



THE COLLEGE MUSIC SOCIETY PACIFIC SOUTHWEST CHAPTER

Regional Conference
University of Nevada, Las Vegas
March 16–18, 2018
Schedule of events
(For abstracts and concert programs, see pp. 4 ff.)

Organizers:

Alicia M. Doyle (California State University, Long Beach), CMS Chapter President
Jonathan Rhodes Lee (UNLV), Program Chair
Jennifer Bellor (UNLV), Composition Chair
Richard Miller (UNLV), Local Arrangements Chair

Note on locations:

HFA = Ham Fine Arts

Doc Rando Hall is located in the Beam Music Center, just across the breezeway from HFA

Friday, March 16

4:00 p.m.–7:00 p.m.	Registration	Doc Rando lobby
7:00 p.m.–7:30 p.m.	Greetings Welcome from Nancy J. Uscher, Dean of the UNLV College of Fine Arts and Susan Mueller, Director of the UNLV School of Music	Doc Rando Hall
7:30 p.m.	CMS Pacific Southwest Regional Composers' Concert 1	Doc Rando Hall

Saturday, March 17

8:00 a.m.–8:25 a.m.	Coffee	HFA 147
8:25 a.m.–8:30 a.m.	Welcome from the Chapter President	HFA 147
8:30 a.m.–10:00 a.m.	Pedagogy 1: Cultural understanding <i>Session chair: Tamara Thies (California State University, Long Beach)</i> Panel: Kenneth Goff, Vicki Lind, Emery Stephens (University of Arkansas, Little Rock), and Matt Williams (University of Arizona), "Labels: But That's Not Who I Am" Mi Kyung Hwang (Truett McConnell University), "Case Study: Embedding Student Success, Successful Piano Education in a Community College"	

Julie Hedges Brown (Northern Arizona University), "A Multi-Tiered Approach to Teaching Writing and Research in an Undergraduate Seminar on Women and Music"

10:00 a.m.–10:15 a.m. Coffee break Doc Rando lobby

10:15 a.m.–11:45 a.m. Pedagogy 2: Institutional concerns and teaching techniques HFA 147

Session chair: Kimberly James (UNLV)

Julia Mortyakova (Mississippi University for Women), "A Musical Renaissance: The Reestablishment of a Music Department"

Valentin Bogdan (Mississippi University for Women), "The Application of The Flipped Classroom Method in the Teaching of Music Theory and Ear Training"

Lecture recital: Errik M. Hood (Utah State University), "'Do Not Forget Me Quite': A Lecture Recital Concerning the Performance and Teaching of the Art Songs of Ivor Gurney"

11:45 a.m.–12:55 p.m. Lunch break

12:55–1:15 CMS Business meeting HFA 147

1:15 p.m.–2:45 p.m. Representations HFA 147

Session chair: Jonathan Rhodes Lee (UNLV)

Ania Sundstrom (San Diego, CA), "Holocaust Representation in Krzysztof Penderecki's 'Brygada Śmierci'"

Ralph Lorenz (Syracuse University), "The Role of Landscape in Film Music: Valley of Fire as a Case Study"

Lecture recital: Natalie K. Landowski (University of Iowa), "Nature, People, and Court Life at the Palace of Versailles: Exploring the World of François Couperin, through his Pièces de Clavecin"

2:45 p.m.–3:00 p.m. Break

3:00 p.m.–4:00 p.m. Analytical approaches HFA 147

Session chair: Virko Baley (UNLV)

Scott Robbins (Converse College), "Saturation Elements in Benjamin Britten's *The Turn of the Screw*"

Nolan Stolz (University of South Carolina Upstate), "Prog Sabbath: Progressive Rock Elements in Black Sabbath's Music from 1981 to 2016"

