



**SIXTY-FOURTH NATIONAL CONFERENCE**

**SHOWCASE CONCERT II:  
CMS PERFORMERS  
& COMPOSERS**

**Tabatha Easley • Concert Manager**

**Thursday, October 7, 2021**

**7:30 p.m.**

**Eastman School of Music**

**Hatch Recital Hall**

**Rochester, New York**

# PROGRAM

## SHOWCASE PERFORMANCE:

### *Flute Set* ..... Adolphus Hailstork

Moderato con anima  
Vivo  
Lento e teneramente  
Allegretto

Jennifer Kennard (Concordia University, St. Paul), flute

This four-movement work by Hailstork is charming and witty, showcasing both the virtuosity and the lyrical qualities for which the flute is known. Each movement provides its own challenges and rewards, from navigating prelude-like passages to interpreting Baroque structures with modern harmonies. Many of the passages in the work are reminiscent of other musical eras but each movement uses the tropes and norms of the past in a new and modern way. The second movement, for example, calls to mind the music of Vivaldi and CPE Bach but is accessible enough to serve as an introduction to students who may not yet be ready to tackle an entire Baroque suite.

Because of this melding of past and present, “Flute Set” is an excellent work for pedagogues to know. In addition to providing ample opportunities for the student to improve all aspects of their technique, it also introduces students to an American BIPOC composer and expands the inclusiveness of the studio’s repertoire. This piece can be played by intermediate and advanced players and is quite at home as a recital piece.

## ORIGINAL COMPOSITIONS:

### *Liber Dangdut* ..... Lifa Teguh (Portland State University)

TBA, violin  
TBA, viola  
TBA, cello  
TBA, piano

*Liber Dangdut* is a fusion-style piece that blends Western instruments with a famous traditional Indonesian style of music called dangdut. The distinct singing style in “dangdut” which is called “cengkok” is resembled through the slides in the strings, whereas the catchy rhythms of “kendhang”, the Javanese hand-drum, and bass are played in turns by the piano and cello. The audience is encouraged to dance to the music while listening to it since it is the nature of “dangdut”.

In Indonesia, “dangdut” is usually associated with the lower-class, because oftentimes the singers would dance quite erotically while singing these “dangdut” songs. This is what inspires the composer to juxtapose classical music, which is often associated with the upper class, with “dangdut”. Through this composition, she hopes to break barriers for both classical and “dangdut” music, so that they are not associated with a certain class.

**Velocity** ..... Justin Writer (University of Texas Rio Grande Valley)

TBA, soprano saxophone  
 TBA, alto saxophone  
 TBA, tenor saxophone  
 TBA, baritone saxophone

*Velocity* is a fast, rhythmically driven work that marks the first in a series of pieces that musically explore various properties. Other pieces in the collection include *Plasticity* (trumpets), *Gravity* (tubas), *Torque* (trombones), and *Corrosion* (flutes). All of the works share spiky harmonies and numerous meter changes. *Velocity*, specifically, is written as a series of areas that are in constant development through variation and additive techniques.

**Spin** ..... Rob Smith (University of Houston)

TBA, violin  
 TBA, violin  
 TBA, viola  
 TBA, cello

Inspired in part by the energy and immediacy of contemporary pop music, *Spin* uses a number of elements to suggest the sensation of spinning: a circle of fifths harmonic progression, canonic passages, modal figures that loop around the tonic, and uneven rhythmic patterns. Variations of the calm and slow-moving opening theme are presented throughout the work in alternation with extremely aggressive, driving, and energetic material.

**A Triptych of Fugues** ..... Daniel Perttu (Westminster College)

TBA & TBA, piano (four hands)

This piece was inspired by the great keyboard fugues written by J.S. Bach, Paul Hindemith, Dmitri Shostakovich, and Samuel Barber. The fugue is a concept as much as it is a form, and it provides an appealing balance of flexibility and stringency that enables it to be used even by a 21st-century composer.

