Confédération Internationale des Accordéonistes (CIA)
Member International Music Council (IMC-UNESCO)

60TH ANNIVERSARY COUPE MONDIALE

Jointly hosted by CIA Members
Accordionists and Teachers Guild, International (ATG)
American Accordionists' Association (AAA)

August 13-18, 2007
Alexandria, VA
(Washington DC) - USA

2007 CIA Coupe Mondiale Test Piece

FANTASY

Op. 67

for

Accordion Solo

by Karen Fremar

KAREN FREMAR

Karen Fremar, Ph.D., is a published composer of works for accordion, and has also composed chamber works utilizing the accordion and works for accordion orchestra. Her other compositions include works for solo voice, SATB choir, orchestra, string quartet, brass ensemble, woodwind quintet, mixed chamber works, solo piano, and electronic music works. Fremar is the composer of the 1981 Coupe Mondiale Test Piece, Reflections.

Fremar studied composition with Gerald Kemner at the Conservatory of Music, University of Missouri-Kansas City. While a graduate composition student, she taught in the Conservatory's Electronic Music Lab and in the music theory program. She studied composition at the University of Kansas with John Pozdro, and completed interim session study with Milton Babbitt. Fremar was an Assistant Instructor of Music Theory at KU. Her degrees include the Bachelor of Music-Accordion Performance (with distinction) and the Master of Music-Composition from the University of Missouri-Kansas City; the Master of Music-Philosophy and the Doctor of Philosophy in Music Theory from the University of Kansas. Her doctoral dissertation was a study of the life and works of the 18th-century Austrian composer, Marianna Martines. Her edition of Martines's Sinfonia has been performed world-wide by symphony orchestras.

Fremar won the 1974 CIA International Competition for Virtuoso Entertainment Music in Stockholm, Sweden. In the same year, she placed 3rd in the Coupe Mondiale and won the Swedish award for the best performance by a female candidate. In Chicago, she won the 1974 United States Accordion Solo Championship (AAA), as well as the United States Accordion Duo Championship (AAA) with Jeff Lisenby, also a United States Solo Champion (ATG). Fremar began playing the accordion at age two, as a student of her mother, Margie Fremar, and first performed publicly at the age of 2 1/2. Formal piano and percussion studies followed thereafter, culminating in studies with Joanne Baker (piano) and Charmaine Asher-Wiley (percussion). At age 14, as leader of the Teen Tones accordion ensemble, she won auditions and appeared on the nationally televised Ted Mack Original Amateur Hour in New York. At age 16, she won auditions at the Shenandoah Conservatory of Music in Winchester, Virginia, to perform as a percussionist and featured accordionist with the All-Students Groups U.S.A., presenting concerts in 12 countries throughout Europe.

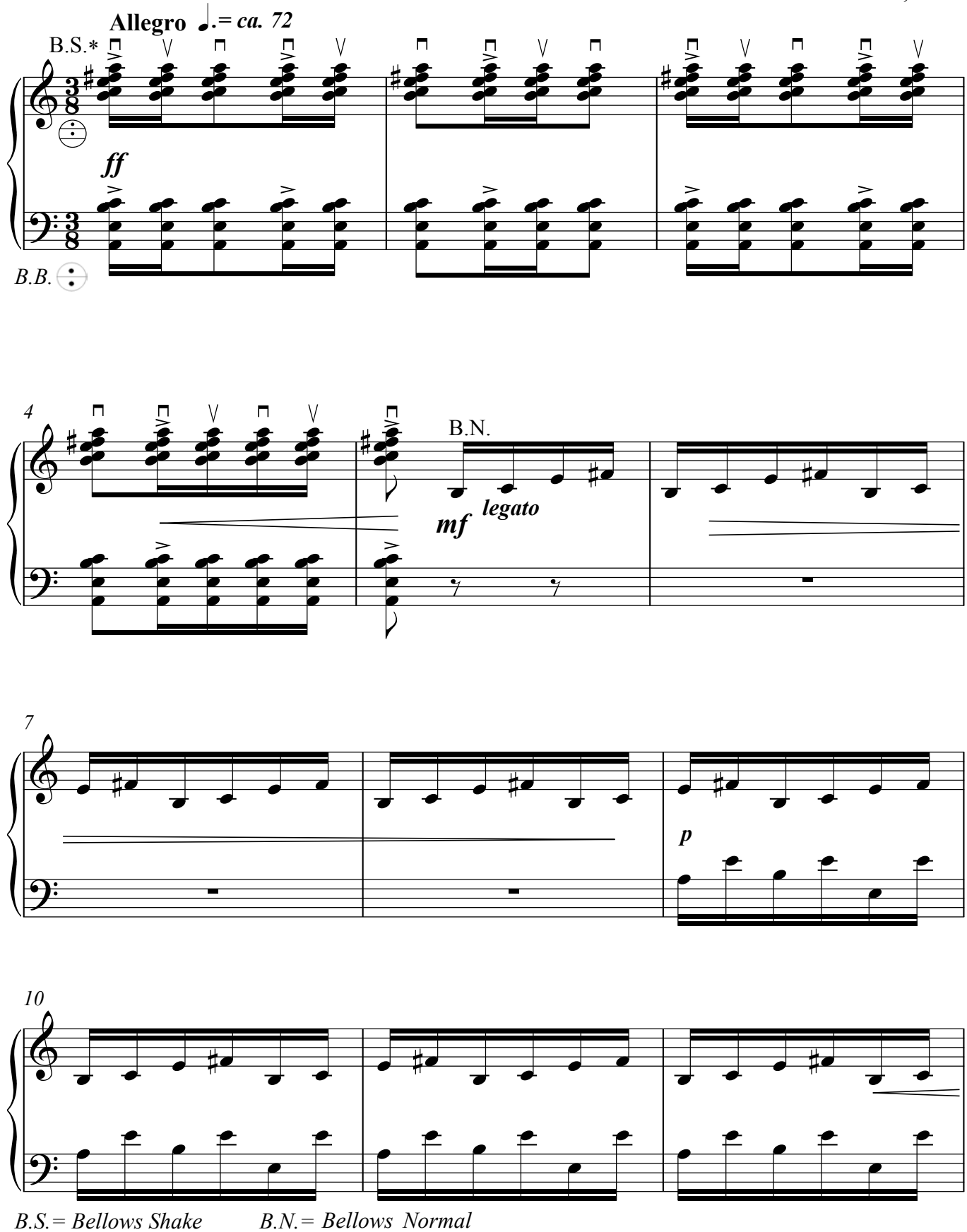
Fremar studied accordion at the University of Missouri-Kansas City with Joan Cochran Sommers. She performed in concert with the University Orchestra as a three-time winner of the University's Concerto-Aria competition, toured the Pacific with the Accordionaires for the U.S.O., and was concertmaster of the UMKC Accordion Orchestra. Professionally, Fremar played and arranged music with Lisenby for their duo, Karen and Jeff; and was performer/arranger for many years with her jazz combo, The Kansas City Sound. Fremar has performed with the Kansas City Philharmonic, the Kansas City Symphony, and the Tulsa City Orchestra for Luciano Pavarotti's World Farewell Tour. She has served on International Accordion Juries for the CIA, and the Accordionists & Teachers Guild, International, and has adjudicated for the American Accordionists' Association, as well as numerous other competitions. Fremar has also served as an adjudicator for piano competitions, including serving as Assistant to the International Jury for the XII Gina Bachauer International Piano Competition in Salt Lake City, Utah.

For competition guidelines and further information, please visit www.coupemondiale.org

Fantasy, Op. 67

for Accordion

Karen Fremar, 2006



B.S.= Bellows Shake *B.N.= Bellows Normal*

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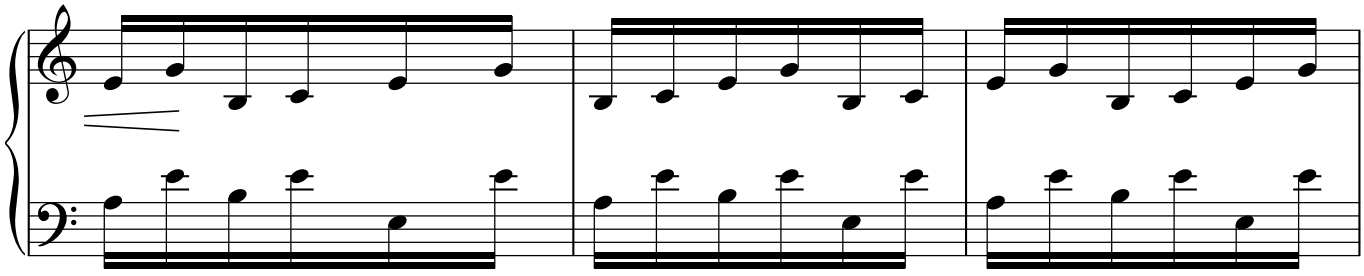

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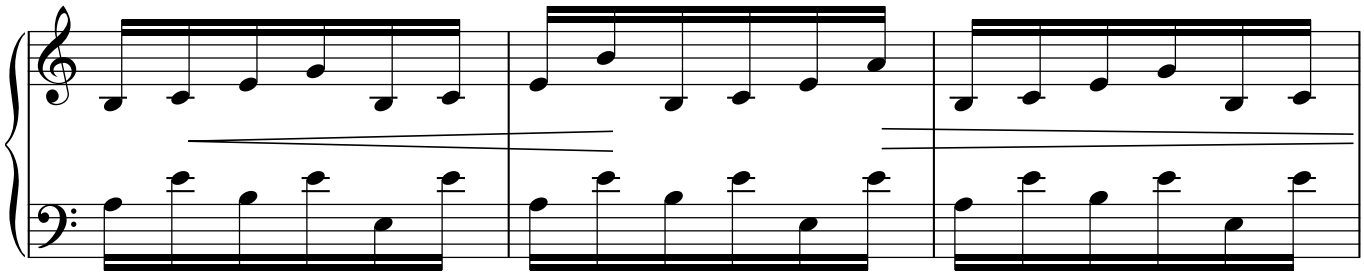

