

Virtuoso Series Concert:  
**GALIT KAUNITZ, OBOE**

# OBOE TABLEAUX

**With**

**Dr. Juhyun Lee, piano**

**and**

**Dr. Cayla Bellamy, bassoon**

**September 22, 2025**

**7:30 p.m.**

**Organ Recital Hall**



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**OBOE TABLEAUX RECITAL PROGRAM  
SEPTEMBER 22, 2025 | ORGAN RECITAL HALL**

**GALIT KAUNITZ, OBOE  
CAYLA BELLAMY-LANZ, BASSOON  
JUHYUN LEE, PIANO**

<i>Pietà for English horn and Piano Reduction (1950)</i>	Ulysses S. Kay
<i>Black Anemones for Oboe and Piano (1980)</i>	Joseph Schwnanter
<i>The Haywain: Sonata for Oboe and Piano (2020)</i>	Ian Cusson
Brief Pause	
<i>Oblivion for Oboe and Piano (1982)</i>	Astor Piazzolla
<i>Kathleen, As She Was for Oboe and Harpsichord (1998)</i>	Libby Larsen
<i>Soir et Matin, Op. 76 for Oboe, Bassoon, and Piano (1907)</i>	Mel Bonis

## PROGRAM NOTES

Tonight, you will hear six diverse works for oboe all of which elicit a specific mood and half of which are inspired by great works of art. The unaffiliated half were matched with art that enhanced the music and were decided on in consultation with Lynn Boland, former director of the Gregory Allicar Museum of Art located right here in the University Center for the Arts. Below, you may read about why they were chosen, and how they relate to the music being performed.

### **Ulysses Kay *Pietà*/Michaelangelo *Pietà***

Ulysses S. Kay was the first African American to win the prestigious Prix de Rome (twice, the second time in 1949), which gave him the opportunity to study at the Académie de France in Rome. It is thought that Kay viewed Michelangelo's *Pietà* during his stay and used it as the inspiration for his mournful piece for English horn and piano.

The sculpture depicts the moment Jesus is taken down from the cross and given to his mother, Mary. The title translates to "pity" and represents the Sixth Sorrow of the Virgin Mary. Michelangelo was 23 years old when he carved the incredible sculpture, and it was the only work he ever signed.

Kay's piece for English horn and piano capitalizes on the English horn's soulful timbre. It begins slowly with an introduction in the strings that leads into a stark statement for English horn alone. The middle section gains momentum and speed, but the integration of chromatic motives does nothing to alleviate the overarching feeling of tension and sadness, and the piece ends as it began.

### **Joseph Schwantner *Black Anemones*/Vanessa Barragão, *Balance I***

The first time I heard Joseph Schwantner's music I was an undergraduate student at The Hartt School, and our wind ensemble put on a festival to perform and celebrate his music. This was the first time I learned that playing Schwantner's music and listening to it are two very different experiences. His writing style is complex and convoluted, purposefully obfuscating simple melodies with obscure rhythms and meters. The music, however, is lyrical, homophonic, and beautiful. Simply put, it's easy to fall in love with Schwantner's music until it's time to learn it! The original setting of *Black Anemones* is for soprano and piano. It is the second song in a set called Two Poems of Agueda Pizarro and was transcribed for flute, but it works well on oboe. The poem is originally in Spanish, but Schwantner chose to set the English translation.

The poem is surrealist in style and recalls rich imagery of restless, unsettling dreams. Words evoking weaving appear throughout the poem.

Mother, you watch me sleep  
and your life  
is a large tapestry  
of all the colors  
of all the most ancient  
murmurs,  
knot after twin knot,  
root after root of story.  
You don't know how fearful  
your beauty is while I sleep.  
Your hair is the moon  
of a sea sung in silence.  
You walk with silver lions  
and wait to estrange me  
deep in the rug  
covered with sorrow  
embroidered by you  
in a fierce symmetry  
binding with thread  
of Persian silk  
the pine trees and the griffins.  
You call me blind,  
you touch my eyes  
with *Black Anemones*.  
I am a spider that keeps spinning  
from the spool in my womb  
weaving through eyes  
the dew of flames  
on the web.