4:00 p.m.–4:15 p.m. Break

4:15 p.m.–5:15 p.m. **Keynote lecture: “Collapsing Distinctions: Transcultural and Transmodern Music Education for Holistic Music Artists Today”** **HFA 147**
David Rosenboom, Richard Seaver Distinguished Chair in Music and Dean of The Herb Alpert School of Music at California Institute of the Arts

5:15 p.m.–7:00 p.m. **Members’ reception and supper break** **Doc Rando lobby**

7:00 p.m. **CMS Pacific Southwest Regional Composers’ Concert 2** **Doc Rando Hall**

Sunday, March 18

8:30 a.m.–9:00 a.m. **Coffee** **Doc Rando Lobby**

9:00 a.m.–10:00 a.m. **New music** **HFA 147**
Session Chair: Alicia M. Doyle (California State University, Long Beach)
Ryan Chow (University of Maryland), “From Professional to Public Discourse through Neoclassicism”

Lecture recital: Kyle Rowan (Figmentum Ensemble), New Chamber Music for Toy Pianos

10:00 a.m.–10:15 a.m. **Break**

10:15 a.m.–12:15 p.m. **Repertoires and collections** **HFA 147**
Session chair: Raejin Lee (La Sierra University)
Lecture recital: Jacob Clark (Lamar University) and Sujung Cho (Lamar University), “J.C. Bach: Sonatas for Piano Four Hands”

Lecture recital: Sujung Cho (Lamar University) and Jacob Clark (Lamar University), “Student and Teacher Artistry: Exploring Godowsky's 46 Miniatures”

Lecture recital: Julia Mortyakova (Mississippi University for Women), “A Musician Without Borders: The Life and Music of Teresa Carreno”

2:00–5:00 **UNLV Performance** **Judy Bailey Theater**
UNLV Opera Theater presents W.A. Mozart’s *Don Giovanni*. Tickets available through the UNLV Performing Arts Center Box Office: <https://www.unlv.edu/pac/tickets>, 702-895-ARTS (2787).

Abstracts & Concert Programs

Friday, March 16



College of Fine Arts

2018 College Music Society Pacific Southwest Regional Conference presents: **CMS Composers' Concert I**

PROGRAM

Isolated-disintegrated (2014)
for flute and electronics

Ania Sundstrom
(b. 1987)

Daria Binkowski, flute

Metamorphosis IV (2015)

Valentin Bogdan
(b. 1981)

Mortyakova/Bogdan Piano Duo
Julia Mortyakova and Valentin Bodan, piano

Metastable (2014)

Thomas Dempster
(b. 1980)

Anastasia Motiti, flute
James Whiting, vibraphone

Frammenti sonori (2016)

Kye Ryung Park
(b. 1974)

Hyunjung Rachel Chung, piano

Congaree Voices (2014)
for piano (four hands) and electronic sounds

Dempster

Duo Korusa
Jacob Clark and Sujung Cho, piano

Friday, March 16, 2018

7:30 PM

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

Saturday, March 17

Pedagogy 1: Cultural understanding (8:30–10:00)

Session chair: Tamara Thies (California State University, Long Beach)

Panel: Kenneth Goff, Vicki Lind, Emery Stephens (University of Arkansas, Little Rock), and Matt Williams (University of Arizona), “Labels: But That's Not Who I Am”

This panel will examine culturally responsive pedagogy through the lens of college music teaching and learning. As defined by Gay (2010), culturally responsive teaching involves “using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 31). Culturally responsive teaching is not a specific method. Rather, it is a mindset, an attitude about how culture impacts teaching and learning. This is particularly important for music educators given the intimate connection between music and culture, and the cultural meaning music holds for both faculty and students. The panelists will discuss how culture impacts learning and will examine strategies to improve student outcomes by employing practices of culturally responsive teaching. The panelists will describe how their own culture impacts the classroom and will discuss ways college faculty can be more responsive to students. Additionally, the panelists will discuss the role of cross-cultural competency in bridging the gap between “music in the real world” and “music in the academy.” Attendees will be invited to participate in a discussion about the challenges and rewards of employing culturally responsive practices in the college classroom.