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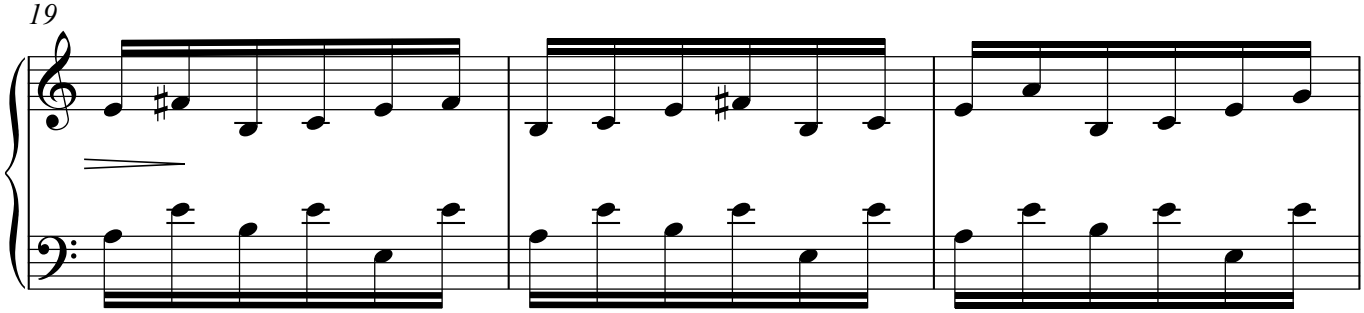

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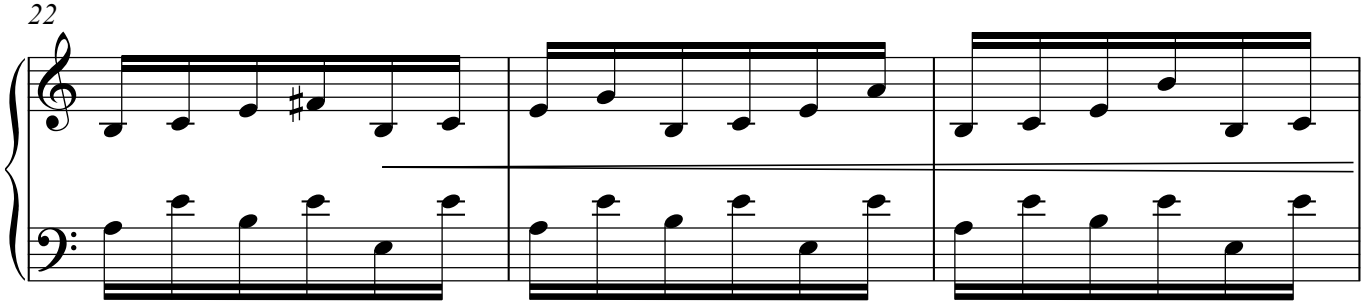

