

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO

SERIES CONCERT

**MEGAN
LANZ**

CSU FACULTY FLUTE

**CAYLA
BELLAMY**

CSU FACULTY BASSOON

WITH
JOOYEON CHANG, piano

MARCH 28, 2023



Colorado State University



VIRTUOSO SERIES CONCERT

“Journeys”

MEGAN LANZ, flute and alto flute

CAYLA BELLAMY, bassoon and contrabassoon

with

Jooyeon Chang, piano

Tuesday, March 28, 2023 6:00pm - Organ Recital Hall

PROGRAM

Nadiya (नदिया)

Reena Esmail (b. 1983)

Going to the Sun:

Jenni Brandon (b. 1977)

Snapshots from Glacier National Park (2016/2023)

Early morning on the Road

Fifty miles begin...

Sunrise on Lake McDonald

Driving the Loop

The Weeping Wall

Stepping onto Jackson Glacier Overlook

Jackson Glacier

Sunset at the End of The Road

***The Spirits that Haunt Us* (2022)**

Frank Horvat (b. 1974)

I. Control

II. Trust

III. Enough

world premiere

Commission funded by the 2022 New Music USA Creator Fund.

***Mask* (2022)**

Kevin Poelking (b. 1988)

Jooyeon Chang, piano

world premiere

Commission funded by the CSU College of Liberal Arts Professional Development Fund.

ABOUT THE MUSIC



Nadiya (नदीया) means ‘rivers’ in Hindi. In this work, I imagine two different streams intersecting — pushing and pulling against one another, tripping over each other, flowing into each other to create mellifluous, cascading melodies. The piece is in a composite of two Hindustani raags: Jog and Vachaspati — both have a light and a dark side, and they intermingle to create a luminous surface texture that twists and turns as it finds new points of resonance...

— notes by the composer



Going to the Sun: Snapshots from Glacier National Park for oboe and bassoon explores the beauty of Glacier National Park in Montana. When Jennifer Gookin Cavanaugh approached me about writing a work, she told me how much she has always loved visiting the park and that it had been a family tradition for many years. Both Jennifer and Elizabeth Ball Crawford, who premiered this work, taught at the University of Montana at the time of writing this work. I thought it fitting to write a work that highlighted the performers’ close connection to the area in which they lived.

As I began to spend time with hiking books, topographical maps, and pictures taken by many visitors to the park over the years, I knew that a work about a journey through this park would be a great way to share not only Jennifer’s memories, but also the many travelers on the Going to the Sun Road. Those fifty miles across the park bring the visitor in contact with lakes, weeping walls, animals, meadows, the Continental Divide, and the power of the glacier that now moves closer and closer to extinction due to climate change.

The work is in one movement; however, it is broken into several sections. I liked the idea of telling these stories like looking back at snapshots you might take on your vacation to remind you of these natural and manmade wonders. The oboe and bassoon are great storytelling instruments, lending their voices and character to each of these sections, painting the landscape with texture, range, and song. And while the vastness and beauty of this park is too big to capture in any work of music, it is my hope that the listener can travel this road with us through this natural wonder and remember the importance of supporting our National Parks.

— notes by the composer

The version performed today is an adaptation created for flute and bassoon, created by the performers with enthusiastic support of the composer. Inspired by this combination, the composer has created another version for alto flute and bassoon.



Inspired by their personal reflections and work with fellow musicians and students throughout the coronavirus pandemic, Megan Lanz and Cayla Bellamy undertook a journey of identifying trends in their emotions and experiences that were either limiting their happiness or interpersonal connections. The two realized they shared many commonalities and discovered a psychological framework of metaphorical ghosts that haunt us all through the human experience - struggles with control, trust, and the sense of being “enough.” After an inspiring experience

with his *Music for Self-Isolation* during the 2020 lockdown, they agreed to reach out award-winning composer Frank Horvat to depict these ghosts for woodwind duo.

The Spirits that Haunt Us musically explores these “ghosts.” In each movement, a different trait of human psychology is acknowledged and explored through the sound of the music that offers revelation and a path toward healing, balance, and happiness. The work is inspired by the cathartic journey of acknowledging the traumatic occurrences in one’s past. Only through this process of acknowledgement can one move forward to a future of positive fulfillment. This work represents not only the next step in personal growth for the composer and both performers but also the visibility and normalization of long-term mental health fallout of the extreme isolation of the past two years.

Creatively, this project exists directly at the intersection of Frank’s work toward bringing awareness to causes about which he is passionate: the environment, human rights and mental health; Megan’s pedagogical and performative emphasis on self-reflection and meditation; and Cayla’s academic research on burnout in high performing individuals and passion for connecting meaningful music to local communities. Now is the time for open depiction and discussion - to create new works that honestly reflect the struggles of the human experience and to include the next generation of musicians in discussions regarding the conceptualization, composition, and performance of meaningful works.

