

THE SCHOOL OF MUSIC, THEATRE, AND DANCE

VIRTUOSO SERIES CONCERT:

ISOLATED

CAYLA BELLAMY, BASSOON
WITH JOOYEON CHANG, PIANO
AND TIFFANY BLAKE, SOPRANO

SEPTEMBER 2, 2025 | 7:30 P.M.
ORGAN RECITAL HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



VIRTUOSO SERIES RECITAL
“ISOLATED”

Cayla Bellamy, bassoon
with
Jooyeon Chang, piano
and
Tiffany Blake, soprano

TUESDAY, SEPTEMBER 2, 2024 | 7:30PM - ORGAN RECITAL HALL

PROGRAM

Concerto for Bassoon (1997/2002)

Christopher Theofanidis

- I. Alone, inward
- II. Beautiful

DEEP (2004)

Alex Shapiro

I Never Saw Another Butterfly (1996)

Lori Laitman

- The Butterfly
- The Garden
- The Old House

Serenade (2020)

Adrienne Albert

Etude No. 5, “Variations on Streets of Laredo” (1982)

John Steinmetz

Our Natural Satellite, Drifting Away (2022)

Lindsey Wiehl

ABOUT THE MUSIC

I wrote my bassoon concerto for my good friend Martin Kuuskmann, whom I had known since 1992 from my days as a student at Yale. Martin was always the last person out of the school of music at night, and I would often pass his practice room and wonder what drove him- he seemed to have an obsessive zeal for mastering the bassoon, and he was determined to build a repertory and to represent it in the most visible way. I have known many musicians of an extremely high caliber in my life, but Martin really stands out from among even the most accomplished of those.

A few years later he was playing with the Absolute Ensemble in New York and was able to commission a new work from them, and that is how my piece came to be. At that time, I wrote just a two-movement piece- the now outer two movements of this version, but later in 2002 when we were offered the possibility of programming it again, I added the current middle movement which incorporated elements that had become part of my writing in the interim.

The opening movement starts with an introspective cadenza which then opens into a fast and restless first movement that makes use of several of the materials from the opening cadenza. The second movement is based on a kind of melodic ornamentation that one would hear in the Greek Orthodox church- fast inflections of long tones that keep the notes 'alive' in time. It is also a style of ornamentation that one finds throughout the Balkan region, and I think that, as it is heard here in the bassoon, now reminds me most of Bulgarian bagpipe playing- in no small part because Martin regularly circular-breathes to play it, creating the sound of continuous breath. The third movement is based on a fast pattern of sixes in the bassoon line and a slower background harmonic progression which is eventually revealed clearly near the end of the work as the faster notes peel away.

— Christopher Theofanidis



CHRISTOPHER THEOFANIDIS' music has been performed by many of the world's leading performing arts organizations, from the London Symphony, Chicago Symphony, Philadelphia Orchestra, and New York Philharmonic to the San Francisco Opera, the Houston Grand Opera, and the American Ballet Theatre. He is a two-time Grammy nominee for best composition, and his Viola Concerto, recorded with David Alan Miller and the Albany Symphony with Richard O'Neill soloist, won the 2021 Grammy for Best Instrumental Solo. Mr. Theofanidis'

work, *Rainbow Body*, is one of the most performed works in recent decades, having been performed by over 200 orchestras worldwide. Mr. Theofanidis is currently coordinator of the composition programs at Yale University and the Aspen Music Festival, and has taught at the Juilliard School and the Peabody Conservatory of Johns Hopkins University.

I want truth and nakedness in my music; I want honesty. I want the listener to feel my heart and have their own stirred by what I offer in sound. *Deep* was commissioned by Carolyn Beck, who has been the inspiration for much of my bassoon music. I was touched by her excitement when a gorgeous new contrabassoon, affectionately called Moby, came into her life. Listening to the profound resonance of the tones the two made together returned me to the depths of the translucent sea that enveloped my body on a recent visit to Belize. The lower I sank, the more beauty greeted my eyes. The flat color of the surface has hidden the truth below.