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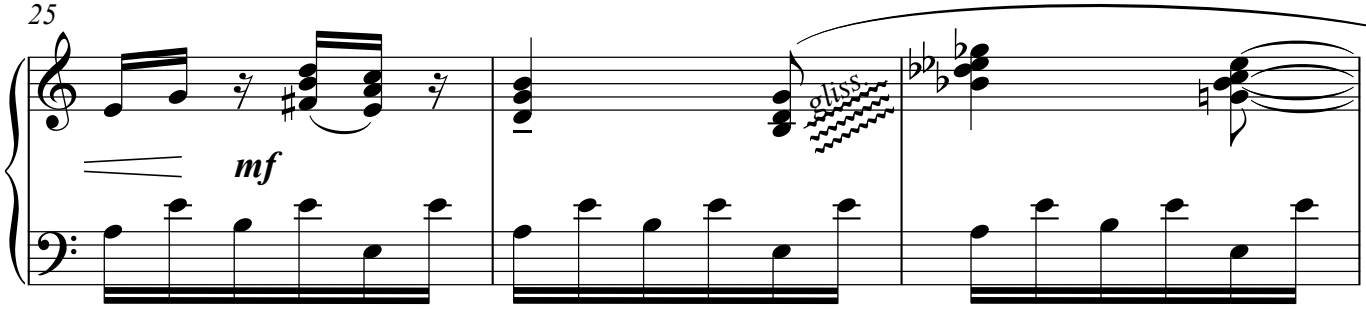
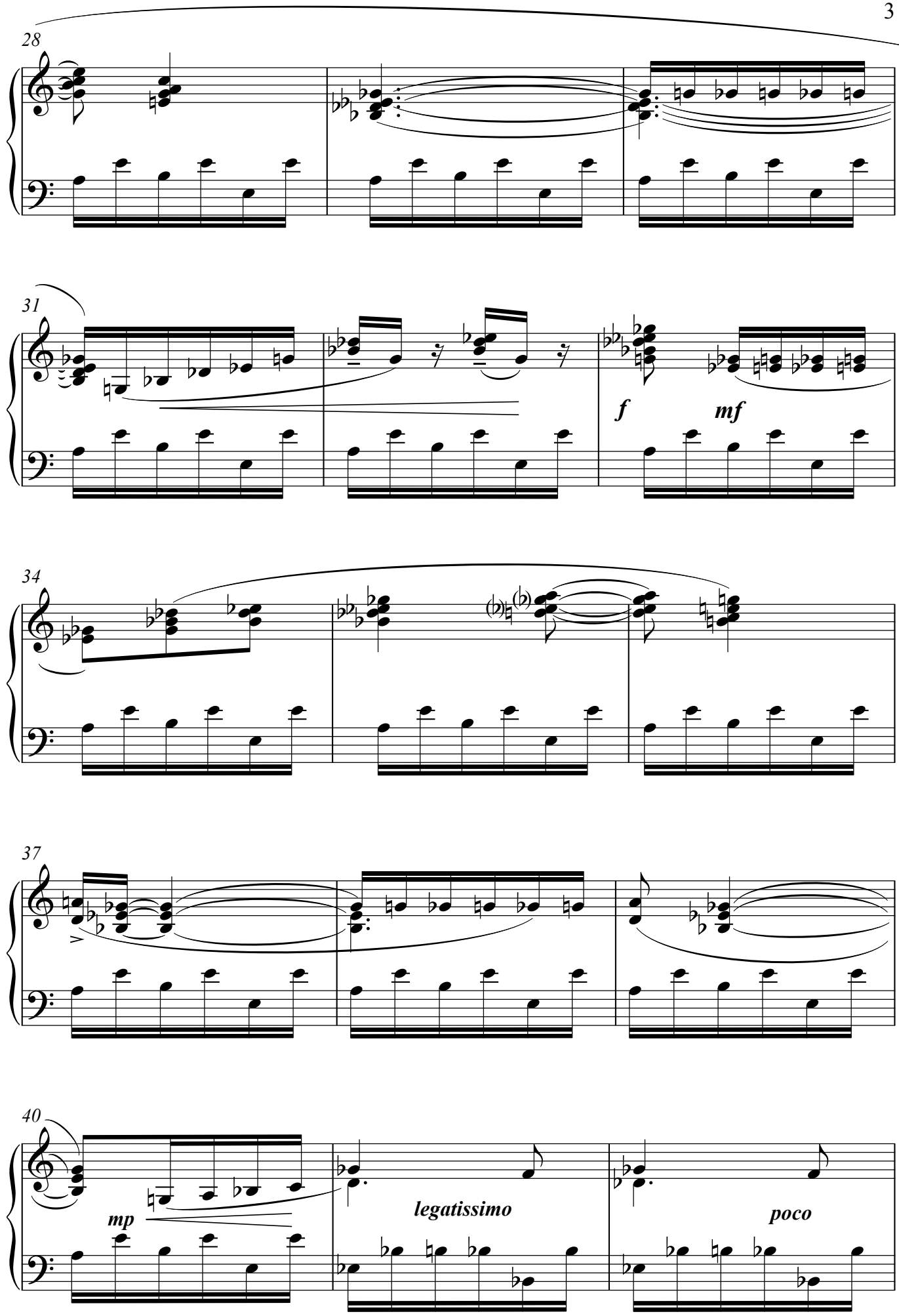
