha, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee.

She has given numerous solo recitals and chamber music concerts internationally, performing in venues such as the Goethe Institute in Bangkok, Tianjin Conservatory Concert Hall in China, Victoria Concert Hall in Singapore, Chapelle historique du Bon Pasteur and Place-des-Arts in Montreal, the Concertgebouw in Amsterdam, Philadelphia Museum of Art, Kennedy Center for the Arts and National Gallery in Washington DC, the Chicago Cultural Center, the Detroit Institute of Art, and at festivals such as the Singapore Festival of Arts, the Montreal International Piano Festival, the Karol Szymanowski Festival in Zakopane, Poland, and the Festival de música de cámara de Aguascalientes, Mexico.

A prizewinner of several competitions including the Chopin Young Pianists' Competition in Buffalo NY, Canadian Music Competition, Concours d'orchestre symphonique de Montréal, and Pontoise International Young Artists Competition in France, Dr. Phang has performed with orchestras such as the Banff Chamber Players, Singapore Symphony, Montreal Symphony, and the Philadelphia Orchestra. Radio and television appearances include profiles on Singapore Broadcasting Corporation's "Life and Times" and "Arts Around" and broadcasts on Radio-Canada, Vermont Public Radio, WFLN, Philadelphia and WFMT, Chicago. An active music educator, she has been a teaching artist with Young Audiences of Indiana, adjudicated various competitions and given masterclasses and presentations at various institutions.

Her debut solo CD, *Travels Through Time*, inspired by Mark Twain's "A Connecticut Yankee in King Arthur's Court," is available online at www.cdbaby.com.

Wilson, Christopher

Christopher Wilson is a Doctoral candidate in Percussion Performance at the University of Northern Colorado. Mr. Wilson is a fast-rising artist who has appeared as soloist, chamber musician and clinician throughout the United States.

As a soloist Mr. Wilson has helped to introduce the marimba to public audiences in settings outside of the concert hall. He has also given traditional recitals as guest artist at many collegiate campuses, including University of Wisconsin-Eau Claire, Waldorf College, Iowa State University, and University of Northern Iowa. He is also an active chamber musician, most notably as a member of the Wilson Duo with wife, bassoonist Jacqueline Wilson. The Wilson duo has presented recitals at Colorado Mesa University, the 2013 International Double Reed Society Convention, the Ashland Chamber Music Society, and on Wisconsin Public Radio.

Mr. Wilson has been equally active as a writer, clinician and pedagogue. As an in demand educator, Mr. Wilson has given workshops and assemblies on all areas of percussion at hundreds of K-12 schools

PERFORMER BIOGRAPHIES

throughout the Midwest.

As a Doctoral candidate, Mr. Wilson was a Graduate Teaching Assistant to Prof. Gray Barrier. He also studied wind conducting as a student of Dr. Kenneth Singleton. He finished his D.A. coursework in Spring, 2015, and is currently ABD. He is a graduate of the Boston Conservatory and Eastern Washington University. His principal teachers include Gray Barrier, Nancy Zeltsman and Martin Zyskowski. He is a sponsored member of Pearl Drums' Regional Education Arts Program.

Yun, Yeon-ji

An Assistant Professor at Colorado Mesa University, Kristen Yeon-Ji Yun, DM, is active as a soloist, chamber musician, musical scholar and clinician. She is a prize winner in numerous competitions around the world, including the IBLA World Competition in Italy in 2008, Travel Grant Competition, Walton Concerto Competition at Indiana University, Korean-American Competition, etc. In 2011, she received Honorable Mention in the Liszt-Garrison International Competition Collaborate Artist in Baltimore, MD. She has soloed with many orchestras such as Grand Junction Symphony Orchestra, Korean Symphony Orchestra, Colorado Mesa University Orchestra, Indiana University Orchestra, etc. As a performer and clinician, she has toured many countries including China, Hong-Kong, Spain, France, Italy, Taiwan and South Korea giving series of successful concerts and master classes.

She received a Doctor of Music in cello performance in 2012 from Indiana University at Bloomington, where she studied with the world famous cellist Janos Starker. She also has a Performer Diploma from the same school. She has a Master and a Bachelor degree on Cello Performance from Seoul National University. Before she moved to Grand Junction, she taught at Indiana Wesleyan University, at DePauw University as an adjunct professor, Indiana University String Academy, Indiana University Jacobs School of Music and at Seoul National University as an instructor. She has played as a regular member in the Lafayette Symphony Orchestra and Korean Symphony Orchestra. She currently plays as a co-principal in the Grand Junction Symphony Orchestra. She performs on a French cello, made by Guersan in 1766.



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