The references to weaving (tapestry, knot, embroidered, thread, silk, spinning) inspired me to find a fiber artist to feature. This is how I found Vanessa Barragão, a Portuguese textile artist who uses upcycled wool in her creations and addresses issues close to her heart: the environmental health of the ocean. The piece I chose, *Balance I*, is just one of many stunning works that mimic the fluidity of the ocean and coral reefs. Its sense of motion and technical intricacy matches that of *Black Anemones* completely.

## **Ian Cusson *The Haywain*/Hieronymus Bosch *The Haywain***

Bosch's incredibly detailed triptych *The Haywain* (c. 1516) is a warning to people of all social classes and backgrounds to avoid making choices that would lead them to eternal suffering in hell. The left panel illustrates the Garden of Eden, the creation of Eve, the temptation of the snake, and Adam and Eve's expulsion. The large center panel features many small scenes of sin and greed, but is dominated by the large hay cart, or haywain, that the greedy people are fighting over. In this panel, Jesus Christ looks on helplessly, but no one looks back at him. The cart is being driven by demons who are dragging the unsuspecting hordes of people into the hell depicted in the third panel.

Ian Cusson's *The Haywain* is the second in a cycle of works based on the paintings of Hieronymus Bosch. It was premiered in 2021 by Charles Hamman and Frédéric Lacroix at The University of Ottawa. This musical work does not directly reference specific scenes from the painting but instead dramatically alternates between devilishly difficult technical sections and meditative moments of repose. It uses unusual key centers, lightning-fast tempos, and technical fireworks from both oboist and pianist.

## **Astor Piazzolla *Oblivion*/Antonio Berni *Desocupados***

Piazzolla originally wrote *Oblivion* for the bandoneón, a button accordion often used in Argentinean tango. During his time as a student of revered composition teacher Nadia Boulanger in 1954, Piazzolla found his voice as a composer of tango, and never looked back. He returned to Buenos Aires, started his own tango orchestra, and developed a style that came to be known as New Tango. *Oblivion* is one of Piazzolla's most iconic and recognizable works and has been arranged for dozens of combinations of instruments.

There are many parallels between Berni and Piazzolla. Like Piazzolla, Berni was a young Argentinean phenom who went to Paris to hone his craft, though he did so in 1925, almost 25 years earlier than Piazzolla. He was on the forefront of the Nuevo Realista style, which used realism to highlight social inequality and political unrest. *Desocupados* was painted in 1934 and shows a crowd of unemployed, destitute people without work. There is an expressionless mother holding her child, and the viewer can almost feel the heaviness and desperation in the air. To me, *Oblivion* expresses the soul of the Argentinean people who struggled for their freedom.

## **Libby Larsen *Kathleen, As She Was*/Rockwell Kent *Kathleen, As She Was***

Whenever possible, I like presenting the composer's own reflections on their works. Here are Libby Larsen's program notes for her fantasy for oboe and harpsichord, *Kathleen, As She Was*:

Rockwell Kent's 1924 journal, *Voyaging*, is an account by the illustrator of *Moby Dick*, of his personal voyage southward from the Strait of Magellan in his boat the *Kathleen*. My fantasy for oboe and harpsichord (keyboard), is inspired by Kent's woodcut of his boat which he titled "Kathleen, As She Was." The *Kathleen* (named for Kent's wife) is shown in her original state, a lifeboat, aboard the larger frigate *Lonsdale*. My composition, *Kathleen, As She Was*, explores the notion of a smaller idea liberated from a larger idea, developing and changing through the suggestion of direction.

The piece centers on a grace note gesture "a" to "b." This musical gesture is kin to the tugging of a boat at its mooring, a metaphor for the musical idea tugging to free itself from the larger idea.

Most pieces for oboe and harpsichord come from the Baroque era and sound conservative, elegant, and tonal. This is decidedly not what Larsen envisioned for *Kathleen, As She Was*, which sounds unapologetically contemporary and spiky and upends our expectation for this instrumentation. Prepare your ears for something unusual, and you will not be disappointed!