Mi Kyung Hwang (Truett McConnell University), “Case Study: Embedding Student Success, Successful Piano Education in a Community College”

Community college piano instructors are often asked to teach students with a wide range of piano background. Unlike piano majors in four-year institutions, most of piano students in community colleges have not had strong piano training when coming to classroom. Most of piano students in two-year colleges are either non-piano music majors, or non-music majors who are taking piano courses for their interest in music, retirees, or undecided majors who are still exploring what to major in college. This study discusses piano students’ learning success, how to motivate and prepare them to accomplish their study and career goals. It includes pedagogical strategies and materials, analysis of piano curriculum and student enrolment, and ideas of student recruit agenda. This study also offers an insight on developing community outreach program in higher education.

Julie Hedges Brown (Northern Arizona University), “A Multi-Tiered Approach to Teaching Writing and Research in an Undergraduate Seminar on Women and Music”

Using a Women-and-Music course as a model, this presentation offers strategies for student success in an undergraduate writing-and-research seminar. Three papers of different types and topics offer more variety than a semester-long research project and provide a platform for increasingly independent thinking:

- 1) a short paper that guides both content and structure by having students address questions related to assigned reading; here students learn about socio-cultural influences that forced Fanny Mendelssohn Hensel to remain an amateur musician despite her obvious talents.
- 2) a short position paper that evaluates comments made by Vienna Philharmonic players regarding the addition of women to the ensemble; students discern the players’ concerns,

provide supporting quotations, then evaluate their merit; while the structure is still guided, students have more freedom with content;

3) a longer research paper on a contemporary female composer chosen by the student, allowing freedom with both content and structure.

Preparatory assignments for each paper also teach cumulative research skills, from “structured notes” to outline assignments, to multi-tiered bibliography assignments related to the research paper. Assignments become refined through in-class discussions and individual consultations with the instructor.

Pedagogy 2: Institutional concerns and teaching techniques (10:15–11:45)

Session chair: Kimberly James (UNLV)

Julia Mortyakova (Mississippi University for Women), “A Musical Renaissance: The Reestablishment of a Music Department”

Are you trying to build a department or a program? Or, are you trying to reestablish your program in the region, in the eyes of prospective students, other academics, community or potential financial donors? Are you struggling with student recruitment/retention, faculty searches/retention, and having enough finances to host events, bring guest artists, etc.? Are you worried about an upcoming accreditation or program review? If you answered “yes” to any of the questions, then this session is for you!

The speaker of this session will describe how a small department of music within 5 years tripled its enrollment reaching the highest enrollment on record, while raising the admission criteria and academic standards. Additionally, the department was able to: add new staff/faculty lines, increase its budget, establish itself as the epicenter of musical activity in the region, successfully complete NASM reaccreditation, move into a new building, and host a plethora of conferences, some gaining international recognition. This level of activity placed the department and the institution into a musical spotlight both within academia and in the community. The goal of this session is to share the speaker’s experience as chair of this department and supplement the presentation with ample time for discussion.

Valentin Bogdan (Mississippi University for Women), “The Application of The Flipped Classroom Method in the Teaching of Music Theory and Ear Training”

It is a well-known fact that some of the most challenging courses during music students' early years are the Music Theory and Aural Skills/Ear Training classes. In some cases, students quit their music studies altogether because they struggle comprehending these concepts. Thus, the task of the instructor becomes more complex: not only is he or she required to teach the course material as stated in the curriculum, but they also have to find sensible and effective ways to fix the lacuna that some of their students might have.

Fortunately, technology has proved to be of great help, and the flipped-classroom approach is one effective method that can be used towards completing this task. Many instructors (especially in the science field) use this model. In music, it seems well suited for lecture courses (music history, music appreciation), but this presentation will discuss how this concept was used to help music students in their four-semester Music Theory/Ear Training Sequence. A number of techniques will be examined, as well as the hardware and software available for an effective flipped-classroom approach. The

presenter will also show the benefits of this approach via test results, data analysis, and student testimonials.