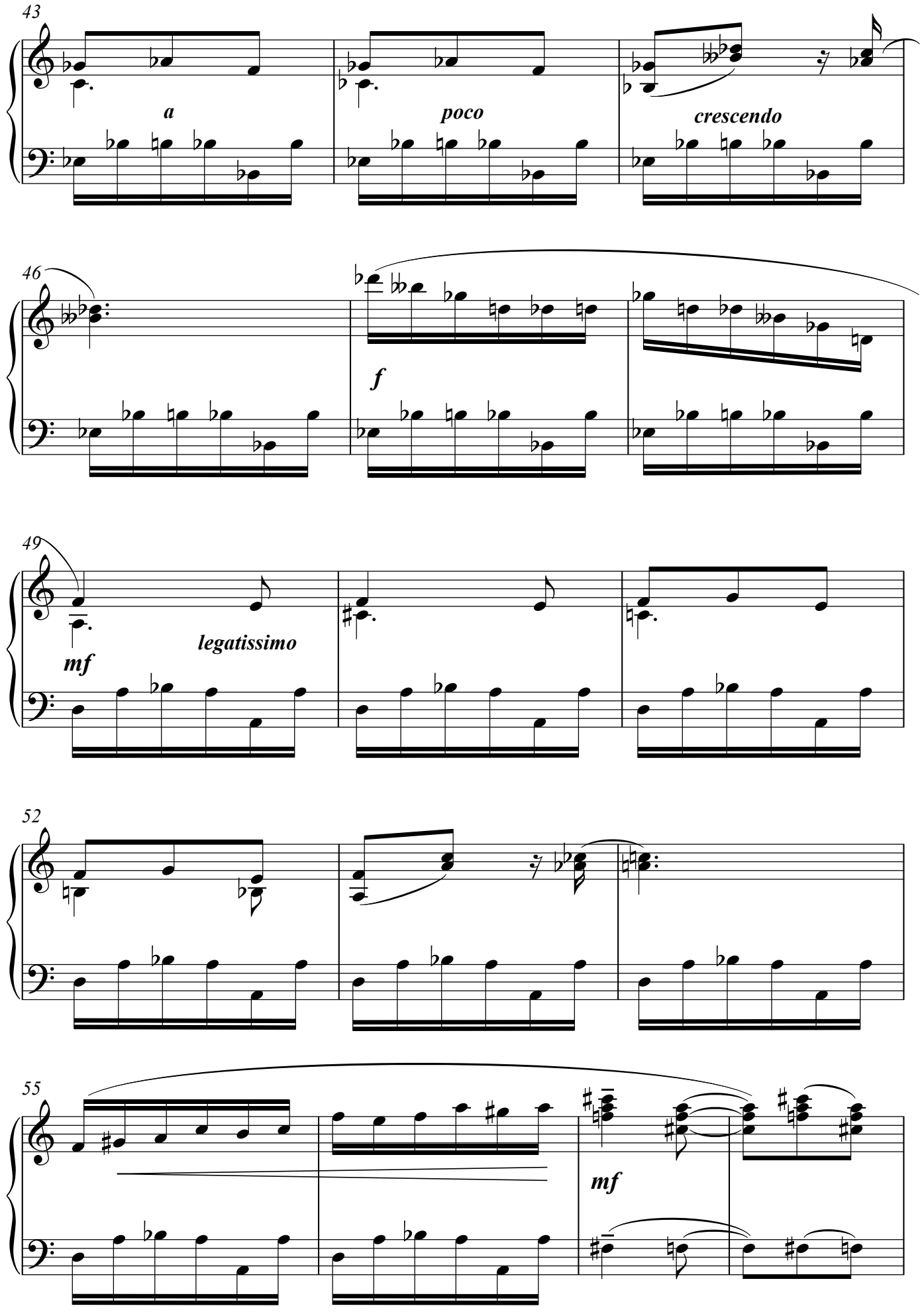
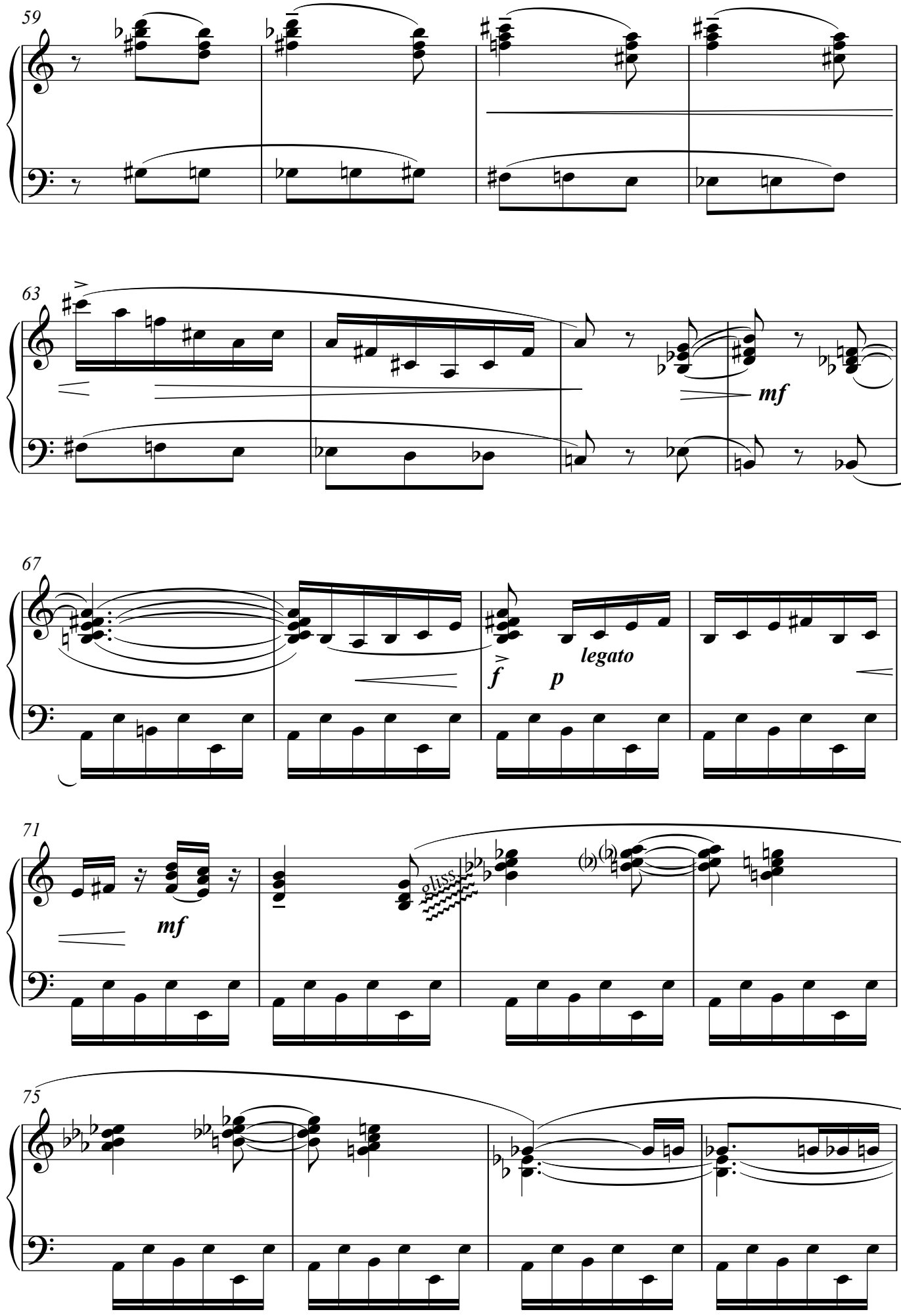
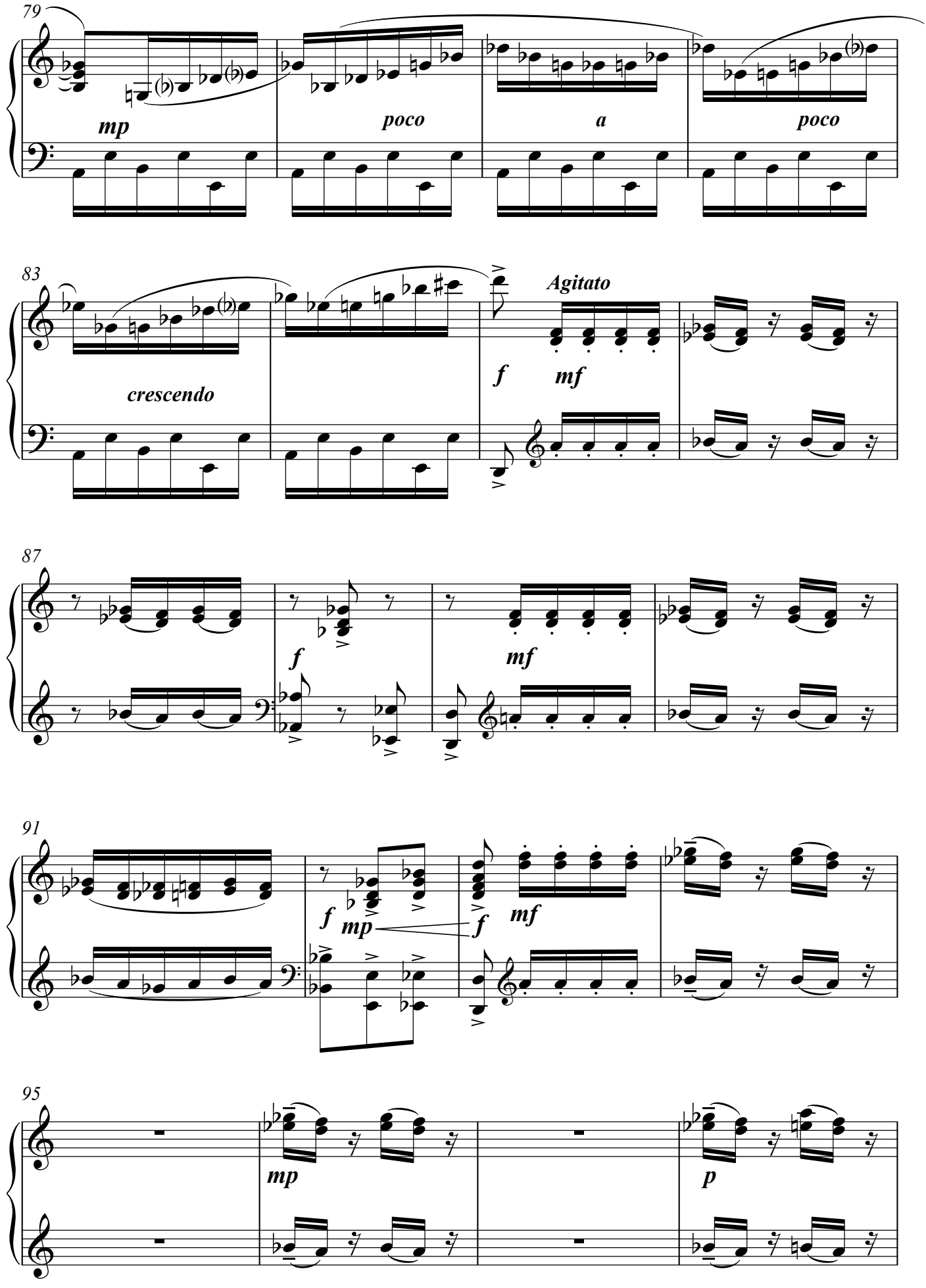
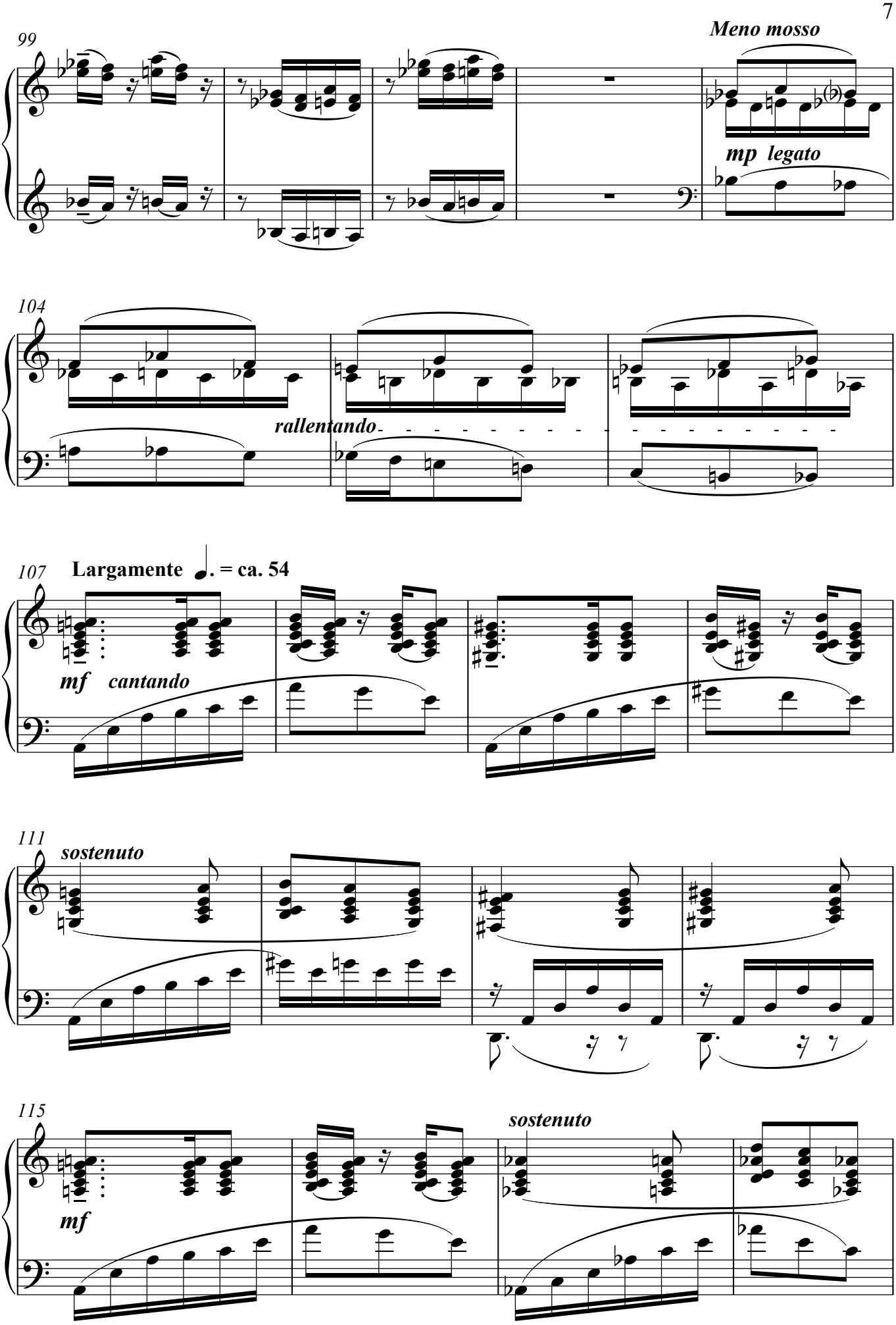