This work was commissioned through grant support of the New Music USA 2022 Creator Fund. Tonight is the world premiere performance.

— notes by the composer

In each movement, a different trait of human psychology is acknowledged and explored through the sound of the wind instruments, offering revelation and a path toward healing, balance, and happiness. The work is inspired by the cathartic journey of recognizing the traumatic occurrences in your past. Only through this process of acknowledgement can you move forward to a future of positive fulfillment.

Control: the manic state of feeling compelled to make everything right and have everything properly in place. Many of these everyday actions could be interpreted as superfluous or even compulsive. This constant need to control everything and being in an overwhelmed state is really a masking technique from dealing with bigger issues that are impeding personal growth.

Trust: when a person finally comes to the resolution that they require help to better their life predicament. Who can they trust to help...a colleague, family member, friend? Do they have faith that that person will be sympathetic and guide them in the right direction? What if they feel like they have no one they can trust?

Enough: when you question whether or not you are enough. Are you good enough at your various life roles? Do you have enough? Do you give enough? Through exploration, you can realize that these questions are irrelevant since everyone is always enough with whatever skills and traits they naturally possess.

— notes by the composer



Mask for flute, bassoon, and piano began as a conversation and expanded to a beautiful new work for woodwind chamber ensemble. After wonderful experiences with Kevin Poelking's woodwind writing via *There and Back* (bassoon) and *Unbroken* (flute) and inspiring conversations with Frank Horvat to begin work on *The Spirits that Haunt Us*, Megan and Cayla agreed to reach out to Kevin with the request for a work to culminate the exploration begun in Frank's duo. Could we explore not only how elements of control, trust, and struggling to be enough weave through our common human experiences but also how we as individuals manage these issues internally and project different selves to the public? Kevin returned with *Mask*, which portrays the reflective and performative aspects of our personal growth, ultimately resulting in a grand sense of peace and acceptance.

— notes by the performers

ABOUT THE PERFORMERS



Miyazawa Performing Artist Megan Lanz (DMA, CMI) performs regularly as an international solo artist and chamber musician. She finds great joy and fulfillment in helping students make the connection between the musical and physical components of playing an instrument. Her holistic performance and pedagogical approaches encompass all physical, mental, and emotional components of being a human musician.

Megan has had the pleasure of sharing the stage with great artists such as Andrea Bocelli, The Who, Stephen Hough, David Foster, Natalie Merchant, *Time For Three*, Charles Yang, Jackie Evancho, *Celtic Woman*, Hillary Hahn, and Edgar Meyer. She has performed with a variety of ensembles and productions, including the Colorado Symphony Orchestra (under Andrew Litton and Peter Oundjian), Colorado Music Festival Orchestra, Crested Butte Music Festival Orchestra, Opera Steamboat, Las Vegas Philharmonic, the first national tour of *Wicked*, *Phantom: The Las Vegas Spectacular*, and Disney's *The Lion King*.

Megan finds inspiration in connecting with composers and commissioning and premiering new works. Her most recent (2023) commissions include a work by Canadian composer Frank Horvat for bassoon and flute (funded by a New Music USA grant award) which musically explores the various “ghosts” we have in our lives - fears relating to control, trusting, and being enough. Additionally, she commissioned and premiered *Unbroken* for flute and piano by CSU colleague Kevin Poelking in April 2022. This performance has earned Megan a Semi-Finalist position in the 2023 American Prize Professional Instrumental Soloist competition. Megan's doctoral research was centered around modern composer Salvatore Sciarrino and his attempt to use instruments to imitate sounds we might normally disregard in our daily lives. Her research document, a style analysis and performance companion to his collection *L'opera per flauto*, was published in 2010.

In addition to instructing at Colorado State University, she maintains an active private flute studio. Her students are members of Colorado's All-State Ensemble, the University of Northern Colorado High School Honor Band, the Colorado State University High School Honor Band, and the University of Colorado High School Honor Band. Megan's students have continued on to perform with professional ensembles, including the Pershing's Own, American Youth Symphony, and Music Academy of the West. Her former students attend the Interlochen Arts Academy, The Colburn School, University of North Texas College of Music, and various other colleges and universities.

Megan is associated with a variety of professional organizations, including the National Flute Association and the American Federation of Musicians (Local 20-623, Denver). She is also a member of the Colorado Flute Association, Golden Key Honor Society and the Alpha Lambda Delta and Phi Eta Sigma Honor Societies. She has recorded on the GIA and Klavier record labels, and plays a 14k gold Miyazawa flute, Hammig piccolo, and Trevor James alto and bass flutes.



