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

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)

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

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