

Jeffrey Bowen, D.M.A.

2410 E. Lynn St.
Seattle, WA 98112
jrbowen987@gmail.com
314-265-9085
www.jeffreybowen.net

EDUCATION

- 2010-2015** **D.M.A., Music Composition**
University of Washington, Seattle, WA
Principal studies in composition with Joël-François Durand
- 2006-2010** **B.A., Music**
Stanford University, Stanford, CA
Areas of Concentration:
Composition (under Jaroslaw Kapuscinski and Mark Applebaum)
Classical Guitar Performance (under Charles Ferguson)
- 2008-2010** **National Guitar Summer Workshop**, New Milford, CT
3-year Internship Program
Areas of Concentration:
Guitar Pedagogy (under Kim Perlak and Tom Dempsey)

PROFESSIONAL EMPLOYMENT

- Employer:** Seattle University, Seattle, WA
Employed September 2018—present
Position: Adjunct Faculty, Guitar Instruction.
- Employer:** University of Washington, Seattle, WA
Employed March—June 2018
Position: Ensemble-in-Residence, Inverted Space Ensemble (co-director, guitarist).
- Employer:** Cornish College of the Arts, Seattle, WA
Employed September—December 2016
Position: Ensemble-in-Residence, Inverted Space Ensemble (co-director, guitarist).
- Employer:** Cornish College of the Arts, Seattle, WA
Employed January 2015—May 2016
Position: Adjunct Faculty, Composition and Theory.

Instructor of Record:

Private Guitar (MUSC 1230; MUSC 3230)

Fall 2018 – present; Seattle University

Coach guitar students individually in areas of technique, rhythm, improvisation, and interpretation, with yearly performances of chamber music for guitar.

20th-Century Music Theory (MUS 212)

Spring 2015, Spring 2016; Cornish College of the Arts

Presented lectures, led discussions and musicianship workshops on important concepts in 20th-century music theory and aesthetics.

Second-Year Theory (MUS 301)

Winter 2015; University of Washington (UW)

Presented lectures and led discussions on advanced concepts in tonal music, including chromatic harmony, chromatic modulation, counterpoint, and form. Designed exams and led short composition workshops in preparation of final project.

Introduction to Music Theory and Musicianship (MUS 116)

Spring 2015; UW

Presented lectures on basic elements of music, including the fundamentals of notation, rhythm, major and minor modes, as well as the qualities of triads and an introduction to harmonic analysis. Designed exams and created online supplementary materials for the course.

American Pop Song (online) (MUS 162 A)

Winter-Spring 2014; UW

With co-instructor Maren Haynes, lead in-person review sessions, created and administered exams, monitored online discussion forums, and provided in-person and online support for students enrolled in the online course.

Teaching Assistant:

Second Year Music Theory III (MUS 303)

Autumn 2013; Autumn 2011, UW

Led quiz sections on theoretical concepts, techniques, and specific analyses of 20th-Century music, in addition to evaluating assignments and occasionally giving lectures on topics including the history of electronic music and composition with computer algorithms.

Second Year Ear-Training III (MUS 306)

Autumn 2013; Autumn 2011, UW

Led sessions on musicianship and aural skills acquisition, focusing on recognition, dictation, and performance of non-tonal pitch material and advanced rhythms.

Survey of Western Music (MUS 120)

Winter 2013; Spring 2012, UW

Led quiz sections on important figures, ideas, and compositions in the history of western music, in addition to critical listening skills needed to engage with this music. Gave guest lectures on topics including John Cage, Arnold Schoenberg, and 20th-century compositional developments.

COURSES TAUGHT (CONT.)

Introduction to Music Theory and Musicianship (MUS 119)

Autumn 2010; Autumn 2012, UW

Led quiz sections on basic concepts of tonal harmony, including musical notation, scales, rhythm, part writing, form, and musical analysis.

Pre-Core Ear Training (MUS 113)

Autumn 2010; Autumn 2012, UW

Led sessions on musicianship and the acquisition of fundamental aural skills.

