

SCHOOL OF MUSIC, THEATRE, AND DANCE



**VIRTUOSO**

SERIES CONCERT

*Cayla Bellamy*

CSU FACULTY **BASSOON**

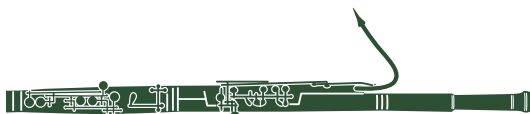
WITH JOOYEON CHANG CSU MUSIC FACULTY **PIANO**

**FEBRUARY 7, 2022**



Colorado State University

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CSU **BASSOON STUDIO**

# P R O G R A M :

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**CAYLA BELLAMY, BASSOON**  
**JOOYEON CHANG, PIANO**

**FEATURING**  
**MICHELLE STANLEY, FLUTE**  
**WESLEY FERREIRA, CLARINET**  
**KEVIN POELKING, COMPOSER**

**FEBRUARY 7, 2022 - 7:30PM**

***SUITE NO. 1 FOR SOLO CELLO***

**JOHANN SEBASTIAN BACH (1685-1750)**

Prelude  
Allemande  
Sarabande  
Courante

***DOPPLER EFFECT***

**ADRIENNE ALBERT (B. 1941)**

Michelle Stanley, flute  
Jooyeon Chang, piano

***CIRANDA DAS SETE NOTAS***

**HEITOR VILLA LOBOS (1887-1959)**

Jooyeon Chang, piano

***LECOLION LOOPS: AFTER UTI VÅR HAGE*** **DANIEL BERNARD ROUMAIN (B. 1971)**

loop track

Wesley Ferreira, clarinet  
Jooyeon Chang, piano

***THERE AND BACK***

**KEVIN POELKING (B. 1988)**

\*world premiere\*  
Jooyeon Chang, piano

## ABOUT THE MUSIC

Welcome to an evening of “Lines and Loops,” a collection of repertoire for bassoon inspired by circles, bends, arcs, and journeys. Tonight’s program includes theoretical lines of early unaccompanied Baroque works and moves through programmatic depictions of scientific shapes, Brazilian folk dances, and beyond. The program celebrates present day sounds with a work composed as contemporary acoustic mimicry of electronic and DJ looping tracks and concludes with a world premiere by CSU faculty and composer Kevin Poelking.

Johann Sebastian Bach is considered by many to have been the greatest composer in the history of western music. Bach’s main achievement lies in his synthesis and advanced development of the primary contrapuntal idiom of the late Baroque, and in the basic tunefulness of his thematic material. He was able to successfully integrate and expand upon the harmonic and formal frameworks of the national schools of the time: German, French, Italian and English, while retaining a personal identity and spirit in his large output. Bach is also known for the numerical symbolism and mathematical exactitude which many people have found in his music – for this, he is often regarded as one of the pinnacle geniuses of western civilization, even by those who are not normally involved with music.

— Notes from [classical.net](http://classical.net)

Award-winning composer **Adrienne Albert** (ASCAP) has had her chamber, choral, vocal, orchestral and wind band works performed throughout the United States and across the globe. Before beginning composing her own music in the 1990s, Albert enjoyed a long career as a singer working with composers including Igor Stravinsky, Leonard Bernstein, Philip Glass, Gunther Schuller among others. Adrienne’s own music has been supported by noteworthy arts organizations including the National Endowment for the Arts, American Composers Forum, Meet The Composer/Rockefeller Foundation, Subito Awards, Mu Phi Epsilon Fraternity, MPE Foundation, ACME, and ASCAP. Recent commissions include works for The Cornell University Chorus, Harvard-Westlake School, Holyoke Civic Symphony, Mu Phi Epsilon Foundation, Palisades Virtuosi, Zinkali Trio, Pennsylvania Academy of Music, Chamber Music Palisades, Pacific Serenades as well as private individuals. A graduate of UCLA, Albert studied composition privately with Stephen Mosko, and orchestration with Albert Harris. Her music has been recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, and ABC Records and is published by Kenter Canyon Music (ASCAP). Her music can also be found through Falls House Press, FluteWorld, Theodore Front Musical Literature, and Trevco-Varner Music.

— Notes from [adriennealbert.com](http://adriennealbert.com)

Brazilian composer **Heitor Villa-Lobos** was the single most significant creative figure in 20th-century Brazilian art music. He created unique compositional styles in which contemporary European techniques and reinterpreted elements of national music are combined. Born in 1887, Villa-Lobos immersed himself, at first as a guitarist, in the life of Rio’s street musicians by 1899. The music of the chorões especially fascinated him, and

the impressions of this vigorous experience were of such importance that he later gave the generic designation of *chôros* to his portrayal, in the 1920s, of a variety of Brazilian musical styles.

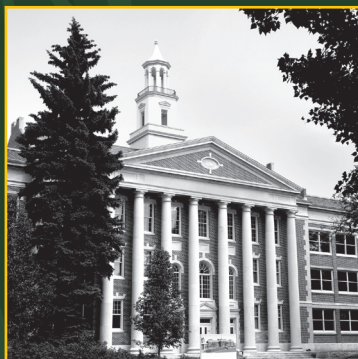
— Notes from [kennedy-center.org](https://www.kennedy-center.org)

**Daniel Bernard Roumain (DBR)** is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. “About as omnivorous as a contemporary artist gets” (New York Times), DBR has worked with artists from Philip Glass to Bill T. Jones to Lady Gaga; appeared on NPR, American Idol, and ESPN; and has collaborated with the Sydney Opera House and the City of Burlington, Vermont. Acclaimed as a violinist and activist, DBR’s career spans more than two decades, earning commissions by venerable artists and institutions worldwide. Known for his signature violin sounds infused with myriad electronic, urban, and African-American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral, and operatic works; has been nominated for a Sports EMMY for Outstanding Musical Composition for his collaboration with ESPN; featured as keynote performer at technology conferences; and created large scale, site-specific musical events for public spaces. An avid arts industry leader, DBR serves on the board of directors of the League of American Orchestras, Association of Performing Arts Presenters and Creative Capital, the advisory committee of the Sphinx Organization, and was co-chair of 2015 and 2016 APAP Conferences.

— Notes from [danielroumain.com](https://danielroumain.com)

With an increasing number of performances in both the United States and Europe, Kevin Poelking is an emerging American composer. After completing his Undergraduate Degree in Music Education and a Performer’s Certificate in Percussion at the University of South Carolina, Poelking began focusing more seriously on composing. It was during this time he began receiving world premieres from groups like the Passione String Quartet in Bucharest, Romania, the Academy of Voices in St. Paul, Minnesota, the University of Southern Mississippi Percussion Ensemble, the Emory Percussion Ensemble, and various community and student ensembles in France, Spain, and Northern Italy. In 2017, Poelking conducted the premiere of *Terra Nocte* with the Montgomery Philharmonic. Recently, Poelking’s piece *Fanfare for a New Day* was named a winner of the Dallas Winds Fanfare Competition and he later was named winner of the Minot Symphony Orchestra’s Young Composer Competition. He has also received significant commissions including *Cassini* (commissioned by Dr. Stanley Curtis-former U.S. Navy Band-for his new trumpet album), *There and Back* (written for Dr. Laura Bennett Cameron-principal bassoon of the Dallas Winds- for the 2020 International Double Reed Society Conference), *Slate* for brass and percussion, *Stronger Together* (commissioned by the CSU Middle School Outreach Program), and *Gradients* for the 2020 Cherry Creek School District Honors Orchestra in southeast Denver.

— Notes from [kevinpoelking.com](https://kevinpoelking.com)



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