

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

# **60<sup>TH</sup> 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 worldwide 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](http://www.coupemondiale.org)*

# Fantasy, Op. 67

for Accordion

Karen Fremar, 2006

**Allegro** ♩ = ca. 72

B.S.\*

*ff*

4

B.N.

*mf legato*

7

*p*

10

B.S. = Bellows Shake

B.N. = Bellows Normal

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13

Musical notation for measures 13-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand plays a continuous eighth-note melody, while the left hand plays a steady eighth-note accompaniment. A hairpin crescendo is present in the right hand.

16

Musical notation for measures 16-18. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand continues with the eighth-note melody, and the left hand continues with the eighth-note accompaniment. A hairpin crescendo is present in the right hand.

19

Musical notation for measures 19-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand melody includes a sharp sign (#) on the second measure. A hairpin crescendo is present in the right hand.

22

Musical notation for measures 22-24. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand melody includes a sharp sign (#) on the first measure. A hairpin crescendo is present in the right hand.

25

Musical notation for measures 25-27. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The right hand features a dynamic marking of *mf* and a glissando effect indicated by a wavy line and the word "gliss". A hairpin crescendo is present in the right hand. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

# 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 bitonality 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**

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**[www.accordionists.com/atg](http://www.accordionists.com/atg)**

**The American Accordionists' Association (AAA)**

**[www.ameraccord.com](http://www.ameraccord.com)**

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