Cayla Bellamy is a performer, collaborator, and pedagogue dedicated to advancing the music field through redefining standard practices in the bassoon studio and chamber ensemble settings. She currently serves as Assistant Professor of Bassoon at Colorado State University, where she teaches applied bassoon, chamber music, and instrumental and virtual pedagogy, in addition to performing regularly with the Colorado Bach Ensemble and Pro Musica Colorado Chamber Orchestra. As a bassoonist and advocate for new music, she most recently completed a performance series presenting modern concerti by Joan Tower, Libby Larsen, James Stephenson, Mathieu Lussier, and Dana Wilson.

Cayla's contemporary music ventures extend beyond large ensemble works, and she was a recipient of a 2022 New Music USA Creator Fund alongside CSU colleague Dr. Megan Lanz, which has funded the commission of *The Ghosts That Haunt Us* for flute/alto flute and bassoon/contrabassoon by Canadian composer Frank Horvat. Additional commissions for this year include works by Jalen Jamal Thompson (for distorted bassoon and fixed electronics) and Kevin Poelking (for flute, bassoon, and piano). Cayla's debut album, *Double or Nothing* (2018), consists of premiere recordings for solo and duo bassoon and is available through the Mark Masters label on iTunes, Amazon, and Spotify. Recordings from this album earned her first honorable mention in the 2020 Ernst Bacon Prize for the Performance of American Music, and she is currently recording her second project, a collection of new compositions for bassoon titled *American Bassoon Voices*. Live recital recordings from this album's collection have earned her semi-finalist status in the 2023 American Prize for Instrumental Performance.

Cayla holds a Doctor of Music degree in Bassoon Performance and Literature from the Indiana University Jacobs School of Music, in addition to Bachelor and Master of Music degrees in Music Education and Bassoon Performance from the University of Georgia, where she was distinguished as a National Presser Scholar. Her primary teachers include William Ludwig, Amy Pollard, and William Davis, with additional studies with Nancy Goeres and Per Hannevold at the Aspen Music Festival and School. In addition to professional affiliations with the National Association for Music Education, College Music Society, and as state chairperson for the National Association of Wind and Percussion Instructors, she serves currently on the staff of the International Double Reed Society as Communications Coordinator and was previously on the conducting faculties of the New York Summer School of the Arts and Emory Youth Symphony Orchestra.

Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies, burnout, and the intersections of artistic and athletic training. Learn more at www.caylabellamy.com.



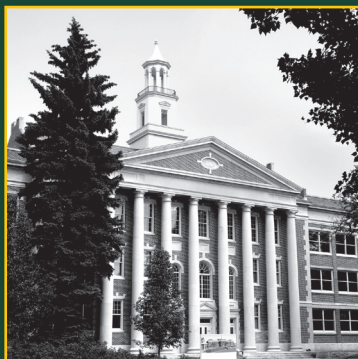
Jooyeon Chang is an active collaborative pianist, embracing a massive variety of repertoires including winds, strings, opera, musical theatre, and large ensembles.

She has worked as a collaborative pianist in Korea, France, the United Kingdom, Austria, Italy, Luxemburg, and the USA. She has performed with world-renowned brass musicians such as tuba greats as Øystein Baadsvik, Roland Szentpali, Thomas Lulu, and Euphonium players Steven Mead, Anthony Caillet, and Bastien Baومت. For many years,

she has been official staff pianist for the Jeju International Wind Ensemble Festival, Chœur de l'Orchestre de Paris, and a guest accompanist of Musique de Armée de l'Air de Paris. She also served the 2012 ITEC (International Tuba Euphonium Conference) at Linz.

Born in Seoul, Dr. Chang earned a Doctor of Musical Arts in Collaborative Piano at the University of Texas at Austin in 2019. She holds Master of Arts at the Royal Academy of Music in London, a Diplôme d'Études Musicales at the Conservatoire national de région de Paris, and an Artistic Diploma at the Korean National University of Arts in piano accompaniment. She also received a Bachelor of Music in Piano Performance from the Korean National University of Arts in 2003. Her major teachers include Bangwon Han, Anne Epperson, Collet Valentine, Andrew West, James Baillieu, Michael Dussek, Claude Collet and Jongphil Lim.

Dr. Chang served on the keyboard faculty at the SungShin Women's University, Chung-Ang University, Seoul Jangsin University, and Chungkang College of Cultural Industries. She has lectured about "Technique (sight-reading and transposition) of Piano Accompaniment" at SungShin Women's University. Since 2020, Dr. Chang has joined as a member of collaborative piano faculty at the Colorado State University, she teaches piano classes, MU150 and MU151B and performs with students, faculties and guest artists.



FOR A COMPLETE LIST OF
SCHOOL OF MUSIC, THEATRE, AND DANCE EVENTS

PLEASE VISIT:
WWW.CSUARTSTICKETS.COM



UNIVERSITY CENTER FOR THE ARTS **SEASON SPONSOR**