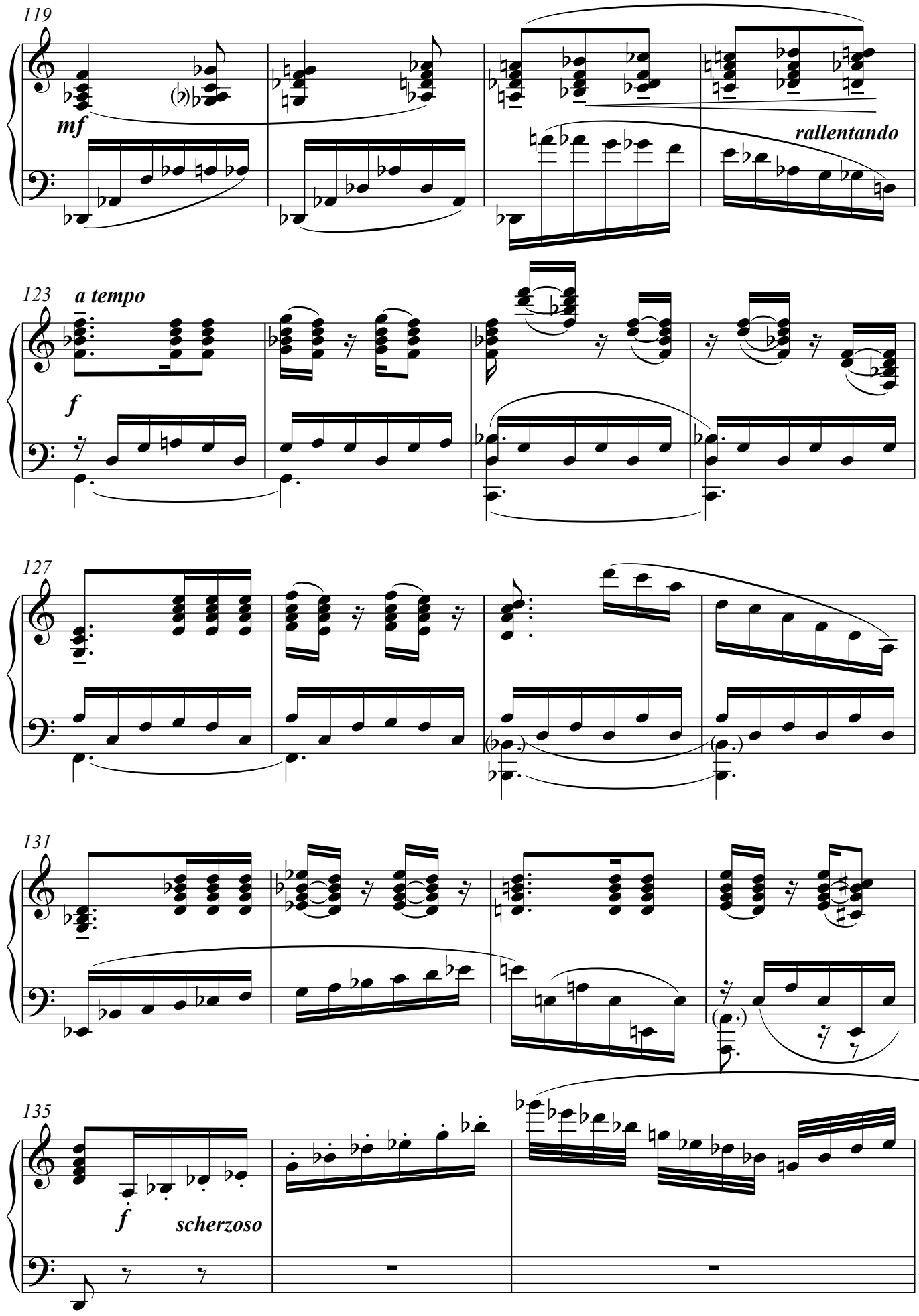

28
31
f
mf
34
37
40
mp
legatissimo
poco

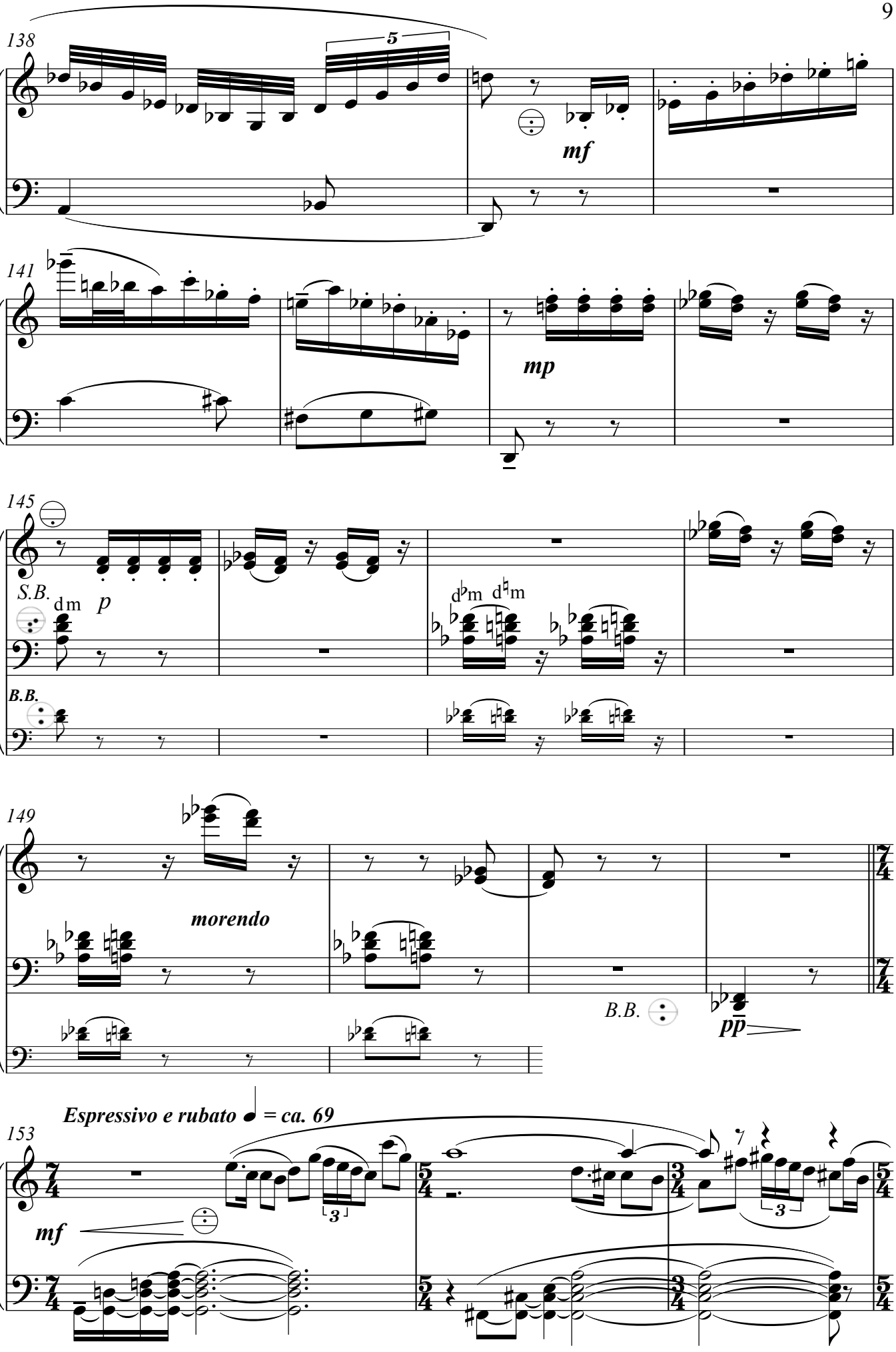

43
a
poco
crescendo
46
f
49
mf
legatissimo
52
55
mf

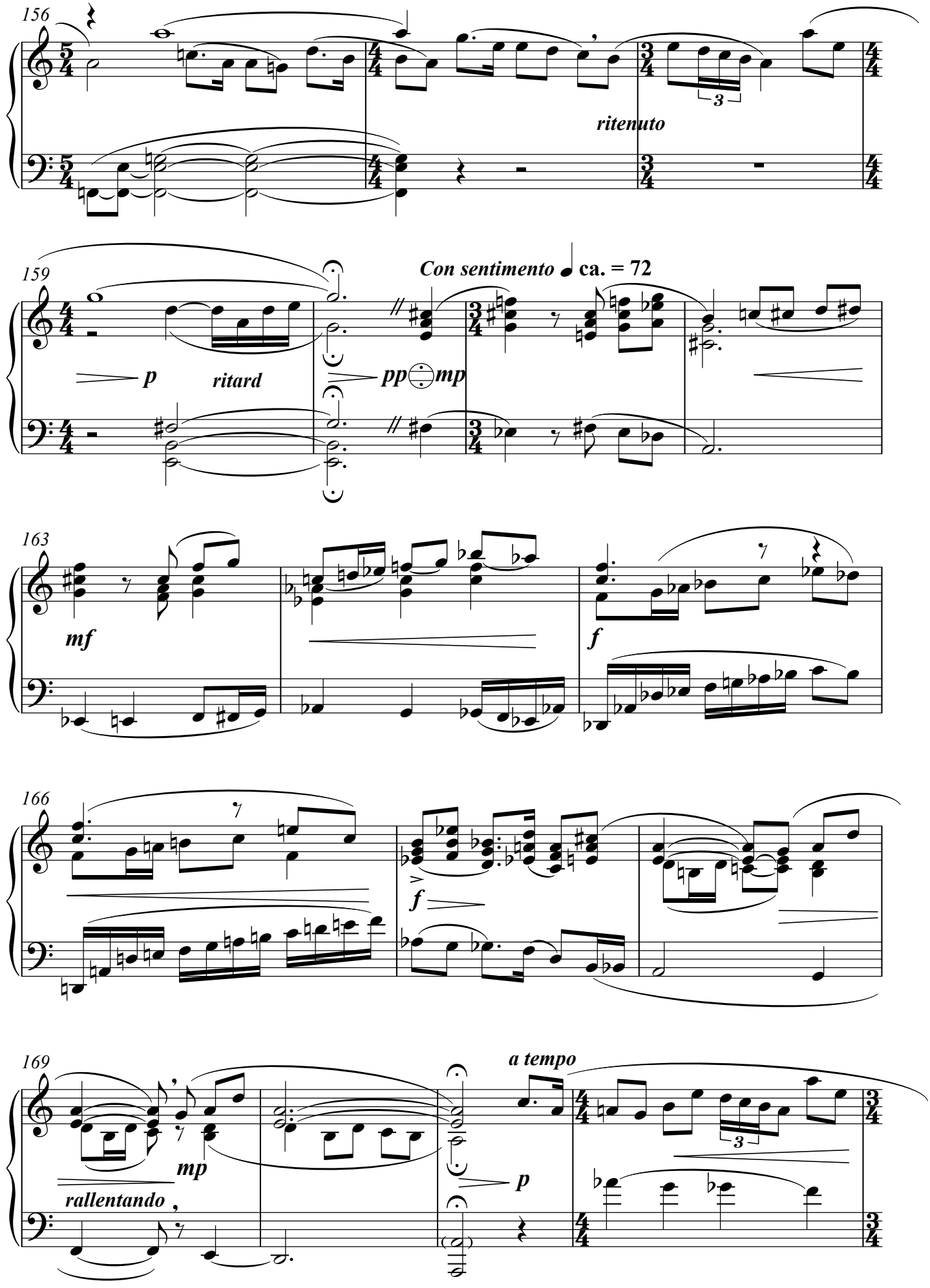

59
63
mf
67
f
p
legato
71
mf
gliss.
75

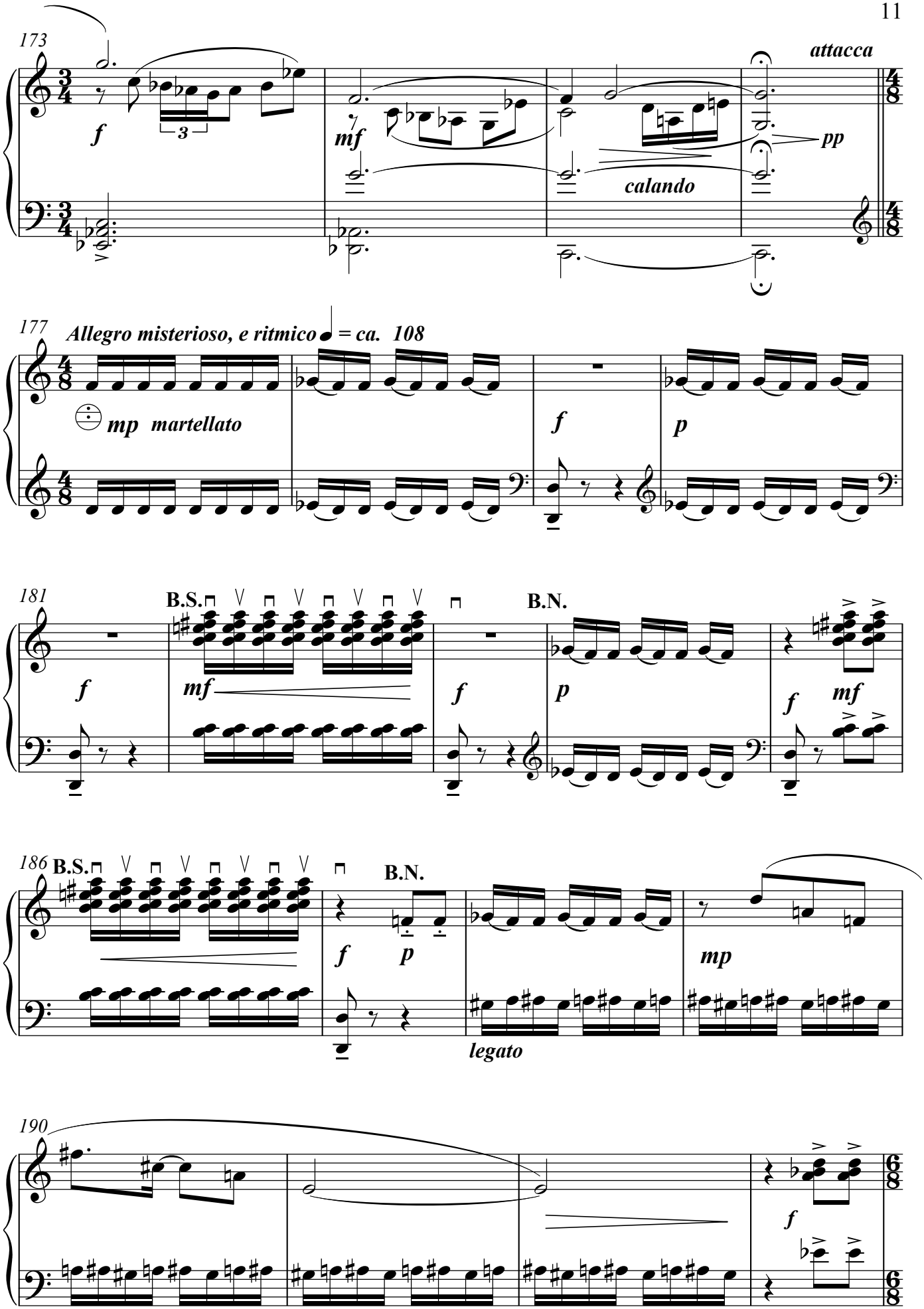

79
mp