## **Mel Bonis *Soir et Matin*/Marie Bracquemond *Under the Oil Lamp* and *On the Terrace at Sèvres***

Mel Bonis (1858-1937) lived during a time when women were not encouraged to compose. Her family was largely unsupportive of her musical efforts, though they did allow her to enroll in the Paris Conservatoire where she studied with Ernest Guiraud and César Franck. She was ultimately not allowed to finish her studies, though she showed great promise, because the family was uncomfortable with her romantic relationship with another student. They pulled her from the Conservatoire and forced her to marry a wealthy businessman. Bonis had to fight to compose, balancing life as a wife and mother with her ambitions. She published under Mel, instead of her given name of Melanie, to hide her gender from the public.

Bonis was a prolific composer of impressionist music. *Soir et Matin* is originally for violin, cello, and piano, and this is the first time it has been performed by double reeds. The arrangement by Dr. Cayla Bellamy works beautifully for this combination of instruments. *Soir* is the tranquil and lyrical first movement, and *Matin* is much more energetic, representing morning. *Matin* is quite a bit more chromatic and complex than the first movement and presents different challenges for the performers.

Marie Bracquemond (1840-1916) held similar talents and faced similar resistance to her career as an artist. Though she received praise from fellow Impressionists Claude Monet and Edgar Degas, she eventually stopped painting two decades before her death because of the jealousies of her husband, printmaker Félix Bracquemond. Her works *Under the Oil Lamp* and *On the Terrace at Sèvres* show not only expertise in the Impressionist style, but the personalities of her subjects shine through. Bonis's music will help bring these characters to life.

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## PERFORMER BIOS

Oboist **GALIT KAUNITZ** is the Assistant Professor of Oboe at Colorado State University. She is a seasoned pedagogue with an active performing career including solo, chamber music, and orchestral concerts across the United States.

Galit explores themes of culture and identity through her solo and chamber music recitals. She is dedicated to expanding the canon to include works by underrepresented and displaced composers and enthusiastically collaborates with composers to commission new works for the oboe. She is rediscovering the music of Elizabeth Gyring, a Viennese Jewish composer who was displaced by World War II. In collaboration with pianist Michael Bunchman and musicologist Barbara Dietlinger, Galit is performing and recording Gyring's works for oboe so they may be rightfully enjoyed by oboists and audiences everywhere. Galit's research interests are not limited to historic rediscovery. She recorded *All Are Welcome: Works for Oboe and Bassoon* with Jacqueline Wilson, bassoon, and Fabio Menchetti, piano, on Washington State University Recordings in 2022. *All Are Welcome* is the culmination of the Double Reed Dish Commission Consortium project and includes works by Connor Chee, Kate Pukinskis, Mason Bynes, and Brin Solomon. Galit has been invited to perform both solo and chamber music repertoire at International Double Reed Society conferences (2015, 2019, 2020, 2021, 2022, and 2024), and College Music Society National Conferences (2015, 2019).

Galit is an experienced orchestral musician. During her time in the southeast, she performed with the Mobile, Baton Rouge, Meridian, Gulf Coast, and Mississippi Symphony Orchestras and the Louisiana Philharmonic Orchestra. This season, she has been invited to perform with the Colorado Symphony, Colorado Bach Ensemble, Wyoming and Cheyenne Symphony Orchestras, and the Greeley Philharmonic Orchestra.

Galit is grateful to have studied under Eric Ohlsson, Rebecca Henderson, Humbert Lucarelli, and Marilyn Krentzman. She is proud to be a Marigaux artist and plays on a Marigaux 901/901P. She lives in Colorado with her wife and three rambunctious dogs.

**CAYLA BELLAMY-LANZ** 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 serves as Associate Professor of Bassoon at Colorado State University, where she teaches applied bassoon, chamber music, and instrumental pedagogy, in addition to performing regularly with the Colorado Bach Ensemble and directing the Fort Collins-based Health and Wellness Community Orchestra.