**Two Maps for Anna** ..... Nicolas Chuaqui (Eastman School of Music)

TBA, flute  
 TBA, clarinet  
 TBA, violin  
 TBA, cello  
 TBA, piano

This quintet was written with a person going through difficult times in mind. Ultimately, the piece takes an optimistic view, allowing the rather harsh and curt material space to breathe and transform over the course of the piece's two movements.

# COMPOSERS & PERFORMERS

## **Chuaqui, Nicolas**

Praised for its “sharp and precise imagery,” the music of Nicolas Chuaqui has been recognized for its interest and imagination. Most recently, he was a winner of the 2020 Ortus International New Music Competition, as well as one of four finalists for the 2020 ASCAP/SEAMUS Student Commissioning Prize.

His acoustic music has been heard at many prominent showcases for young composers, such as June in Buffalo, and has been performed by such well-recognized ensembles as the Arditti Quartet and The Crossing. His music incorporating electronic media has been featured at several prominent venues, such as the International Computer Music Conference, New York City Electroacoustic Music Festival, and Diffrazioni Multimedia Festival (Florence, Italy). His vocal and operatic music has been awarded by various organizations, and his first opera, *The Forest of Dreams*, was premiered in a fully-staged production by New Voices Opera in 2016.

In addition to composition, Chuaqui is active as a vocalist and as a pianist. He holds a doctorate in composition from the Eastman School of Music, with additional degrees from Indiana University and Dartmouth College.

## **Kennard, Jennifer**

An avid educator and performer, Dr. Jennifer Kennard has developed a broad musical career that combines her interest in both performance and education. Currently Contracted Faculty of Practice at Concordia University (St. Paul), Dr. Kennard has performed with the Minnesota, Chautauqua, Grand Rapids, Lansing, and West Shore symphony orchestras. She has performed as a solo and chamber musician throughout the United States and in Australia and has worked with such reputable flutists as Paula Robison, Mathieu Dufour, Emmanuel Pahud, Walfrid Kujala, Jeffery Zook, and others. Dr. Kennard also currently serves as the Pedagogy Chair of the Upper Midwest Flute Association’s and has served on the board in many capacities, including past president.

Dr. Kennard completed her Doctor of Musical Arts degree in Flute Performance at Michigan State University in 2006, where she has served as a Teaching Assistant in inter-arts and humanities and was also a concerto soloist with the Michigan State University Philharmonic Orchestra. Ms. Kennard received her Master of Music degree in Flute Performance from Michigan State and her Bachelor of Music degree from the Crane School of Music, SUNY Potsdam in Education and Performance. Her teachers have included Richard Sherman, Ervin Monroe, Randy Bowman, and Kenneth Andrews. She has also served as the Assistant Principal Librarian of the Cincinnati Symphony Orchestra.

## **Perttu, Daniel**

Music has always been a kind of magic for me, a portal to other realms. I am particularly fascinated with myths and legends, and I’ve written works on themes ranging from the sorcery of Merlin to the Callanish Stone Circle and Torngat Mountains. My aim is to write music that invites audiences into other worlds, so they can re-discover their own sense of wonder.

Daniel Perttu’s music has been performed on four continents and in 40 of the United States. His international credits include performances by the Niš Symphony (Serbia), the Falcón Symphony (Venezuela), and a recording by the Moravian Philharmonic (Czech Republic). In the states, his orchestral credits include the Fox Valley Symphony (Wisconsin), Acadiana Symphony (Louisiana), Firelands Symphony (Ohio) and Greenville Symphony (Pennsylvania). Upcoming performances include Dan’s myth-inspired viola concerto *Merlin*, commissioned by the Perrysburg Symphony (Ohio), his *Planets Odyssey* for piano and orchestra, commissioned by the Canton Symphony (Ohio), and other performances by the Butler Symphony (Pennsylvania) and Sierra Vista Symphony (Arizona). Dan calls western Pennsylvania home, where he lives with his wife and two amazing daughters and where he is a professor at Westminster College.