poco
a
poco
83
crescendo
Agitato
f
mf
87
f
mf
91
f
mp
f
mf
95
mp
p

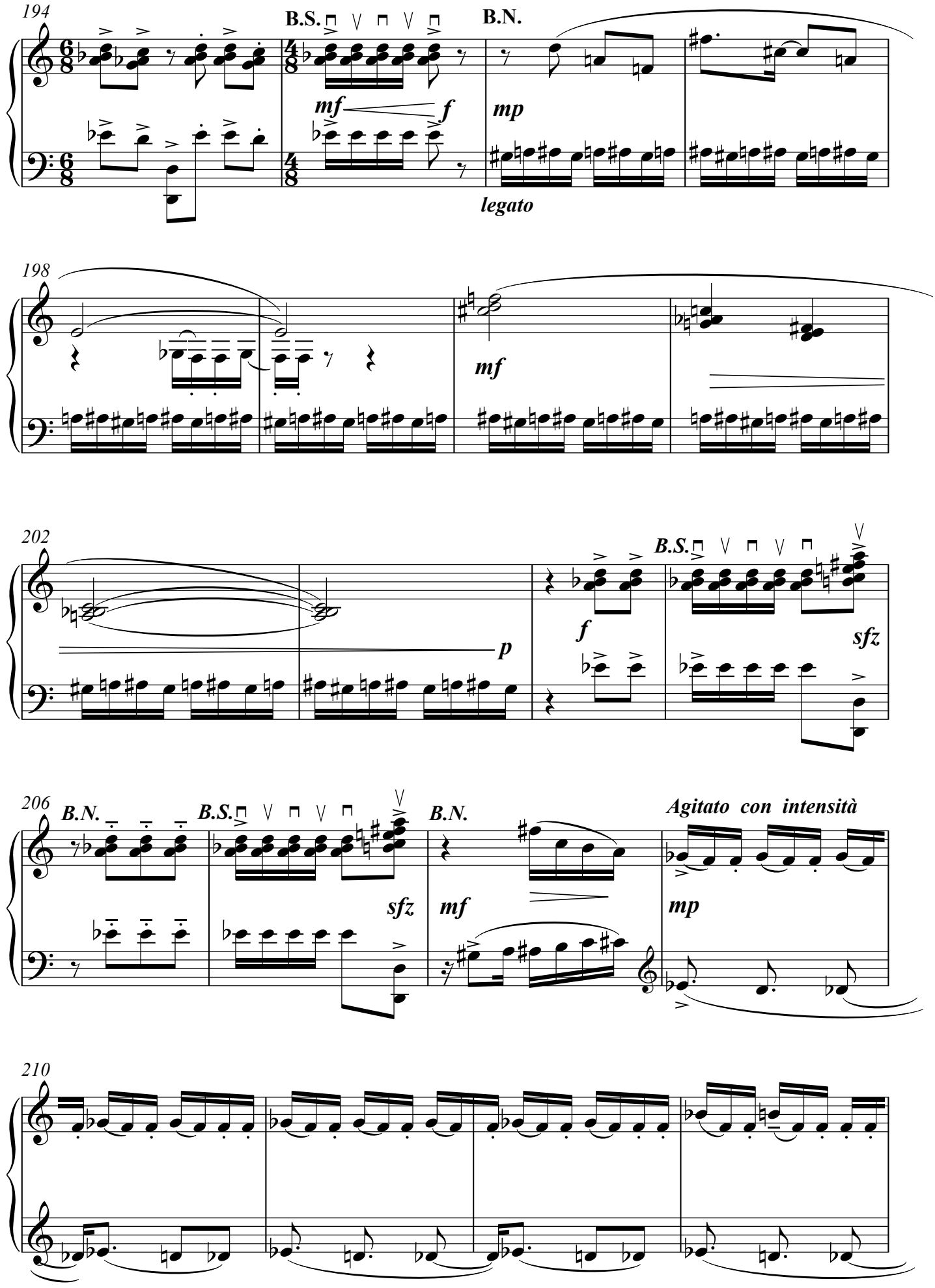

99
Meno mosso
mp legato
104
rallentando
107
Largamente ♩. = ca. 54
mf cantando
111
sostenuto
115
mf
sostenuto

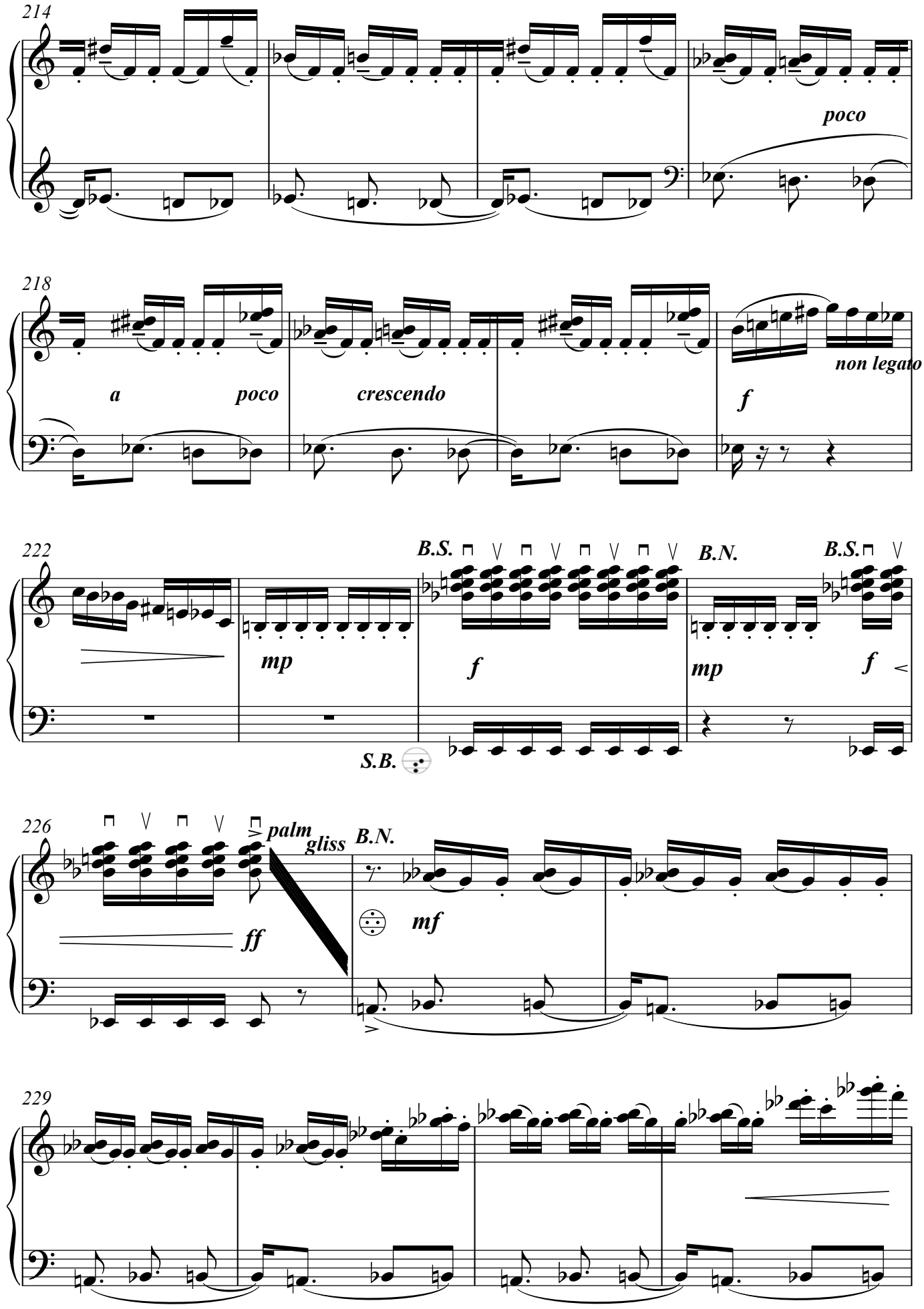

119
mf
rallentando
123
a tempo
f
127
131