Lecture recital: Errik M. Hood (Utah State University), “Do Not Forget Me Quite’: A Lecture Recital Concerning the Performance and Teaching of the Art Songs of Ivor Gurney”

Ivor Gurney’s songs deserve a place in the common repertoire, however with the song-recital at its nadir of cultural relevance, it seems the only way to ensure the perpetuation of these masterpieces is to employ them in the applied studio. Throughout this lecture recital, several of Gurney’s songs will be performed and discussed in regards to their potential use in applied study, with the goal of familiarizing teachers with not only the musical worth, but pedagogical merit, of these pieces. Understanding who Gurney was, comprehending his struggles with mental health, social norms, and the moral implications of war, is essential to fully grasp his import as a composer and the poignancy of his works today. As a result, the songs will be organized within a brief narrative of his life, assigning songs to each significant segment of his life according to their musical style, time of composition, or the imagery invoked by the poetry set by Gurney himself. In this way, we can view these wonderful songs not only in the context of their impact upon future generations of singers, but also in relation to the brief and tortured life of this under-appreciated composer.

Representations (1:15–2:45)

Session chair: Jonathan Rhodes Lee (UNLV)

Ania Sundstrom (San Diego, CA), “Holocaust Representation in Krzysztof Penderecki’s ‘Brygada Śmierci’”

The subjects of Holocaust representation and art as secondary witnessing has captured the interest of many scholars such as Roger Simons, Michael Rothberg or Dora Apel, primarily in the fields of literature and visual arts. Although frequently explored by composers, the themes still carry unexamined potential in relation to musical analysis.

The presentation examines limits and possibilities of Holocaust representation in the music of Krzysztof Penderecki with a particular focus on his piece/radio form "Brygada Śmierci" [The Death Brigade]. The piece, written in 1963 for the approaching 20th anniversary of the liberation of Auschwitz-Birkenau, uses as its textual source excerpts from "The Janowska Road", a memoir written by Holocaust survivor Leon Weliczker.

The issue of Holocaust representation will be discussed through the lens of remembrance pedagogy that Roger Simon formulates in the book "Between Hope and Despair: Pedagogy and Remembrance of Historical Trauma"; specifically, remembrance as a strategic practice and remembrance as a difficult return. The musical and textual analysis will answer important questions about how the composer infuses his music with language, memory, and history. The presentation will also discuss reception of the piece in proximity of Holocaust as well as in performances in following years.

Ralph Lorenz (Syracuse University), “The Role of Landscape in Film Music: Valley of Fire as a Case Study”

Landscape often plays a significant role in film music, and yet its impact has not been studied widely. Valley of Fire, a state park that is 50 miles northeast of Las Vegas, has been an especially popular setting for numerous motion pictures and television productions. Valley of Fire is well-known for its red sandstone formations, which help contribute to its “other-worldly” appearance, and film composers have capitalized on this evocative setting to produce a wide range of atmospheric music.

In this case study, I examine soundtracks to films such as *Star Trek VII: Generations* (Dennis McCarthy, 1994), in which Valley of Fire represents the fictional planet Veridian III; *Total Recall* (Jerry Goldsmith, 1990), in which Valley of Fire stands in for Mars; and *The Professionals* (Maurice Jarre, 1966), which uses Valley of Fire for desert scenes.

Adorno and Eisler, in their book *Composing for the Films*, complained about stereotypical representations of landscape, such as when “Mountain peaks invariably invoke string tremolos punctuated by a signal-like horn motif.” Certainly there are examples of trite music in conjunction with Valley of Fire, but in this paper I uncover subtler ways in which landscape and music have combined to enhance a multi-faceted art.

