



SIXTY-THIRD NATIONAL CONFERENCE

**CONCERT I:
SHOWCASE OF
CMS PERFORMERS
& COMPOSERS**

**William Price (University of Alabama–Birmingham)
Concert Manager**

**Friday, October 9, 2020
8:00 p.m. EDT**

ORIGINAL COMPOSITIONS:

***Scissors (Fantasia Toccata)* Jiyoun Chung (Illinois Wesleyan University)**

April Kim, piano

"Scissors (Fantasia Toccata)" for solo piano was commissioned and written in 2017, was commissioned and premiered in February 2018.

As a composer, originally from South Korea who favors Western musical languages as a medium for composition, it has always been my passion to create works that integrate my native culture in some way. Sometimes I combine both musical languages, and other times, as found in many of my recent compositions, Korean cultural influences serve as the inspiration for my works written in Western music style. Having two different cultural perspectives allows me to see one culture as an abundant source of creations from the point of view of the other. It naturally leads me to find ways to embrace both in order to establish my own musical voice.

"Scissors (Fantasia Toccata)" for solo piano is a recent example of those experiments. Inspired by the *scissors dance*, a traditional Korean dance performed by taffy sellers in farmer's market to get attention from people, "Scissors" highlights the percussive nature of the instrument, while portraying visual and auditory characteristics of the dancer and the scissors. I also used *Jangdan*, a Korean traditional rhythmic mode, to create rhythmic driving and dynamics.

***RaqS* Kenneth Broadway (University of Florida)**

PercSax Duo:

Sherri Broadway, Alto Saxophone

Kenneth Broadway, Doumbek

RaqS was composed in 2014, and was inspired by an event witnessed by the composer. During a conference in Europe, the composer met a couple who lived in a challenging environment far from their birthplace. In their youth, the couple enjoyed dancing with one another – in fact, they met and fell in love during such an event. However, the place they lived at the time of this conference was part of a culture that forbade dancing. At a musical event at the conference, there was a live band and dance floor. The excited couple danced with abandon – truly "dancing as if no one was watching." They continued laughing and dancing until they finally collapsed into each other's arms. That evening, the composer began work on the score, completing the first sketch late that night. After revision and completion, the finished work was titled "Raqs," the Arabic word for dance. The work is composed in three main sections, and features many meter changes representing the passion of the dance. The primary pitch material focuses on the Phrygian dominant mode to suggest a Middle Eastern soundscape. The two cadenzas represent a "rest" for each partner, followed by a recapitulation of the opening dance and a final abrupt "collapse" at the end.

SHOWCASE PERFORMANCE:

Morpheus (1917) Rebecca Clarke

Madeleine Darmiento (Millersville University of Pennsylvania), viola
Bonnie Sumerfield (Dowington, Pennsylvania), piano

Regarding the status of women, English composer Rebecca Clarke (1886–1979) once remarked, “when I was a student, a female composer was about as much of a freak as the bearded lady of the circus.” At the Royal College of Music, Clarke was the first female composition student of Sir Charles Stanford, who also urged her to study the viola. As a violist, she pursued an international career performing in New York and London with the most celebrated artists of the early 20th century.

During a viola recital at New York’s Aeolian Hall in February 1918, Clarke programmed three of her new works. Fearing it would appear too presumptuous to be championing her own music, she penned the pseudonym “Anthony Trent” as the fictitious composer of what she considered her weakest piece — *Morpheus*. Much to her dismay, the next day she recounted, “the critics were very much interested in Mr. Trent, but had almost ignored pieces by Rebecca Clarke.... So a few years later, when my music was beginning to be published, I killed Anthony Trent – officially and with no regrets – and I’ve never been bothered with him since!”

While Clarke never discussed the title, *Morpheus* is the Greek God of sleep. Fittingly the music is dreamy and rhapsodic, a stylistic mix of the impressionism of Debussy with the lyricism and modal harmonies of Vaughan Williams. Beautifully written for the viola, *Morpheus* is a finely crafted work which has earned a place in the center of the repertoire.

ORIGINAL COMPOSITIONS:

junktures Jason Fick (Oregon State University)

electronics

Illuminating and extending the sounds of bending, ripping, and breaking, *junktures* offers the listener an elaborate narrative based on the momentary world of sudden impact, while alluding to the sensations of autonomous sensory meridian response (ASMR). This piece was realized through juxtaposing unprocessed and synthesized versions of the original source material in an attempt to explore pivotal moments in time and the connections between them that forge new pathways.

