

# DOUBLE REED NEWCOMERS

PABLO DOS SANTOS HERNANDEZ, OBOE  
CAYLA BELLAMY, BASSOON

WITH  
JOOYEON CHANG, PIANO  
NICOLE ASEL, MEZZO SOPRANO

MONDAY, MARCH 6, 7:30 P.M.  
ORGAN RECITAL HALL

VIRTUOSO  
SERIES  
CONCERT



COLORADO STATE UNIVERSITY

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## PROGRAM

### ***Trio (2022)***

**Connor Chee (b. 1987)**

Jooyeon Chang, piano  
\*consortium premiere performance\*

### ***The Stretch (2022)***

**Katherine Pukinskis (b. 1986)**

1. The Fulcrum
2. Mettle
3. Rising Roads

Nicole Asel, mezzo soprano  
\*consortium premiere performance\*

### ***Up and Away: The Story of a Balloon (2014)***

**Alyssa Morris (b. 1984)**

- I. Inhale / Exhale
- II. Life on a String
- III. Letting Go

Jooyeon Chang, piano

### ***Encuentros (2021)***

**Daniel Cueto (b. 1986)**

- I. Prólogo
- II. Figuritas de Wayno (con Theodoro Valcárcel)
- III. Pregón del Amauta (con Enrique Iturriaga)
- IV. Pequeña Aria (con Bernardo Alcedo)
- V. Yaraví Místico (con Celso Garrido-Lecca)
- VI. Marinera de Cámara (con Rosa Mercedes-Ayarza)

## ABOUT THE MUSIC



**TRIO FOR OBOE, BASSOON, AND PIANO** was inspired, in part, by traditional Diné (Navajo) music. At a surface level, the music perhaps does not sound inherently indigenous. However, the rhythmic, melodic, and metric underpinnings were influenced by elements of traditional Diné songs. Additionally, the piece is based on the interval of a fourth, to pay respect to the Diné belief of the sacred nature of the number four.

Special thanks to Double Reed Dish, Galit Kaunitz, Jacqui Wilson, and all members of the Double Reed Dish Commission Consortium.

— notes by the composer



**THE STRETCH** was written for the Double Reed Dish Consortium. It was commissioned by ROCO for Alecia Lawyer, oboe, and Kristin Wolfe Jensen, bassoon, dedicated to their teachers, Cathy and Eric Barr and Louis A. Lazzerini.

Dr. Kendra Preston Leonard's poem was originally written with the commissioners, Drs. Kunitz and Wilson, in mind as the first performers, but when the consortium was announced, I knew I had to dip into new territory with my treatment of the text. It was important to me that the words as I set them were accessible to the wide-ranging body (and bodies!) of musicians that had invested in the consortium. Leonard's text is vivid and specific, and I wanted to capture the originating kernel of the project in a way that also made space for the unique individuals who would take on the first performances of the work.

The challenging part of writing for this ensemble was to create as even and equitable a musical space as I could amongst the three musicians. I wanted the singer to be treated as an equal member of the ensemble, rather than a foregrounded or featured soloist with the oboe and bassoon playing an accompaniment. As much as this piece was sparked by "The Stretch" and its invocation of a relationship between two people, *Vibrations* leans into and depends upon the dynamic ecosystem of three.

— notes by the composer



***The Stretch***

by Kendra Preston Leonard  
for Galit Kaunitz and Jacqui Wilson

stretch through the air  
electrons

our voices  
oh girl  
friend,  
warrior sister

where I could lean on you  
there's a  
space here

I miss your shoulder  
and mettle  
the flash of keys  
where we  
were the fulcrum

we have  
the joy  
and the rage and the  
laughter  
and the shine

I love your cackle and  
I love your midnight messages

our  
chorus of two  
singing lift me  
all held up by  
forte full-voiced  
vibrations

before long,  
we'll be  
meeting on

long rising roads

we'll move it along:  
kick it, sister

talk about time,  
rehearse,  
all ears and reeds

we are unconditional:  
all the long stretches  
I'll pull you up to me



**UP AND AWAY** is a musical depiction of the life of a Balloon. Little Balloon is brought to life, with effervescence, lightheartedness, and wonder. “Inhale / Exhale” is a depiction of blowing up the balloon, watching it float, letting air out of Balloon and hearing the little squeal and sputter as it flies around the room. This movement also introduces Balloon’s “light”-motif (ha ha). This theme can be heard in bars 4 to 13. Listen for the “light”-motif again at bars 34-40, a diminution of the motif at bars 80, 83, and 85, and then in its full form at the end.