Lecture recital: Natalie K. Landowski (University of Iowa), “Nature, People, and Court Life at the Palace of Versailles: Exploring the World of François Couperin, through his Pièces de Clavecin”

To harpsichordists, François Couperin (1668-1733) is still considered a leading musical figure to this day. However, this level of importance seems to be overlooked by today’s pianists, as his works are seldom performed and taught. I strive to bring Couperin into the limelight, and help the audience gain a better understanding of his unique music, by explaining and performing selected works on the piano.

One of Couperin’s greatest musical contributions is his *Pièces de Clavecin* (1717-1730). This contains over two hundred thirty character pieces for the harpsichord, further grouped into twenty-seven Orders. Each piece is given a title, and is a musical reflection of Couperin’s personal whim and life – his world. I have found at least three recurring themes in terms of the subjects he chose for his titles: nature, people and court life at the palace of Versailles. Each thematic category has representative works selected from Couperin’s sixth and thirteenth Orders. I will explore the various ways in which Couperin’s music evokes impressions of his subjects by addressing stylistic elements found in each work (e.g., notes inégales, stile brisé, ornamentation, etc.) and explaining how they contribute to bringing the subjects in the titles of his works, to life.

Analytical approaches (3:00–4:00)

Session chair: Virko Baley (UNLV)

Scott Robbins (Converse College), “Saturation Elements in Benjamin Britten’s *The Turn of the Screw*”

Praised for its compositional economy and tightly-controlled formal structure, Britten’s *Turn of the Screw* is often singled out for its two-act structure, small cast (consisting of four sopranos, boy soprano, and tenor), and chamber ensemble instrumentation. Much study of TOS focuses on the ingenious way Britten unifies his opera compositionally—both acts are written as a series of variations on a simple, yet tension-filled, theme, which consists of all twelve pitch classes. This theme is noteworthy for the chromatic saturation it provides, and this idea of saturation is the focus of this presentation. Chromatic saturation via the twelve-pitch theme is one saturational element, as is the tonal structure of the opera, which allows Britten to structure variations and scenes on all twelve tonal centers. Britten demonstrates this idea of “saturation” (meaning the full representation of all his available elements) not only in pitch, but also in timbre. Britten’s assemblage of thirteen instruments is well-suited to introduce a timbral element into the chromatic saturation of his music theme. Britten seems compelled to maximize the results he gets from these resources, both in the way all 12-pitches are present in the theme to how he maximizes instrumental timbres in thematic presentations.

Nolan Stolz (University of South Carolina Upstate), “Prog Sabbath: Progressive Rock Elements in Black Sabbath’s Music from 1981 to 2016”

Scholars recognize Black Sabbath as one of the progenitors of heavy metal music. Little attention has been given, however, to the progressive rock elements found in their music. Building on research presented in the essay “Progressive Rock Elements in Black Sabbath’s Music from 1972 to 1980” from the book *Prog Rock in Europe: Overview of a Persistent Musical Style*, this paper examines how and why elements of prog remained in their music after 1980. Musicological observations of the band’s output since 1981 are contextualized with direct quotes from the band members to answer to this research question. Elements of prog discussed in this paper include uncommon meter (e.g., 5, 7, 9, 14, 15 and 17), asymmetrical phrasing, complex song structure, tempo changes, and orchestral sounds. Many changes in the band’s lineup after 1980 affected their musical style and output, especially in how it relates to prog. The methodology considers the musical backgrounds of the new band members and what they brought to the band. In addition to comparisons with classic prog bands such as Genesis, Rush, and Yes, given the post-1980 timeline, their use of prog elements are compared to neo-prog and prog lite bands (e.g., Marillion and Journey, respectively).

