

**Rocky Mountain Chapter of The College Music Society**  
**Twenty-Ninth Regional Conference ♦ March 21–22, 2014**  
**Metropolitan State University of Denver ♦ Denver, Colorado**

*All conference sessions will take place in the King Center Concert Hall unless otherwise indicated.*

**FRIDAY, MARCH 21**

**8:30 a.m. –5:30 p.m. Registration** (Music and Dance Studio)

**9:15–9:30 a.m. Welcome**

**9:30–10:30 a.m.**

**Session I: Musicology Beyond the Boundaries**

*Primary Sources in the Twenty-First Century: Where Do We Go From Here?* (paper)

K. Dawn Grapes, Colorado State University

*Defining the Boundaries of the History of Rock and Roll through Student Perceptions* (paper)

Peter Schimpf, Metropolitan State University of Denver

**10:30–10:45 a.m. Break** (Music and Dance Studio)

**10:45 –11:45 a.m.**

**Session II: Piano Performance and Pedagogy**

*The Multimedia Cross-Cultural Piano Recital: Re-Contextualizing Western Tradition in a Modern World* (paper)

Charisse Baldoria, Bloomsburg University

*Back to the Future: How Creativity and the Liberal Arts Spirit Can Pave the Way for the Future of Piano Teaching* (paper)

Arthur Houle, Colorado Mesa University

**11:45 a.m. –12:30 p.m. Lunch Break** (Music and Dance Studio)

**12:30–2:00 p.m.**

**Session III: Innovations in Music Education**

*Transforming Orpheus: A Phenomenological Inquiry into Leadership and Professional Preparation in American Four-Year Music Schools* (paper)

Richard Niezen, University of Colorado, Colorado Springs

*How to Mainstream the Introduction to Diatonic Harmony* (paper)

Michael Oravitz, University of Northern Colorado

*Building Bridges with Improvisation: Introducing Improvisation to Classical Chamber Groups* (lecture-recital)

Mark Harris, Metropolitan State University of Denver

**2:00–2:15 p.m. Break** (Music and Dance Studio)

**2:15 –3:45 p.m.**

**Session IV: Stylistic and Formal Analyses**

*Re-imagining Rondo Form: Schumann, a Funeral March, and the Style Hongrois* (paper)

Julie Hedges Brown, Northern Arizona University

*Stylistic Influences and Application of Gebrauchsmusik in the Late Choral Cantatas of Daniel Pinkham*

Trent Brown, Florida Gulf Coast University

*Dance Elements in Manuel de Falla's Siete Canciones Populares Españolas* (paper)

Angela Miller-Niles, University of Colorado, Boulder

**3:45–4:00 p.m. Break** (Music and Dance Studio)

**4:00–5:30 p.m.**

**Session V: Revolutionizing Performance and Composition**

*Redefining Authentic: How Research into Chopin's Improvisatory Process Can Creatively Revolutionize Teaching and Performing* (lecture-recital)

Arthur Houle, Colorado Mesa University

*When Two Worlds Meet: New Methods of Blending Cultural Identity in Contemporary Compositions* (paper)

Narongrit Dhamabutra, Chulalongkorn University (Thailand)

*Redefining Versatility: Teaching Classical Singers How to Belt* (demonstration)

Elizabeth Kling, Independent Scholar

**5:45 p.m. Dinner in groups or on your own**

**8:00 p.m.**

**Session VI: Concert I of CMS Composers and Performers** (King Center Recital Hall; *see program next page*)



**SATURDAY, MARCH 22**

**8:00 a.m.–12:00 p.m. Registration** (Music and Dance Studio)

**9:00–10:00 a.m.**

**Session VII: Roundtable Discussion, CMS National Common Topic: *Confluence: Music, Culture, and Community***

**10:00–10:30 a.m. Networking Break** (Music and Dance Studio)

**10:30–11:00 a.m.**

**Session VIII: Vocal Issues: Gender and Aesthetics**

*Performing Gender in the Lyric Mezzo Operatic Repertoire* (lecture-recital)

Kerry Ginger, Phoenix College

**11:15–12:45 p.m.**

**Session IX: Lunch, Annual Business Meeting, and Keynote Address** (Music and Dance Studio)

Presiding: Joice W. Gibson, RM Chapter President (Metropolitan State University of Denver)

Keynote Address: "Creating Confluences"  
William Everett (University of Missouri, Kansas City)

**1:00–2:30 p.m.**

**Session X: Musical Confluences**

*The Confluence of Ethnomusicology and Musical Theater Studies through Thick Description* (paper)  
Trudi Wright, Regis University

*Musical Inculturation and Westernization: A Mixture of Latin, French, and Traditional Thai Music in Catholic Mass* (paper)  
Jittapim Yamprai, University of Northern Colorado

*After the Floodwaters Receded: Understanding the Role of the Cultural Revolution in Chinese Transcultural Music* (paper)  
Lisa Cook, Metropolitan State University of Denver

**2:30–2:45 p.m. Break** (Music and Dance Studio)

**2:45–4:15 p.m.**

**Session XI: Theoretical Analyses**

*A Neo-Riemannian Response to Harmonic Parallelism as Found in Prelude No. 3 for Guitar by Heitor Villa-Lobos* (paper)  
Tom Becker, Baker University

*The Art of Meld: Octatonic Transformations and Formal Design and their Performance implications in Joan Tower's Rain Waves* (paper)  
Cassie Keogh, University of Oklahoma

*Manuel de Falla's Cuatro Piezas Españolas: Combinations and Transformations of the Spanish Folk Modes* (lecture-recital)  
Yu-Hsuan Liao, Shepherd University

**4:15–4:30 p.m. Break** (Music and Dance Studio)

**4:30–5:30 p.m.**

**Session XII: Concert II of CMS Composers and Performers**  
(King Center Recital Hall; *see program below*)

**5:30–6:30 p.m.**

**Closing Reception** (Music and Dance Studio)

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## Concerts of CMS Performers and Composers



### Concert I: Friday, March 21, 8:00 p.m.

*SEAM* (solo piano)

Ronald Keith Parks

*Ventus et Unda* (bass clarinet with electronics)

David Ikard

*Ignota* (soprano and percussion)

Bryan Christian

#### INTERMISSION

Sonata no. 1, "Antithetical References" (solo piano)

Valentin Mihal Bogdan

*Dans le piano* (electronics)

Robert Fleisher

*Three Poems of Emily Dickinson*, "Pierrot" (voice with mixed chamber)

Christopher Buchenholz



### Concert II: Saturday, March 23, 4:30 p.m.

*Fantabeljin* (solo saxophone)

C. Tayloe Harding

*Right at Home* (five winds)

Fred Hess

*Dialogue* (solo flute)

Heather Gilligan

*immaus* (solo violin)

Matthew Schreibeis

*Through the Looking Glass* (clarinet and piano)

RJ Miller