The Rugged Pioneer Trail Dominic Dousa (The University of Texas at El Paso)

Stephen Nordstrom, viola
Dominic Dousa, piano

“The Rugged Pioneer Trail” is part of a five-movement suite *Reflections on a Desert Winter*, which takes its inspiration from the desert lands of New Mexico and Arizona. The works in this suite evoke the spirit of this region — one with a storied history and captivating natural beauty.

Driven by constantly changing meter, a fierce, brusque character permeates *The Rugged Pioneer Trail*. The piece conveys the spirit of a pioneer — whether a settler originally from the eastern U.S. or one of the native peoples first encountering this land — confronting the dangers of this harsh and sometimes unpredictable terrain with a gruff confidence. The piece’s calmer middle section suggests that even during the arduous task of trailblazing through a severe land, there are opportunities to soak in the splendor of its beautiful vistas.

SHOWCASE PERFORMANCE:

***Bambuquería y Variaciones a Amparo Ángel* Luis Antonio Escobar**

Koeun Grace Lee (Mattix Music Studio), piano

Luis Antonio Escobar (1925–1993) was a Colombian composer and musicologist who lived in Miami, where he held the position of cultural attaché to the Colombian consulate until his death. He attended the Conservatory of the National University of Colombia in Bogotá and the Peabody Conservatory in Maryland. While his choral works are prolific in many countries including the United States, his piano works merit attention for displaying indigenous Colombian musical elements. Escobar's piano compositions include many with the title of *Bambuquería*, which is a word invented by the composer making reference to the Colombian traditional folk dance called bambuco. Bambuco is a couple dance similar to the European waltz in which dancers use a handkerchief to present the courtship theme of the dance.

Bambuquería y variaciones a Amparo Ángel (Bambuquería and variations to Amparo Ángel) is dedicated to Amparo Ángel, Escobar's wife, who is also a pianist and composer in Colombia. While Escobar honored the traditional 3/4 and 6/8 meter of bambuco, he did not indicate a meter for this work. He utilized frequent hemiolas with traditional melodic patterns, chordal inversions, and virtuosic octave passages. It is worthwhile to perform this unknown and unpublished work of a well-deserving composer who contributed to the musical culture of the South Florida region.

ORIGINAL COMPOSITION:

***Inventions for Eb Alto Saxophone and Piano***

..... **Harry T. Bulow (Purdue University)**

Harry T. Bulow, Alto Saxophone
Ellen Bulow, piano

Inventions for Eb Alto Saxophone and Piano consists of three basic sections, "Allegro Moderato," "Adagio Expressivo Ad Libitum," and "Allegro Moderato." The work is highly chromatic emphasizing the intervals of major and minor seconds, minor thirds, major sevenths and tritones. In large measure the work is a study on building expressive intense lines and coloristic harmonies by interconnecting and combining these intervals with each other. There are a number of figures and motives that build unity in the work. A common motive or figure is Ab-G-Bb or similarly B-G-Bb. This can be found throughout the work and it is frequently refigured with one of the intervals being changed or altered.

The first section is characterized by spatial notation that allows the performers to interact with each other without being rigorously tied to a particular meter or rhythmic orientation. This adds to its intensity and sense of freedom while still holding to clear defined points of arrival. The second section or invention is slow and features an increasingly intense contrapuntal line reflective of that of J.S. Bach, only in a more contemporary idiom. The final movement is an aggressive Allegro Moderato starting off similarly to the first invention. The ostinato in the piano part has a jazz-like feel to it which is common among many of Bulow's other works. The composition ends on concert Bb which is where it began.