**David Rosenboom, Richard Seaver Distinguished Chair in Music and Dean of The Herb Alpert School of Music at California Institute of the Arts,
Keynote lecture: “Collapsing Distinctions: Transcultural and Transmodern Music Education for Holistic Music Artists Today”**

Performance practices and composing methods are increasingly being integrated into holistic musical practices today. Furthermore, the sources of musical inspiration accessible to new generations of music students are global in origin and stylistically egalitarian. These young music artists are globally connected, collaborative and social, inquisitive and creative, customizers and experimenters, and are determined with a sense of urgency. At the same time, the landscape of professional music careers that these young music artists will enter has been changing radically and rapidly. The era of the pre-determined, narrowly specialized music careers is ending. This raises key questions for the design of music curricula today, including: What is the content of an appropriate core curriculum in music now? How can we create flexible learning pathways that enable students to acquire individually designed skillsets to support unique and often unpredictable, career goals? How can we best prepare these students to be global artistic citizens? How can we maintain high standards of quality in an environment of great musical and cultural diversity? This presentation will explore such topics and describe a new approach to the design of music curricula underway now in The Herb Alpert School of Music at California Institute of the Arts.



College of Fine Arts

2018 College Music Society Pacific Southwest Regional
Conference presents:

CMS Composers' Concert II

PROGRAM

Dark Nebula (2017)

for trumpet, piano, percussion and electronics

Dan Pinkston
(b. 1972)

Bronson Pasqual, trumpet; Katie Leung, piano
Tim Jones, percussion

Turn the Key (2018)

Jennifer Bellor
(b. 1983)

Jennifer Bellor, voice and pipe organ

Fantabeljin (2006)

Tayloe Harding
(b. 1995)

Mark McArthur, saxophone

from the opera **And Jill Came Tumbling After** (2013)

I. "It Isn't Me"

II. "Still, Something"

Charles Halka
(b. 1982)

Ashley Stone, soprano; Katie Leung, piano

Eefer Madness (2015)

for E-flat clarinet (a.k.a. the "eefer")

Nolan Stolz
(b. 1981)

Timothy Bonenfant, E-flat clarinet

Refractive Variants (2012)

Daniel Adams
(b. 1956)

Marta Plominska, alto flute; Allen Muresan, guitar

Lake Effect (2012)

Timothy Kramer
(b. 1959)

Dmytro Gnativ, flute; Tim Bonenfant, clarinet
Yuri Cho, violin; Andrew Smith, cello
Katie Leung, piano; Lucas Brust, percussion
Geoff Neuman, conductor

Saturday, March 17, 2018

7:00 PM

Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

Sunday, March 18

New music (9:00–10:00)

Session Chair: Alicia M. Doyle (Bob Cole Conservatory, Cal State Long Beach)

Ryan Chow (University of Maryland), “From Professional to Public Discourse through Neoclassicism”

Contemporary composers, seeking to continue a tradition of progress and lineage from the avant-garde, are susceptible to committing what Richard Taruskin views as the “poietic fallacy,” fueling primarily inward interests. A greater integration between performers, composers and teachers is increasingly necessary to keep contemporary composition the cornerstone for music education. The fluidity of these fields contributes to a public, as opposed to professional, discourse in music.

This paper argues that neoclassicism is a key driving force in enacting this shift to public discourse. Drawing attention to Martha Hyde’s eclectic and dialectical imitation and Harold Bloom’s *Anxiety of Influence*, it argues that today’s compositions must generate a degree of anachronism for music of the past. This emancipates contemporary composers from the shackles of a pre-existing heritage. This anachronism is generated by a warehouse approach to older styles which can be used at the composer’s disposal. This seeks fresh discourse by avoiding the subordination of one’s music to an older style.

Notably, the composer’s purpose of highlighting the anachronism, musical or otherwise, invites a public response above and beyond the actual anachronism. Therefore, the neoclassical idiom not only challenges conventional musical associations, it also generalizes musical composition beyond common practice.

Lecture recital: Kyle Rowan (Figmentum Ensemble), New Chamber Music for Toy Pianos

Capturing the interest of composers from John Cage to Julia Wolfe and performers like Phyllis Chen, the toy piano has become an increasingly popular instrument for concert performance. Though it has the connotation of a children’s toy, it has a unique character well-suited for the concert hall. Most frequently used as a solo instrument, it still has unexplored potential in chamber music for multiple toy pianos.