**Smith, Rob**

The innovative and highly energetic music of Rob Smith is frequently performed throughout the United States and abroad. He has received numerous awards, including those from the Aaron Copland House (Residency Award), Minneapolis Pops Orchestra New Orchestral Repertoire Project, ASCAP and the National Band Association. Commissions have come from the Texas Music Festival Orchestra, Soli Chamber Ensemble (San Antonio), the American Composers Forum (Continental Harmony), the New York Youth Symphony Chamber Music Program, and several nationally renowned university wind ensembles, among others.

In 1997, he was the recipient of a Fulbright Grant to Australia to study with Peter Sculthorpe, which led to a teaching position at the University of Wollongong in 1998. Commercial recordings of his music are available by the Society for New Music (Syracuse, NY), Rutgers University Wind Ensemble, University of Houston Wind Ensemble, saxophonist Jeremy Justeson, Austrian toy pianist Isabel Ettenauer, and the University of Houston and Texas Christian University Percussion Ensembles. Boosey & Hawkes, Carl Fischer, Southern Music, C-Alan Publications, and Skitter Music Publications publish his music.

Currently, Rob teaches at the University of Houston's Moores School of Music where he is Professor of Music Composition and director of the AURA Contemporary Ensemble. During his tenure at UH he has been formally recognized for his teaching twice: in 2013 Outstanding Faculty Award (Moores School of Music) and 2014 UH Faculty Recognition Award (College of Liberal Arts and Social Sciences). From 2003–2014 he served as one of the artistic directors of Musiq̃, a Houston-based contemporary chamber ensemble.

**Teguh, Lifia**

Lifia Teguh is a pianist, arranger, and composer whose passion is to introduce Indonesian-fusion music to the world. Her original composition for prepared piano "hypnotized the audience as the sound of the piano is transformed into Gamelan and the tinkle of Ngremono dance's bracelets". Her creative and distinct approach to traditional music breathes fresh air to traditional Indonesian music, combining Indonesian folk tunes and songs with other genres like blues, classical, and pop. Her arrangement for prepared piano *Rek Ayo Rek*, which transformed the sound of the piano into sasando and kendhang (both Indonesian instruments), "successfully swayed the audience on their seats according to the rhythm of the music". *INDspire*, the Indonesian-fusion album of her original composition, is available on all streaming platforms and at [<https://www.lifiateguh.com/>] [[goodnewsfromindonesia.org](http://goodnewsfromindonesia.org)]

As a classically trained pianist, she has performed in California, Oregon, Italy, and Asia both as a soloist and as part of the renowned summer festivals such as Music Fest Perugia. Lifia is pursuing two Masters of Music degrees in both piano performance and collaborative piano at Portland State University. She is also an adjunct piano faculty at Linfield University.

Her dream is to found an integrated school of music, dance, and theater that provides full scholarships for underprivileged communities around the world.

**Writer, Justin**

Justin Writer is Associate Professor of Composition and Music Theory at the University of Texas Rio Grande Valley. Writer's music is performed by professional and university ensembles throughout the United States, Europe, Mexico, and South America. His music is published by Cimarron Music Press, Media Press, and Fatrock Ink. Writer's works have been performed at several conferences including the International Tuba and Euphonium Association, North American Saxophone Alliance, European Bass Congress, Viola Congress, International Trumpet Guild, The Society of Composers Inc., New York City Electroacoustic Festival, Chicago Bass Festival, International Society of Bassists and other venues.

Writer received his DMA in Composition from the University of Oklahoma, his M.M. in Theory/Composition from Wichita State University, and a BME from Pittsburg State University (Kansas). Dr. Writer's principal composition teachers include Marvin Lamb, Walter Mays, Robert Deemer, Katherine Ann Murdock, Evan Hause, and Stephen Andrew Taylor.



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