Broadway, Kenneth

Equally at home behind timpani, steel pan, or the drumset, Dr. Kenneth Broadway has a passion for training the next generation of teachers, performers, and leaders in the field of music. He has served as Director of Percussion Studies at the University of Florida since 1997. As a composer, performer, and presenter, Dr. Broadway has appeared at various conferences and symposiums throughout North America, Europe and Australia. Among these are the Midwest Clinic, the Percussive Arts Society International Convention, the Symposium of the International Musicological Society, the Hawaii International Conference on the Arts and Humanities, and the Music Educators National Conference. His compositions have been performed at The College Music Society International Convention, the National Association of College Wind and Percussion Instructors National Conference, the World Saxophone Congress, and the North American Saxophone Alliance National Conference. His compact disc with the LYNX Duo (Music for Saxophone and Percussion) is available on the Mark Custom Recording label, and he is featured on other recordings on the Mark and Capstone labels. Dr. Broadway is active in the Percussive Arts Society, The College Music Society, and NACWPI. He is the Past President of NACWPI (2010–12), Past President of the NACWPI Florida Chapter (2005–08), and Past President of the Percussive Arts Society's South Dakota Chapter (1994–97). He is a Performing Artist for the Yamaha Corporation, and educational endorser for Remo Drumheads, Sabian Cymbals and Promark Mallets. Dr. Broadway received the BM, MM, and DMA degrees from the University of Georgia.

Bulow, Ellen

BIO PENDING

Bulow, Harry T.

Harry Bulow received his B.A. with distinction in music from San Diego State University (1975), and his M.A. and Ph.D. in music theory and composition from UCLA (1978, 1983). Bulow also holds a Performer's Diploma in Saxophone Performance from Trinity College of Music, London, England. His principal composition teachers include Aaron Copland, Peter Mennin, Henri Lazarof, Roy Travis, David Ward-Steinman and Henry Mancini. His principal saxophone teachers include Gary Gray, Gene Corporon and Harvey Pittel. His music is published by Alfred Publications, Roncorp/Northeastern Music Publications, Imagine Music and Silver Mace Publications. Recordings of his works can be heard on North/South Consonance Records, Beauport Classical Records, Kickshaw Records and Crest Records. He is Professor of Music and Chair of the Department of Music at Purdue University in West Lafayette, IN.

Chung, Jiyoun

Jiyoun Chung is a native Korean pianist composer. Since she moved to the USA in 2008, her pieces have been performed at festivals and concerts such as the 2019 American Composers Orchestra Earshot Aguascalientes, the 2019 String Quartet Smackdown V, the 2019 Music by Women Festival at Mississippi University for Women, the 2015 Singapore Asian Composers Festival, the 2014 Graduate Association of Music and Musician at University of Texas–Austin and the 2014 Red Note Festival. She was a finalist in the 2014 PUBLIQ Access competition and the 2014 Birmingham New Music Festival, a semifinalist in The American Prize in 2013 and 2014, and she also received honorable mention in the Rebecca Sherburn Composition competition.

Her pieces have been commissioned, performed or recorded by outstanding groups and musicians such as Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Bucheon Philharmonic Orchestra Chorus, Jonathan Levin, April Kim, John Koch, and many others. She has worked actively as an arranger with professional orchestras and choirs as well. In 2012, Yesol publishing company published her book of arrangement, *Rainbowbox Orchestra Performance Book*. Jiyoun Chung received her Bachelor in Composition from Hanyang University in South Korea. She earned her master's degree both in composition and in piano performance from Illinois State University, studying with Carl Schimmel and Martha Horst. She received the Doctor of Musical Arts in composition at the University of Missouri–Kansas City, where she studied with Chen Yi, Zhou Long, and James Mobberley.

COMPOSERS & PERFORMERS

Darmiento, Madeleine

Violist Madeleine Darmiento has been on the Millersville University faculty for over twenty years where she has served as chair of the string area and has taught classes in string pedagogy, music appreciation, and music history. A magna cum laude graduate of Yale University, she pursued advanced degrees in viola performance from the New England Conservatory (M.M.) and State University of New York at Stony Brook (D.M.A.), studying with many distinguished artists — Heidi Castleman, John Graham, Eric Rosenblith and Kadzuhide Isomura.

As a solo and chamber music recitalist, Dr. Darmiento has concertized in twenty-three states. Performance collaborations have included award winning ensembles from the National Endowment for the Arts, New York State Arts Council, South Carolina Arts Council, and various foundations. As an orchestral player, she has performed with numerous regional symphonies - the Reading (PA), Omaha, Lincoln (NE), Charleston (SC), Savannah Symphonies (GA) as well as internationally with the Orquesta Sinfónica de la Minería (Mexico City). In 2009-2010, she was granted a distinguished Fulbright award to Greece as Visiting Artist at the University of Macedonia in Thessaloniki where she gave master classes, concertized in northern Greece, and co-organized a viola festival with players from the Thessaloniki State Symphony, State Conservatory, University of Macedonia, and New Hellenic String Quartet.