This lecture recital explores the sonic possibilities and compositional challenges of the toy piano in an ensemble context through the performance of two new pieces written by composer/performers in our ensemble. 'Another to Echo', for toy piano trio, directly confronts the childlike connotations of this instrument through a set of lullabies for children who are not present, not existing, not living. 'Windhammer', for clarinet and two toy pianos, examines the challenge of combining traditional instruments with the limited dynamic range and inexact tuning of the toy piano.

The discussions of these pieces will show how each composer approaches the possibilities of the toy piano and expresses their own unique voice through it. This lecture recital will introduce the audience to new pieces that fill the gap in the chamber repertoire for this unique instrument.

Repertoires and Collections (10:15–12:15)

Session chair: Raejin Lee (La Sierra University)

Lecture recital: Jacob Clark (Lamar University), “J.C. Bach: Sonatas for Piano Four Hands”

Composed in the 1770s, J.C. Bach’s three sonatas for piano four-hands designated as Op. 15 no. 6, Op. 18 no. 5, and Op. 18 no. 6 are historically significant in that they are among the very first sonatas written for a four hands on one piano configuration. However it appears that the young Mozart may have beaten Christian Bach to the punch with his C major four-hand sonata performed in 1765 with his sister during their London concerts. It is well known and documented that J.C. Bach exerted quite a bit of influence on the developing Mozart, however this may be a case where the novelty of Mozart’s four-hand sonata inspired J.C. Bach to explore the newly emerging genre.

This lecture-recital session will feature a discussion of the historical significance of J.C. Bach’s four hand sonatas and their role in the duet repertory as well as a complete performance of Op. 18, no. 6 in F major. Considering the relative scarcity of quality piano four-hand music in the 18th century, these charming and well-crafted works deserve a more significant place in the four-hand repertoire.

Lecture recital: Sujung Cho (Lamar University), “Student and Teacher Artistry: Exploring Godowsky’s 46 Miniatures”

Due to the nature of pedagogical compositions, composers often find themselves subject to restricted musical parameters when creating works intended for students. However, that does not mean that the resulting work would have less artistic merit than another where the composer could access the full palette of his or her creativity.

In this lecture recital, various pedagogical piano duet pieces from Leopold Godowsky’s 46 Miniatures, which are intended for student and teacher, will be explored, focusing not only on the pedagogical merits of the pieces, but also the construction and musical value of the pieces taken at face value. Given the severe constraints of using only pentascales in the student parts, an immense challenge is presented to the composer, so it is fascinating to see how Godowsky is able to create musically pleasing pieces for students and teachers given the lack of pitch selection in the student parts.

The presentation will conclude with the performance of selected pieces that display a range of technical and musical difficulties in both student and teacher parts from Godowsky’s 46 Miniatures.

Lecture recital: Julia Mortyakova (Mississippi University for Woman), “A Musician Without Borders: The Life and Music of Teresa Carreno”

This lecture recital will introduce the audience to the life and music of Teresa Carreno - a true citizen of the world. She lived an incredibly rich artistic life in four different countries: Venezuela, U.S., France and Germany (she also briefly resided in England). She easily learned languages, adjusted to each country’s culture, and always found herself at the heart of all musical activity everywhere she went. In each country and stage of her career she reinvented herself. While always a pianist, and a composer, she was also an opera singer, a teacher, a writer, and a conductor. Throughout her life, she maintained impressive world touring schedules, and remained onstage almost until her death. She was beloved as a pedagogue and her numerous students also traveled to study with her around the globe. Carreno was also the main financial provider in her household, supporting all her children, regardless of where she or they were living. Carreno represents the ideal of a true artist – someone whose language was music and who let her passion for this language guide her life and work around the world. This session will end with a brief performance/discussion of some of Carreno’s solo piano works.