Cayla is a specialist in contemporary American concerto writing for the bassoon, with eight orchestral and wind band solo features in the past five years, including concerti by Jenni Brandon, Libby Larsen, Mathieu Lussier, James Stephenson, Jerod Impichchaachaaha' Tate, Joan Tower, and Dana Wilson. Her contemporary music ventures extend beyond large ensemble works, as well, and she has been a recipient of numerous finalist honorable mention awards for the American Prize, as well as the New Music USA Creator Fund alongside CSU colleague and flutist Dr. Megan Bellamy-Lanz. With this duo, she has commissioned and premiered nine works in the past three years and is embarking on recording her third commercial album, a collection of music inspired by the National Parks.

Cayla's debut album, *Double or Nothing* (2018), consists of premiere recordings for solo and duo bassoon. Recordings from this album earned her first honorable mention in the 2020 Ernst Bacon Prize for the Performance of American Music, and her second project, a collection of new compositions for bassoon titled *American Bassoon Voices*, released in fall 2023. Both albums are available through the Mark Masters label on iTunes, Amazon, and Spotify.

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 and College Music Society, she was previously on the conducting faculties of the New York Summer School of the Arts and Emory Youth Symphony Orchestra. Currently, Cayla serves on the staff of the International Double Reed Society as Communications Coordinator, as Colorado state chairperson for the National Association of Wind and Percussion Instructors, and as President for the Southwest Regional Chapter of the International Double Reed Society.

Offstage, Cayla is an amateur endurance athlete with academic research focusing on coaching methodologies, burnout, and the intersections of artistic and athletic training. Most recently, she has presented on the application of athletic training models to musical practice at the 2025 Colorado Music Educators Association and International Double Reed Society conferences. Learn more about Cayla at [www.caylabellamy.com](http://www.caylabellamy.com).

A native of South Korea, collaborative pianist, and chamber musician, **DR. JUHYUN LEE** actively performs nationwide, including in New York, Los Angeles, Washington D.C, Boston, Utah, Arizona, Nebraska, Montana, and Colorado.

Dr. Lee has performed in a large number of recitals, concerts, and new music festivals, including a world premiere performance of Charles Strouse's *Sonata for Horn and Piano*, Armand Qualliotine's *Duo for Piano and Alto Saxophone*, and *Moye Piano Sonata* by Jim Klein and Ian Jamison. She joined a premier recording project of *Sonata for Saxophone and Piano* by Jim Klein and Ian Jamison and released an album in July 2023. This album has received recognition by magazine media such as Plastic, Dulaxi, KIMU, and EDM Rekords.

As a collaborative pianist, Dr. Lee joined Bowdoin International Festival 2014 and SongFest 2016. She performed at the 47th National Flute Convention in Salt Lake City, Utah, in 2019 and Mid-Atlantic Flute Convention in Washington, D.C., in 2020. She was the guest pianist at MCC's Summer Flute Project in Mesa, Arizona, and performed in faculty recitals and a chamber music concert.

In 2023, she was appointed collaborative piano faculty member at Luzerne Music Center in New York. She also has served as an orchestral pianist in Arizona State University, Fort Collins Symphony, and Greeley Philharmonic. She performed in Jordan Hall as a guest keyboardist with the Boston Modern Orchestra Project in 2014.

Dr. Lee received her M.M. in Collaborative Piano from the Longy School of Music, where she studied with Brian Moll. During her time in Massachusetts, she worked as the primary pianist for the saxophone studios at the New England Conservatory, Boston University, and Boston Conservatory, where she worked with the renowned saxophonist Kenneth Radnofsky. After completing her master's degree, Dr. Lee worked as a Longy School of Music staff pianist. She continued her studies with Dr. Andrew Campbell at Arizona State University, where she received her Doctorate of Musical Arts in Collaborative Piano and Chamber Music in 2019.

Dr. Lee published A New Piano Reduction of the Nielsen Flute Concerto in December 2019. She served as a judge penal in concerto competition finals for the University of Northern Colorado Southard Music Competition and the University of Wyoming Jacoby Competition in 2023.

Dr. Lee joined the Colorado State University collaborative piano faculty in 2018.

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