Previous faculty appointments include the University of Nebraska–Lincoln and Bemidji State (MN). She has served as an executive board member of the Pennsylvania/Delaware chapter of the American String Teacher's Association and is in frequent demand as an adjudicator.

Dousa, Dominic

Dominic Dousa, a native of Rochester, Minnesota, has been a member of the faculty at the University of Texas at El Paso Department of Music since 2004. He holds degrees in music from Ball State University (D.A.), Central Michigan University (M.M.), and Harvard University (A.B. summa cum laude), and in statistics from Iowa State University (M.S.), and has also studied composition in Prague. His primary composition teachers include Jody Nagel, David Gillingham, Craig Weston, and Milan Slavick .

Dousa's compositions have received performances at recitals, festivals, and conferences in the U.S. and in 11 countries worldwide. He has works published by TRN Music, Dorn Publications, Grand Mesa Music, and Leading-Tones Music. Blue Griffin Recording (www.bluegriffin.com) has released two CDs of Dousa's chamber music, including *A Musical Portrait of the American Southwest*, which features UTEP faculty Stephen Nordstrom on viola and Dousa at the piano. This recording has received critical acclaim in *Gramophone* magazine and *American Record Guide*.

Dousa has remained active as an accompanist and chamber musician, performing in numerous recitals with faculty, guest artists, and students, including presentations with his fellow UTEP faculty member, world renowned cellist and 2017 Grammy-award winner Zuill Bailey.

Fick, Jason

Jason Fick is a composer, collaborator, audio engineer, researcher, and educator actively working in the field of music technology. His recent electroacoustic and interactive computer music has been performed at academic and public concerts, festivals, and conferences throughout the United States, Europe, South America, and Asia, including ICMC, NYCMEF, SEAMUS, WOCMAT, Electroacoustic Bardance, International Horn Symposium, and International Tribunal on Fracking and Human Rights (Corvallis, OR, 2018). As an engineer, he has recorded classical, jazz, and popular music in live and studio contexts, audio for film, and dialogue for various commercial projects. Several his recent Corvallis-area concert recordings have been played on classical radio stations in Oregon and throughout the country. His research on music technology pedagogy, sonification, and concert reviews have been published by the Audio Engineering Society (AES), International Community on Auditory Display (ICAD), International Journal on Interactive Design and Manufacturing, and *Array*, the journal of the International Computer Music Association. He holds a Ph.D. in Music Composition and is currently Assistant Professor and Coordinator of Music Technology and Production at Oregon State University. Prior to arriving in Corvallis in 2016, he taught at Collin College and the Art Institute of Dallas. Jason currently serves as the President of The College Music Society's Pacific Northwest Chapter. [www.jasonfick.com]

Kim, April

Dr. April Ryun Kim has given numerous performances as a soloist, collaborative pianist, chamber musician, and in various large ensembles. Having an enthusiasm for new music, she has performed in the Musica Nova ensemble at UMKC, working with highly regarded composers such as Zhou Long and Tania León, the St. Olaf Faculty Chamber Ensemble, and regularly performs with 10th Wave, a new music chamber ensemble based in the Twin Cities. As part of her lecture recital, she commissioned and gave the world premiere of 가위 (*Scissors*): *Fantasia Toccata*, written by composer Jiyoun Chung.

In addition to performing, Dr. Kim has presented at the 2017 and 2018 Music Teachers National Association (MTNA) Collegiate Chapters Piano Pedagogy Symposium, the 2017–2018 Gustavus Music Colloquium Series, the 2018 and 2019 Minnesota Music Teachers Association (MMTA), various College Music Society (CMS) Regional Conferences, the 2019 Music By Women Festival, and the 2019 Women Composers Festival of Hartford. Most recently, she has presented at the 2019 CMS International Conference held in Belgium.

Dr. Kim completed a D.M.A. in piano performance at the University of Missouri–Kansas City, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and a B.M. in piano performance with a collaborative emphasis at St. Olaf College. Her former teachers include Kent McWilliams, Kathryn Brown, Anita Pontremoli, and Diane Helfers Petrella. Dr. Kim is currently Visiting Assistant Professor of Music in Piano at St. Olaf College in Northfield, MN.