135
f
scherzoso

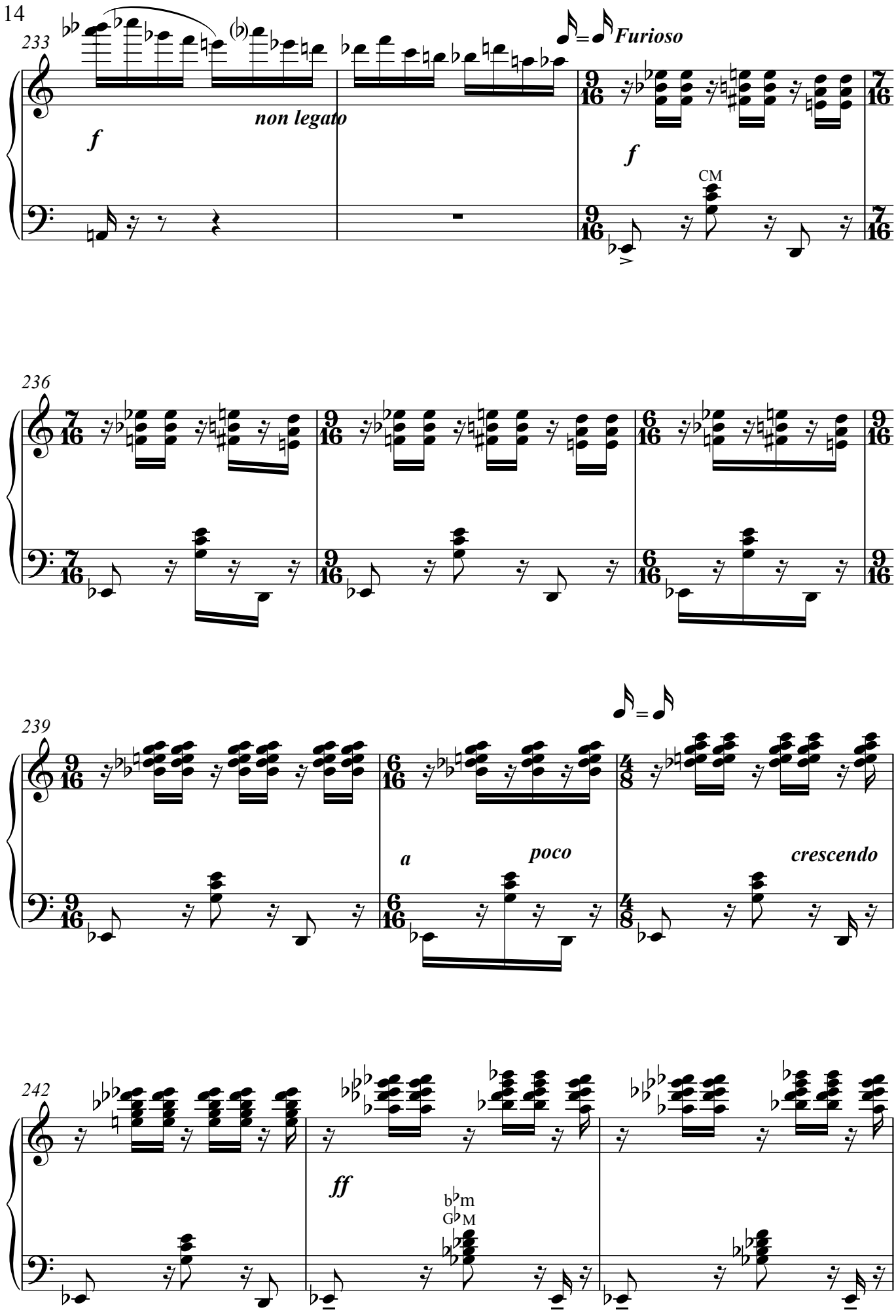

138
5
mf
141
mp
145
S.B.
dm p
B.B.
d♭m d♮m
149
morendo
B.B.
pp
Espressivo e rubato ♩ = ca. 69
153
mf
3
3

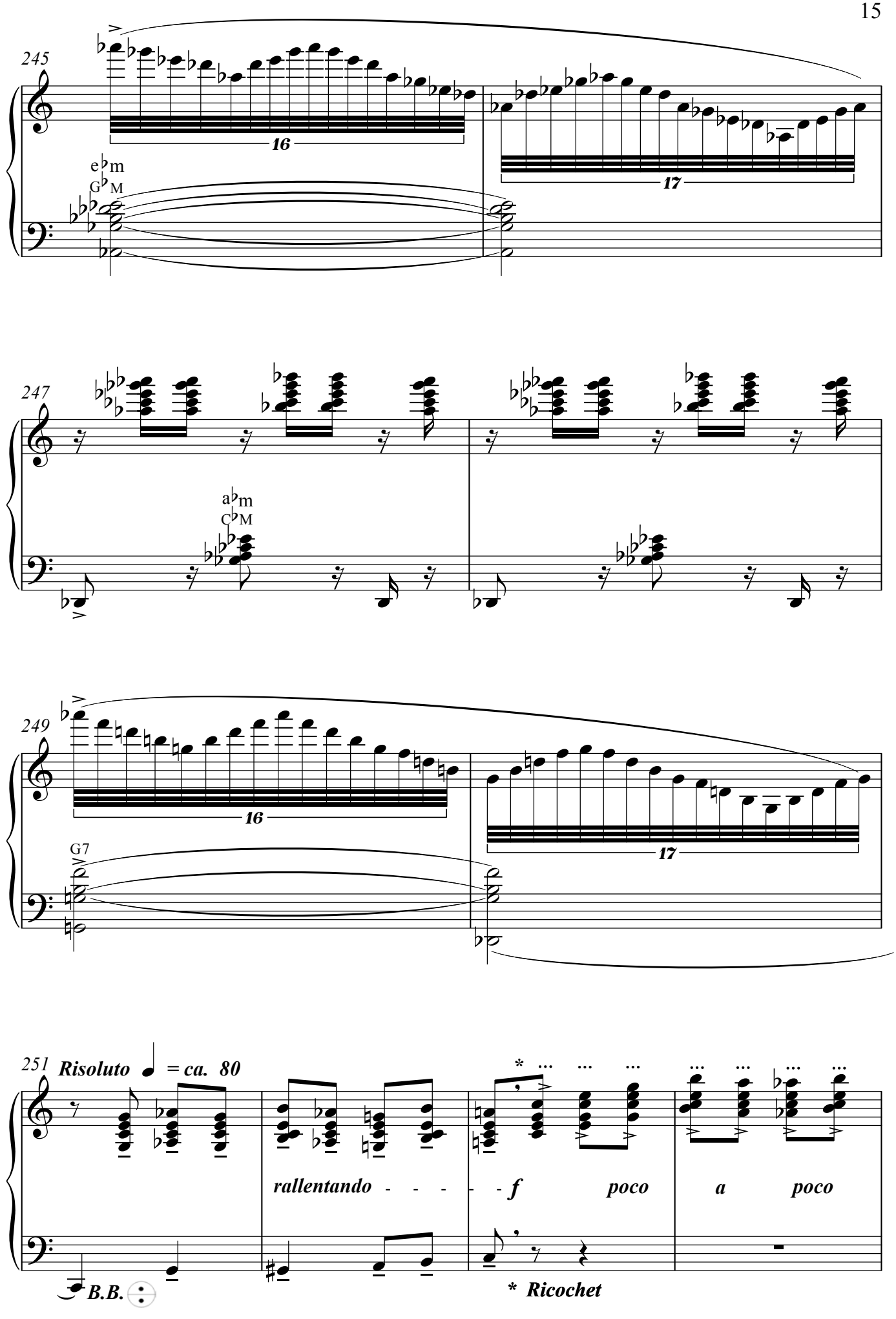

156
ritenuto
159
Con sentimento ca. = 72
p
ritard
pp
mp
163
mf
f
166
f
169
mp
rallentando
a tempo
p

