

Jeffrey Bowen, D.M.A.

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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: University of Washington, Seattle, WA
Employed September 2022 - present
Position: Lecturer—Music Theory and Composition.

Employer: Seattle University, Seattle, WA
Employed September 2018 - present
Position: Adjunct Faculty—Music Theory, Composition, and Guitar.

Employer: Cornish College of the Arts, Seattle, WA
Employed January 2015 - May 2016
Position: Adjunct Faculty—Music Theory and Composition.

SELECTED ACTIVITIES AND AWARDS

June 11th 2022—performance of *Weir*, for ensemble and electronics, commissioned with support from Seattle’s 4 Culture and Artist Trust organizations.

October 2021—awarded an Honorable Mention as a finalist for The American Prize in Composition (Chamber Music).

October 2020—awarded First Prize in the 30th International Composition Competition “Città di Barletta.”

October 2020— *What Will Sound (was already sound)* featured at the University of North Georgia’s Research on Contemporary Composition conference.

June 2020—Resident Artist at the Atlantic Center for the Arts.

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

March 2019—*What Will Sound (was already sound)* featured at the 2019 Diffrazioni Festival in Florence, Italy.

January 2019—recipient of the Jack Straw Artist Support grant, funding the recording of new works 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 as a part of the Seattle Symphony Orchestra’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*.

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

COURSES TAUGHT

Instructor of Record:

Graduate Seminar in Tonal Analysis (MUSIC 573)

Fall 2022; University of Washington

Lead class sessions on modern and contemporary approaches to analyzing western tonal music, with particular emphasis on the ways in which acoustical research of the nineteenth and twentieth centuries has influenced the study of tonal harmony.

Composing Global Music (UCOR 1300-18)

Winter 2022; Seattle University

Presented lectures and led discussions on the connections between culture and musical expression, as examined through detailed studies of seven musical traditions from around the world; guided students through substantial creative projects engaging with the musical materials of these traditions.

Introduction to Music Theory (MUSC 1000/UCOR 1300-20)

Fall 2021; Seattle University

Presented lectures on fundamental musical concepts and the conventions of musical notation; worked with students individually and in small groups on short composition assignments and musicianship exercises.

Music Theory III, IV, V (MUSC 2500, 2520, 2540) (synchronous, online)

Fall 2020 – Spring 2021; Seattle University

Presented lectures on concepts of common-practice tonality, including chromaticism, modulation, counterpoint, and form; designed assignments and large projects and worked with students in small-group composition workshops

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.

COURSES TAUGHT (CONT.)

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.

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:

Analysis of American Music (UW, MUS 485)

10/3/2019—"An Introduction to the Instruments of Harry Partch"

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"

PAPERS/PUBLICATIONS/RECORDINGS

What Will Sound (was already sound) released on “Mind and Machine, Vo. 3,” Ravello Records (12/11/20).

“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. Online access to article: <http://www.music.uwo.ca/about/notaBene.html>

LIST OF WORKS

Weir (2020) 12’

Classical guitar, electric guitar, tenor saxophone, piano, viola, contrabass, and fixed media
Commissioned and premiered by the Seattle-Isfahan Music Project
Chapel Performance Space at the Good Shepherd Center, Seattle (6/11/22)

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, 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 | Meany Hall, Seattle (5/12/18)

Quatrain (Ruba’i) (2017) 3’

Guitar Quintet
Performed by the Seattle Guitar Ensemble | Queen Anne Christian Church, Seattle (1/20/18)

LIST OF WORKS (CONT.)

Backing, Raising (2017) 20'

Ensemble and live electronics

Performed by the Inverted Space Ensemble | Chapel Performance Space, Seattle (4/15/17)

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

Violin and live electronics

Performed by Luke Fitzpatrick | Chapel Performance Space, Seattle (6/10/16)

Pan, Sinking (2015) 11'

Steelpan and chamber ensemble

Performed by the Inverted Space Ensemble (David Aarons, steelpan) | Chapel Performance Space, Seattle (4/30/15)

Stalasso II (2013) 9'

Flute, violin, cello, piano

Performed by the University of Washington Modern Ensemble | Chapel Performance Space, 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, Seattle (4/30/2015)

Turbulent Field (2012) 10'

Performance by Pascal Gallois and Megan Bledsoe | Brechemin Auditorium, University of Washington, Seattle (3/9/12)

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)

GUITAR EXPERIENCE

Selected Recent Performances:

2021—Jerry Mader, “Tamarit Del Divan” (world premiere), for guitar trio and soprano—Outcast Theater, Langley, WA.

2020—Ha-Yang Kim, “the day is burnt, the night is calm” (world premiere), with the Seattle Modern Orchestra—Town Hall Seattle.

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:

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.

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).