Movement 2, “Life on a String,” is about teenage angst and rebellion. Little Balloon is not so little anymore, and wants to prove that it has a mind and ideas of its own. So many times Balloon has felt that people want it to fit a certain mold. But Balloon just wants to be itself. This angst can be heard as each instrument quotes a passage that has become synonymous with what most people think that instrument is. The oboe plays the snake charmer, the bassoon plays one of its common orchestral excerpts from Tchaikovsky’s 4th Symphony, and the piano plays Fur Elise’ but not without some significant changes to prove that they are not a pawn in this game, but an individual! The “light”-motif can once again be heard in bars 33-36, and bars 78-81.

Movement 3, “Letting Go,” portrays the wisdom that comes with old age. This movement is Balloon’s reflection at a life full of happiness, sorrow, love, learning, and meaning. “Letting Go” is a quiet resignation, knowing that we are not always in control of what happens in life. However, we are in control of what we choose to do with what we are given. The “light”-motif can be heard once more throughout bars after bar 30. It is myself that the listener will find some of themselves in the Balloon; in the joy, frustration, lightheartedness, loneliness, wisdom, and hope.

— notes by the composer



**ENCUENTROS** was commissioned by the International Double Reed Society in 2021. The work consists of several short movements, each one inspired by the music of a different Peruvian composer. My intention here is to “put myself in the shoes” of these creators, hoping to understand what we have in common, what I can learn from them, and how I can honor their legacy in my work as a Peruvian composer of the 21st century.

Often called an “indigenist” composer, Theodoro Valcárcel (1902 – 1942) wrote beautifully expressive music that draws heavily on the rich traditions of Andean folklore. My “Figuritas de Wayno” is loosely based on a passage from his “Chillin Ut’haja” (part of “Cuatro Canciones Incaicas”). I borrow the idea of interlocking rhythmic motives used at the outset of that piece, which have a lilting, playful quality reminiscent of “figurines” dancing to the rhythm of a wayno (one of the main dance genres of the Andes).

Enrique Iturriaga (1918 – 2019), whom I had the fortune of studying with briefly at the National Conservatory, is one of the most prominent Peruvian composers of the 20th century. A devoted pedagogue, he has often been described as “amauta” (an Inca word meaning “great master”) by his students. My “Pregón del Amauta” is an abstract reimagining of the beginning of

Iturriaga's iconic work "Pregón y Danza", which itself features a modernist recreation of the traditional Afro-Peruvian genre of the *pregón*.

Bernardo Alcedo (1788 – 1878) is best known for being the composer of the national anthem of Peru. He was celebrated nationally as a prominent musician of his time, while at the same time being denied opportunities because of his Afro-Peruvian origin. He wrote several large-scale orchestral and vocal works, crafted masterfully in a Rossini-like style typical of his time. My "Pequeña Aria" inhabits a kind of post-Rossinian aesthetic, and includes brief references to his work "Trisagio a la Santísima Trinidad", as well as (of course) to our national anthem.

Celso Garrido-Lecca (born 1926) is probably the most internationally acknowledged Peruvian composer of the 20th century. His music blends elements of European modernism with influences of Andean traditional music to create a truly unique personal language. I have had the fortune of meeting him and receiving powerful advice from him during our encounters. My "Yaraví Místico" is a soulful chant (the *yaraví* being a traditional genre of Andean song) that includes subtle references to the composer's favorite chord. I also include a brief quotation from a guitar passage out of his wonderful work "Dúo Concertante".

Rosa Mercedes Ayarza (1881 – 1969) was an acclaimed pianist, composer and "folklorist", responsible for collecting and notating many pieces of traditional music of the Peruvian Coast. My "Marinera de Cámara" is inspired by an original composition of hers: the virtuosic piano showpiece "Marinera de Concierto". I follow her idea of using the genre of the *marinera* (the national dance of Peru) as a launchpad to create an instrumental "tour-de-force", featuring typical melodic and rhythmic motives of this signature genre that all Peruvians know and love.