Selected Guest Lectures:

Composition Seminar (UW, MUS 391)

11/2/2018—"Music Vital to a Time and Place: Composing for the Harry Partch Instrumentarium"

Survey of Western Music (UW, MUS 120)

6/4/2014—"The Significance of John Cage in 20th-Century Music"

The Concert Season (UW, MUS 185)

2/7/2012—"Approaches to Composing for the Harp in My Piece *Turbulent Field*"

SELECTED ACTIVITIES AND AWARDS

June 2019—*What Will Sound (was already sound)* featured at the 2019 International Computer Music Conference in New York City.

January 2019—recipient of the Jack Straw Artist Support grant, which will enable the recording of new works by Inverted Space composers for the Harry Partch Instrumentarium.

May 2018—awarded a commission from the University of Washington for a new work for the Harry Partch Instrumentarium (*Where All That's Solid Melts Into Air*)

March 2018—*What Will Sound (was already sound)* selected from an international call for scores for inclusion in the 113 Composers Collective 2017-2018 season.

June 2016—*Ignition/Convection* featured at the 2016 New York City Electroacoustic Music Festival.

September 2015-present—Co-Director, Inverted Space Ensemble (Seattle, WA).

January 2015—*Stalasso II* selected by the Nebraska Chamber Players for performance at the 2015 UNK New Music Festival.

January 2013—*Stalasso* selected by conductor Ludovic Morlot for performance by the Seattle Symphony Orchestra as a part of the SSO's *New Music Works* program.

June 2012—Selected for the *boost!* reading session at the 2012 Darmstadt New Music Courses with the piece *Stalasso II*.

SELECTED ACTIVITIES AND AWARDS (CONT.)

Fall 2012—recipient of the William Bergsma Endowment for Excellence in Music Composition, awarded through the University of Washington School of Music.

June 2008-June 2010—co-manager of the Wet Ink Composers Collective. As co-initiator, awarded Stanford Angel Grant for the purpose of organizing a department-sponsored concert featuring works by undergraduate composers.

May 2008—awarded Stanford Quarterly Arts Grant for further research into compositional practices in contemporary American guitar music.

PAPERS/PUBLICATIONS

“From Metaphor to Form—Some Thoughts on the Approach Behind My Piece *Pan—Sinking*.” Presentation given at the *Open Space* forum of the Darmstadt Summer Courses (8/16/14).

“Ligeti’s *Chamber Concerto*—Melody and Microcanon in the Second Movement.” Paper given at the College Music Society Research Symposium, University of Washington (11/28/13).

“Tristan Murail’s *Tellur*—A Piece of Spectral Music and an Exploration of Compositional Possibilities for the Classical Guitar,” *Nota Bene, Canadian Undergraduate Journal of Musicology* Vol.3 (Fall 2010): 72-92.

LIST OF WORKS

Parataxis (2019) 15’

Violin and guitar ensemble

Luke Fitzpatrick, violin, with the Seattle University Guitar Studio

Pigott Auditorium, on the Seattle University Campus (6/8/19)

Phainein (2018) 10’

Solo prepared piano

Performed by Brooks Tran

Puget Sounds Studio, Issaquah, WA (10/27/18)

Redoubling (2018) 10’

Classical guitar and live electronics

Commissioned and performed by Satchel Henneman

Chapel Performance Space at the Good Shepherd Center, Seattle (6/14/18)

Of Seven and the Four (2018) 11'

Soprano, viola, guitar quartet, and mixed chamber ensemble

Commissioned and performed by the Seattle Mandolin Orchestra, with the Seattle Guitar Ensemble, Sarah Kolat (soprano), Luke Fitzpatrick (viola)

Trinity Parish Church, Seattle (6/3/18)

Where All That's Solid Melts Into Air (2018) 22'

Commissioned by the University of Washington, for the Harry Partch Instrumentarium

Performed by the Harry Partch Ensemble

Chapel Performance Space at the Good Shepherd Center, Seattle (4/15/17)

Quatrain (Ruba'i) (2017) 3'

Guitar Quintet

Performed by the Seattle Guitar Ensemble

Queen Anne Christian Church, Seattle (1/20/18)

Backing, Raising (2017) 20'

Ensemble and live electronics

Performed by the Inverted Space Ensemble

Chapel Performance Space at the Good Shepherd Center, Seattle (4/15/17)

What Will Sound (was already sound) (2016) 13'

