Association for Technology in Music Instruction
National Association of Composers/USA
The College Music Society

Kansas City

MISSOURI

2002 MEETINGS • SEPTEMBER 26–29, 2002

Program Schedule • Concert Programs and Notes • Abstracts
Exhibitors • Pre-Registrants
9:15 AM–10:40 AM
CMS presentation: Folk America
Chair: William Everett (University of Missouri Kansas City)
9:15 AM “Better Music for Rural Indiana”
   Linda Pohly (Ball State University)
9:45 AM “Religious Song in Ozark Oral Tradition”
   Michael Murray (Southwest Missouri State University)
10:15 AM “With a Banjo on Her Knee: Mrs. B.A. Son and the American Classical Banjo Tradition”
   Sarah Meredith (Florida State University)

Benton

9:30 AM–10:40 AM
CMS panel: Advocating Music Performance and Composition and Their Study
Tayloe Harding (Valdosta State University), panel moderator and chair of the CMS Committee on Advocacy, John C. Salmon (University of North Carolina-Greensboro), CMS Board Member for Performance, and members of the CMS Advocacy Committee: Sang-Hie Lee (University of South Florida) and Richard Green (Penn State University-University Park)

Choteau B

10:00 AM–11:45 AM
ATMI presentation: Panel Presentation and Roundtable Discussion
10:00 AM “Instructional Technology: Past, Present, and Future” (general)
   Robert Train Adams, moderator; ATMI 2002 Program Committee members: Kimberly Walls, Timothy Koozin, Tom Hughes, Sara Hagen, Chair
10:45 AM “Capstone Roundtable Discussion of Instructional Technologies” (general)

Van Horn

10:30 AM–11:40 AM
CMS presentation: Music from Argentina
Chair: Kenneth Willson (George Fox University)
10:30 AM “On the Canon of Musical Excellence and Alberto Ginastera”
   Deborah Schwartz-Kates (University of Texas at San Antonio)
11:00 AM lecture-recital: “Juan Jose Castro: Tangos for Piano—Musical Portrayals of the Male Characters of the Argentine Tango”
   Oscar Macchioni (The University of Arizona)

Empire Ballroom

10:45 AM–11:55 AM
CMS panel: Full and Part-time Non-Tenure Track Instructional Faculty and Staff
Kathleen Lamkin (University of La Verne), moderator; Barbara Bennett (University of California-Riverside), Chair, CMS Task Force on Non-Tenured Faculty; CMS Regional Chapter Presidents: Edward Bostley (California State University-San Bernardino), Robert Dickow (University of Idaho), Diane Follet (Muhlenberg College), Jonathan Green (Sweet Briar College), Mark Holmberg (University of Kansas), Deborah Kavash (California State University-Stanislaus), Sam Magrill (University of Central Oklahoma), Richard Montalto (Mississippi University for Women), Jim Perone (Mount Union College), and Elizabeth Schauer (Adams State College)

Choteau B
In this concert, I am presenting piano works by three living Japanese women composers: Junko Mori (b. 1948), Nagako Konishi, (b. 1945), and Kieko Fujiie (b. 1963). The compositions of these three women together provide a compelling sample of Japanese compositional style in the late 20th century and also point to the rapidity with which they have borrowed from the West, synthesized its gestures, and then recreated their music to incorporate idioms from Japanese traditional sound forms.

The first work on the program, “Imagery,” (1987) by Mori, serves as a reference and departure point for the others. Reminiscent of Impressionistic harmonies and gestures, it is nonetheless a work of constant movement, its excitement ever present just beneath the surface. Konishi’s “Fantasy” (1995-96), on the other hand, alternates sections of great climactic effect with those of intense simplicity. Konishi builds her carefully crafted piece from the intervallic structures found in the first phrase, but interrupts herself near the end to incorporate the sound of Buddhist temple bells with a dramatic series of open fifths in both hands.

The final piece on the program is Keiko Fujiie’s “Pas de Deux II”, Op. 14 (1989), a brilliant, modern tour de force for the pianist. The driving power of the opening gives way to a haunting middle section, in which a slow melody in d minor is surrounded (even assaulted) on all sides by jarring bursts of chords and repeated notes. With her music, Fujiie seems to claim for Japanese composers a unique identity. She echoes the late Yoshio Hachimura in her biographical statement, in which she says, “I do not use any European system in my composition, because the global structure always restricts the local structure in them.”

Luna, Melissa (Northwestern University)

Developing a series of technology workshops for faculty: A collaborative effort
see Lipscomb, Scott D. (Northwestern University)

Luskin, Evan (Lyric Opera of Kansas City)

Evolution of Performance Practice: From Opera in English to Surtitles at the Lyric Opera of Kansas City 1958-2001
see Davis, Wendell Richard (University of Texas-Pan American)

Lutz, Jim (Rhodes College)

Seeing Music/Hearing Architecture: Historical Confluences of Sound and Building
see Sharp, Timothy (Rhodes College)

Macchioni, Oscar (The University of Arizona)

Juan José Castro: Tangos for piano

Musical Portrayals of the Male Characters of the Argentine Tango In the last ten years, perhaps more than ever, the Argentine tango has kept the attention of composers, performers, recording companies, film makers, and audiences all over the world. Even though the “traditional” form or dance has grown in many and diverse cultures like Japan, Finland, the United States, and Germany; the more modern “concert form” has captivated great classical artists and has been welcomed openly in concert halls, especially after the influence of Astor Piazzolla.

The goal of this lecture is to introduce Juan José Castro, one of the leading Argentinean art music composer and conductors of the twentieth century, along with the musical genre that represents Argentina the best: the tango. Castro composed Tangos for piano in 1941 in which he portrayed the male characters of the genre. Each tango describes musically one of the male personalities associated with the Argentinean tango and the Porteño (a citizen of Buenos Aires) culture. The set is framed by two musical quotations of Argentine traditional tangos. Starting with “Evocación” (Evocation), which evokes in an impressionistic and improvisatory way the famous tango “La Cumparsita” (The Masked One), Castro proceeds with a set of four tangos: I “Llorón” (Whiner); II “Compadrón” (fighter, robber, or killer); III “Milonguero” (one who likes to party and dance milongas); and finally IV “Nostálgico” (Nostalgic) in which he quotes the tango “Nueve de Julio.” I will explore the historical, social class, and cultural characteristics of each of these personalities, illustrating them with Castro’s exquisite musical portrayals. This lecture will be followed by a performance of the entire set (approximately 12 minutes long) and conclude with questions from the audience.

Mack, Ashlee (Bucknell University)

Playing by Ear - Or is it by Sight or Touch?

The focus on learning styles as a key to facilitate learning is receiving increased attention in many elementary school classrooms, but very little attention has been paid to learning styles in the study and performance of music.

For example, jazz musicians always play by ear, but classical musicians do so rarely. Is there a relationship between the choice to play jazz or classical music and the ability to play by ear (auditory learning)? Do musicians whose primary learning style is visual or auditory