— notes by the composer

## ABOUT THE PERFORMERS



**PABLO HERNANDEZ** is an enthusiastic oboist, active performer and music educator. He is the instructor of oboe at Colorado State University and serves on the music faculty of the Early College Academy of the Aims Community College in Greeley, as well as for the summer Elevare Orchestral Music Festival in Guadalajara, Mexico. He has taught privately and in masterclasses, including the Autonomous University of Tamaulipas in Tampico, Mexico.

As a performer, Hernandez regularly appears with chamber ensembles and orchestras throughout the Americas. A native of Brazil, he has performed with the Gulf Coast Symphony (Mississippi), Fort Collins Symphony, Opera Steamboat, Wyoming Symphony, Cheyenne Symphony, and the Porto Alegre Symphony Orchestra (Brazil). Consequently, he has shared the stage with world renowned artists such as Nadja Salerno Sonnenberg, Francois Rabbath, Itzhak Perlman, Renee Fleming, and Steve Vai.

Pablo Hernandez with his wife, cellist Romina Monsanto, perform together as New Duobus. They are dedicated to expanding the repertoire for cello and oboe and have commissioned works including *Six Questions* by Paul Elwood and *Dialogue for Oboe and Cello* by Attakorn Sookjaeng. His recordings include the album *Portraits Bizarre* by C.L Shaw, the film score for *Severina*, and the 2016 Gramado Festival awarded film, *Vento*.

Hernandez won the Soloist Concerto Competition and Southard Music Competition with the Bear Lake Quintet at the University of Northern Colorado. In addition, the Bear Lake Quintet won the American Prize playing the quintet arrangement of *Le Tombeau de Couperin*.

Mr. Hernandez holds a Bachelor of Music in Performance from the University of Southern Mississippi, a Master of Music Degree in Performance and Literature from Baylor University, and he is currently finishing the Doctor of Arts in Music Performance at the University of Northern Colorado. His primary teachers include Dr. Anna Pennington, Dr. Doris DeLoach, Dr. Mark Ostoich, Dr. Euridice Alvarez, and Prof. Timothy Gocklin.



**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](http://www.caylabellamy.com).



**NICOLE ASEL**, D.M.A., mezzo-soprano, is an assistant professor of music in the voice area at Colorado State University. Prior to CSU, Dr. Asel served as an assistant professor of voice at Sam Houston State University. A finalist in the 2010 Rocky Mountain Regional Metropolitan Opera Council Auditions, she is a devoted operatic and concert performer and recitalist. She has sung with Opera Carolina, Central City Opera, Opera Fort Collins, Greensboro Opera, Long Leaf Opera, The Martina Arroyo Foundation and Colorado Light Opera and with the Piccolo Festival del Friuli Venezia Giulia in Friuli, Italy. After working with Mark Adamo, she was selected by the composer to represent his opera *Little Women* in the G. Schirmer New Opera Sampler CD in the role of Jo March.

She has collaborated in new opera workshops with some of the North America's most accomplished living composers, singing the role of Elizabeth Bennett in Kirke Mechem's *Pride and Prejudice*, and the role of Carrie Madenda in *Sister Carrie* by the Grammy Award winning compositional duo Robert Aldridge and Hershel Garfein. In addition to new operatic repertoire, Dr. Asel has a passion for contemporary art song, including the intersection of popular and classical music in particular. Scholarly works include the history and tradition of cabaret song in the early Twentieth Century and the music of living American song composers Ricky Ian Gordon and Rufus Wainwright.

An advocate of body wellness in the voice studio, Dr. Asel is passionate about bringing her experience with yoga, body mapping, and the Alexander technique, as well as scholarship in voice pedagogy into her teaching. She is an active member of the National Association of Teachers of Singing (NATS) organization where her students have been selected as finalists and won in local and national competitions. Her students have gone on to receive master's degrees in voice performance, choral conducting, and opera direction. Dr. Asel also enjoys her work as a guest adjudicator and clinician for vocal competitions.

She was previously a faculty member at the University of Texas Brownsville and The University of Texas Rio Grande Valley where she taught applied voice, diction, and directed the award winning opera company. She holds a D.M.A. in Voice Performance and Pedagogy from The University of Colorado at Boulder, a M.M. from the University of North Carolina at Greensboro, and a B.M. from Ithaca College.



**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, Luxembourg, and the USA. She has performed with world-renowned brass musicians such tuba greats as Øystein Baadsvik, Roland Szentpali, Thomas Lulu, and Euphonium players Steven Mead, Anthony Caillet, and Bastien Baumet. 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.



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