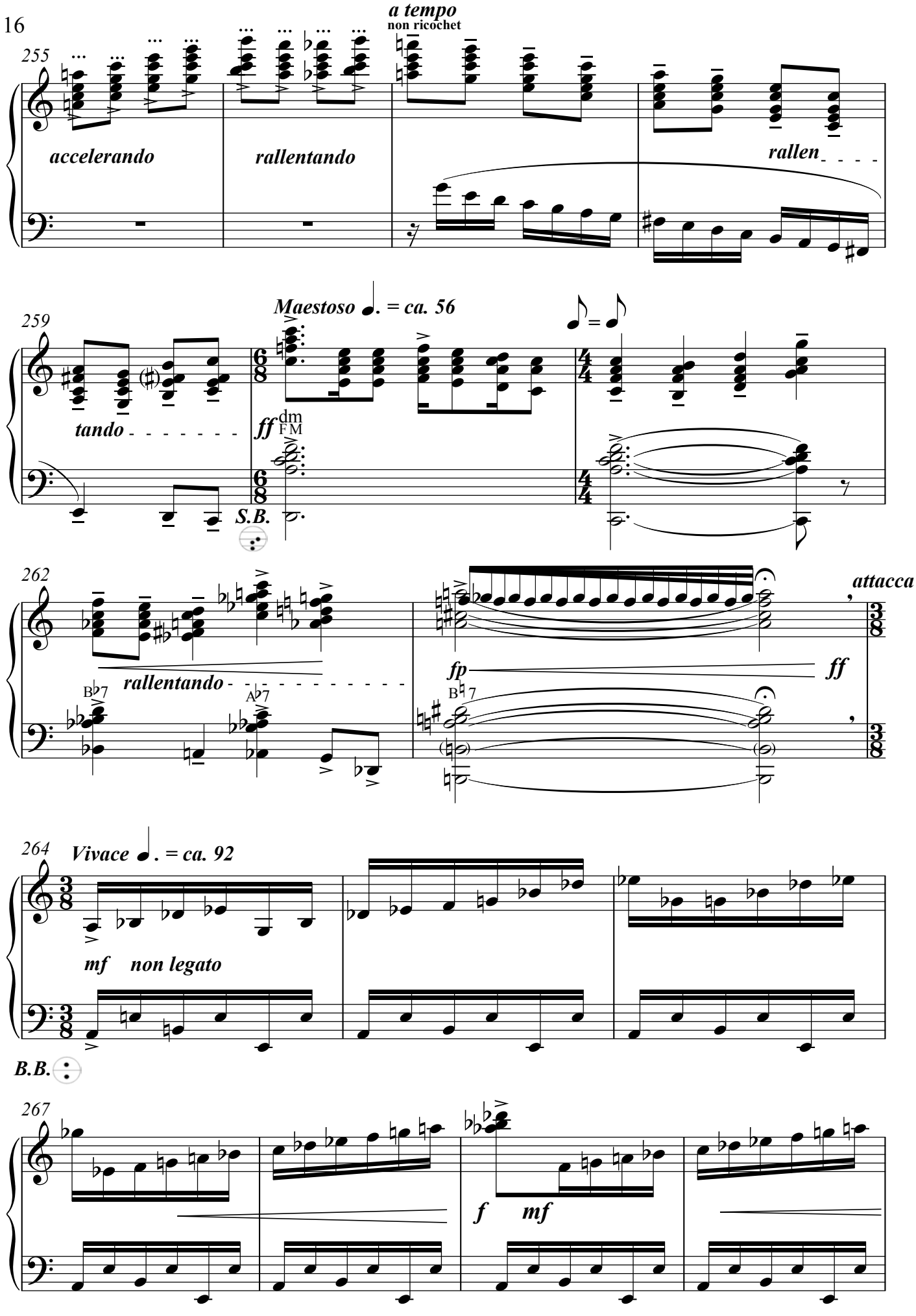

173
attacca
f
3
mf
pp
calando
177
Allegro misterioso, e ritmico ♩ = ca. 108
mp martellato
f
p
181
B.S.
B.N.
f
mf
f
p
f mf
186
B.S.
B.N.
f p
mp
legato
190
f

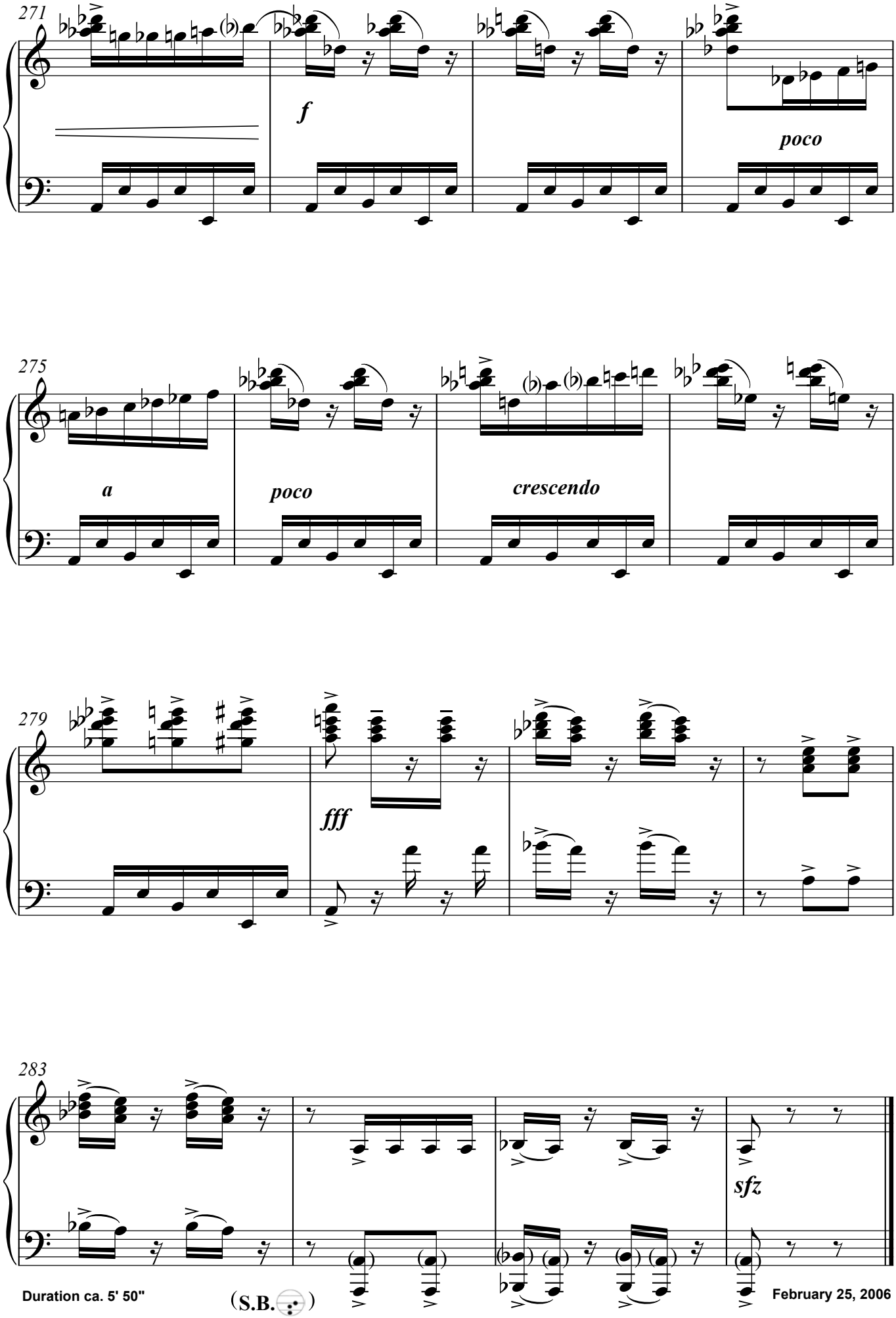

194
B.S.
B.N.
mf
f
mp
legato
198
mf
202
p
f
B.S.
sfz
206
B.N.
B.S.
sfz
B.N.
mf
Agitato con intensità
mp
210


214
poco
218
a poco crescendo
non legato
f
222
B.S.
B.N.
B.S.
mp
f
mp
f
S.B.
226
palm
gliss
B.N.
ff
mf
229


233
non legato
f
Furioso
f
CM
236
239
a
poco
crescendo
242
ff
b♭m
G♭M


245
16
17
e♭m
G♭M
247
a♭m
C♭M
249
16
17
G7
251
Risoluto ♩ = ca. 80
rallentando - - - - - f poco a poco
B.B.
* Ricochet


255
a tempo
non ricochet
accelerando
rallentando
rallen
259
Maestoso ♩. = ca. 56
tando
ff
dm
FM
S.B.
262
rallentando
B♭7
A♭7
fp
ff
B♮7
attacca
264
Vivace ♩. = ca. 92
mf non legato
B.B.
267
f
mf



Duration ca. 5' 50"

(S.B.)

February 25, 2006

FANTASY, OP. 67

The Fantasy was inspired in part as a musical personification of the struggle of mankind vs. technology, and the increasing controls technology places on our lives. The composition is a one movement work in three sections, with a coda. The work features bitonality and is at times chromatic in nature, but revolves around a tonal center. Thematic material is derived from the opening secundal harmonic structure and is also constructed by means of a special note selection process. Both techniques of melodic writing are highlighted at times by use of a synthetic scale that is the outgrowth of the bitonality. The exploitation of the interval of a 2nd is underpinned harmonically by a mixture of secundal, quartal-quintal, added tone, and tall chord (jazz) structures.

The opening section of the work may be described as an eerie and, at times, dissonant waltz over an ostinato bass, that hesitantly and briefly evolves into a grand jazz waltz only to dissipate back into dissonance and rhythmic interplay of a melodic second interval.

An imitative middle section features an expressive theme over a chromatically descending bass line with added tone, tall chord, and quartal-quintal harmonies.

In the final section, thematic and rhythmic motivic elements from the first section are sampled in a rhythmic Allegro that utilizes rhythmic shifts, mixed meters, and bitonalty to further develop the motivic material. The section builds to a Maestoso featuring a grand statement of the expressive theme from the middle section over increasingly dissonant harmonic structures. A final Vivace erupts with the opening passagework in bitonality, interspersed with secundal harmonic accents, and ultimately culminates in a declamatory statement of the secundal melodic motive.

Test Piece Duration: ca. 5' 35"

The 2007 Coupe Mondiale is being jointly hosted by

The Accordionists and Teachers Guild, International, (ATG)
www.accordions.com/atg

The American Accordionists' Association (AAA)
www.ameraccord.com

For competition guidelines and further information, please visit www.coupemondiale.org