Violin and live electronics

Performed by Luke Fitzpatrick

Chapel Performance Space at the Good Shepherd Center, Seattle (6/10/16)

Pan, Sinking (2015) 11'

Steelpan and chamber ensemble

Performed by the Inverted Space Ensemble (David Aarons, steelpan)

Chapel Performance Space at the Good Shepherd Center, Seattle (4/30/15)

Stalasso II (2013) 9'

Flute, violin, cello, piano

Performed by the University of Washington Modern Ensemble

Chapel Performance Space at the Good Shepherd Center, Seattle (3/16/13)

Stalasso (2013) 8'

Symphony Orchestra (2.2.2.2-2.2.2.0-perc(3)-gtr-harp-8.6.6.6.4)

Performed by the Seattle Symphony Orchestra, Stilian Kirov, conductor

Benaroya Hall, Seattle (6/4/13)

String Quartet (2012, rev. 2015) 9'

Performance by the Inverted Space String Quartet

Chapel Performance Space at the Good Shepherd Center, Seattle (4/30/2015)

Turbulent Field (2012) 10'

Performance by Pascal Gallois and Megan Bledsoe

Brechemin Auditorium, University of Washington, Seattle (3/9/12)

LIST OF WORKS (CONT.)

Ignition/Convection (2011) 8'

Computer-realized sound

Presented at the Fall 2011 Composers Workshop Concert

Brechemin Auditorium, University of Washington, Seattle (12/3/11)

Zora (2010) 11'

Soprano, trumpet, cello, and percussion

Performed by the soundSCAPE quartet

Maccagno, Italy (7/16/10)

Five Impromptus for Solo Guitar (2009) 6'

Performed by the composer as part of Stanford's Department of Music Showcase Concert.

Memorial Church, Stanford University (4/12/09)

Music for Piano Trio (2009) 16'

Performed by the Stanford Faculty Trio at the Wet Ink Composers Collective Winter Concert

CCRMA Stage, Stanford University (3/16/08)

Variation on a Theme from Mark Applebaum (2008) 2'30"

Piano, alto flute, percussion, trumpet

Performed by Beta Collide

Braun Auditorium, Stanford University (3/01/08)

GUITAR EXPERIENCE

Selected Recent Performances:

2018—Charles Corey, "Courtship Dance of the Jungftak" (world premiere), with the Inverted Space Ensemble—Chapel Performance Space, University of Washington.

2017—James Bonney's electric guitar concerto, "DARKlightNESS," with the University of Washington Wind Ensemble (Timothy Salzman, cond.)—Meany Hall, University of Washington.

2016—Steve Reich, "Electric Counterpoint," with live ambisonic sound diffusion by Marcin Paćzkowski—Chapel Performance Space, Seattle.

2016—György Ligeti, "Le Grand Macabre" (mandolin), with the Seattle Metropolitan Chamber Orchestra—First Free Methodist Church, Seattle.

2013—Pierre Boulez, "Le Marteau sans Maître," with the UW Modern Ensemble—Jones Playhouse Theatre, Seattle.

2013—Jonathan Harvey, "Jubilus," with the Seattle Modern Orchestra (Garth Knox, soloist)—Meany Hall, University of Washington.

2011—Martin O'Donnell, "Music from Halo," with the University of Washington Wind Ensemble (Timothy Salzman, cond.)—Meany Hall, University of Washington.

Additional Activities:

2017-present—member of the Seattle Guitar Ensemble.

2015—world premiere recording of Randy Hathaway's "Concord," for the album "Classical Guitar in America."

2010-2014—member of the University of Washington Guitar Ensemble, under the direction of Michael Partington.

2007—selected through tape audition to perform in master class, conducted by Tali Roth, in front of the National Guitar Workshop student body.

2005—Selected through videotape audition to the Missouri Fine Arts Academy Summer Program.

2004-2006—member of the Washington University Guitar Quartet.

2000-2008—Master classes with Jason Vieaux, Paul O'Dette, Benjamin Verdery, The Los Angeles Guitar Quartet, Matteo Mela, Lorenzo Micheli, Gyan Riley, Sharon Isbin, Adam Holtzman, Odair Assad.

1996-2006—Private lessons with William Ash in St. Louis, MO. Recipient of Webster University Community Music School Scholarship awards (1999-2006).