Lee, Koeun Grace

South Korean native Koeun Grace Lee is an avid performer, educator, and conference lecturer. She holds a Doctor of Musical Arts in Piano Performance and Post-Master's Certificate in Music Theory Pedagogy from the University of North Carolina-Greensboro, Master of Music in Piano Performance from the University of Missouri-Kansas City Conservatory of Music, and Bachelor of Music in Piano and Piano Pedagogy and Artist Diploma from the University of Tennessee-Knoxville.

Dr. Lee has presented numerous lecture-performances at conferences of The College Music Society in the U.S. and South Korea. She has been a featured presenter at the Composition in Asia International Symposium and Festival at the University of South Florida and has frequently appeared in the Asheville Art Museum Pianoforte Series. She recently performed at Transylvania University, Arkansas State University, Kansas State University, Furman University, and many other venues. She was a featured artist on SPG Live! of Steinway Gallery in Greenville, Charlotte, and Greensboro for the 2019–2020 season.

Dr. Lee relocated to Chicagoland and joined on faculty at Mattix Music Studio and Barrington Music Academy this fall. She previously taught at Brevard College, Mars Hill University, Academy for the Arts at First Baptist Church–Asheville, and the University of North Carolina-Asheville Summer Piano Camp. She was an adjudicator for junior and senior competitions of North Carolina Music Teachers Association and Tennessee Music Teachers Association. Dr. Lee is an active member of The College Music Society, Music Teachers National Association, National Federation of Music Clubs, and Suzuki Association of the Americas.

Nordstrom, Stephen

Dr. Stephen Nordstrom is currently Assistant Professor of Violin at the University of Texas at El Paso. He actively performs on both violin and viola, recently presenting solo and chamber music recitals in Texas, New Mexico, Arizona, and Colorado, and internationally in Mexico and Belgium. In 2017, his album of new works with composer and pianist Dominic Dousa, entitled *A Musical Portrait of the American Southwest*, received critical acclaim in *American Record Guide* and *Gramophone Magazine*. Dr. Nordstrom is a frequent performer for The College Music Society. He has presented solo performances, chamber music, and lecture-recitals at multiple regional, national, and international conferences over the past few years.

PercSax Duo

The PercSax Duo (Kenneth Broadway, percussion and Sherri Broadway, saxophone) has performed together since 2005. The ensemble performs professionally in art music and popular venues and has three world premieres to its credit. Dr. Broadway serves as Professor of Percussion at the University of Florida, where he teaches applied, ensemble, and world music. He received the DMA Degree from the University of Georgia. Mrs. Broadway serves as Music Teacher at Cornerstone Academy, where she teaches K-12 music including band and Orff ensembles. She received her BM from Indiana University of Pennsylvania and her MM from the University of Florida.

COMPOSERS & PERFORMERS

Sumerfield, Bonnie

Pianist Bonnie Sumerfield has collaborated with violist Madeleine Darmiento for over twenty years since serving as adjunct instructor of piano at Millersville University in the 90's. Ms. Sumerfield has a Bachelor of Music degree in Piano Performance from the Boston Conservatory of Music and a Master of Music in Accompanying from West Chester University. At the collegiate level, Ms. Sumerfield has also taught music appreciation and piano at Delaware County Community College. As collaborator, she has accompanied for many vocal and instrumental master classes as well as voice lessons at West Chester and the University of Delaware. She has performed for numerous student and faculty recitals at these and other institutions.

Ms. Sumerfield has long maintained a private piano and coaching studio. She has taught at Philadelphia's Settlement Music School, Suburban Music School (Media, PA) and the Malvern School of Music (PA). Developing methods of teaching piano to special needs students, Ms. Sumerfield has worked over 15 years at Camphill Special School (Glenmoore, PA) as pianist for classes in the movement art/therapy of Eurythmy. She serves as accompanist for the Pennsylvania Eurythmy Ensemble, a touring professional ensemble.

In demand as a choral accompanist, she has performed with such groups as the Media Chamber Chorale, the Exton Chorale and Reading Choral Society. Currently Ms. Sumerfield is choir accompanist for Covenant Presbyterian Church in Malvern, PA. She is a member of the Music Teachers' National Association, Pennsylvania Music Teachers' Association and the Main Line Music Teachers' Association.



312 East Pine Street
Missoula, Montana 59802 USA
Phone: (406) 721-9616
Email: cms@music.org
Website: www.music.org