Sometime I make the mistake of believing that I'm not being unless I'm doing and moving. The piece was my challenge to myself to be still and present. And in doing so, I've never been as much before. Like the sea, my truth lies below, and I am happiest when I am immersed. Inhale. Exhale.

— Alex Shapiro



Composer **ALEX SHAPIRO** aligns note after note with the hope that at least a few of them will actually sound good next to each other. Her persistence at this activity, as well as non-fiction music writing, arts advocacy, public speaking, wildlife photography, and the shameless instigation of insufferable puns, has led to a happy life. Ever-boastful of her terminal degree of a high school diploma (an impressive feat having failed 8th grade algebra), Alex lives in the middle of nowhere on a small rock between the coasts of Washington State and British Columbia, and draws from a broad musical palette that giddily ignores genre.

Her acoustic and electroacoustic works are published by her company Activist Music LLC, have won almost no awards, are performed and broadcast daily, have rarely been reviewed, and can be found on over forty commercial releases from record labels around the world. No musician or audience member has yet to contact Alex to request their money back. Emphasis on yet.

In addition to lavish customer refund policies, Ms. Shapiro is noted for her seamless melding of live and recorded sounds, and for her innovative uses of multimedia in performance and music education. A widely published advocate on topics ranging from technology, copyright, diversity, and the music business, and a likable person from whom you can learn details about python breeding, Alex is the Symphonic and Concert writer member of the Board of Directors of ASCAP, and serves on the Board of Directors of the ASCAP Foundation, The Aaron Copland Fund for Music, and the Music Publishers Association of the United States, representing her company Activist Music LLC. Alex's music as well as her other, sometimes unusual pursuits, can be experienced throughout her slightly-overwhelming-but-at-least-it's-well-organized website.

"I Never Saw Another Butterfly was composed for soprano Lauren Wagner and saxophonist Gary Louie. Lauren had suggested I choose poems from a collection of the same name, written by children from the Terezin Concentration Camp. One cannot help but be touched by the hope and innocence that these children put into their poetry, despite their terrible surroundings."

— Lori Laitman

The Butterfly Pavel Friedmann (1942)

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing against a white stone...
Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to kiss the world good-bye.

For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.

Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don't live in here, in the ghetto.

The Garden Franta Bass (1930–1944)

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

The Old House Franta Bass

Deserted here, the old house stands in silence, asleep.
The old house used to be so nice,
Before, standing there, it was so nice.
Now it is deserted rotting in silence —
What a waste of houses
What a waste of hours.



One of America's most acclaimed composers of vocal music, **LORI LAITMAN's** oeuvre includes over 200 art songs setting the words of classical and contemporary poets, as well as a unique body of music commemorating the Holocaust. Her MOR premieres include *Holocaust 1944* (November 2000), *Fathers* (April 2003), and her first MOR commission, *The Seed of Dream* (May 2005). Her Holocaust-themed chamber opera, *Come To Me in Dreams*, had its premiere at Cleveland Opera in 2004. Laitman's opera *The Scarlet Letter*, to David Mason's adaptation of the Hawthorne classic, was commissioned and presented by the University of Central Arkansas in 2008, and will be presented by Opera Colorado in 2013. Laitman and Mason are collaborating on the opera *Ludlow*, based on Mason's epic verse novel. Her music has been released on Albany, Naxos, Channel Classics, and other labels. A "Featured Composer" on songofamerica.net, Thomas Hampson's website, Laitman received her B.A. and M.M. from Yale University.

Composed in 2020 for bassoonist, Christin Schillinger, during a remarkable one-week online class taught by composer, Jenni Brandon, during the Covid-19 quarantine, "Serenade" flowed from my "pen" (aka my brain, keyboard and computer) fairly quickly and easily, something that (for me) doesn't happen very often! I wanted to compose a piece that was lyrical yet interesting for both the performer and the audience.

— Adrienne Albert



Award-winning composer **ADRIENNE ALBERT** (ASCAP) has 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, she 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, Adrienne 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. Adrienne's publishing company is Kenter Canyon Music (ASCAP). Her music can also be found through Falls House Press, FluteWorld, Theodore Front Musical Literature, and Trevco Music.

“In the 60’s I got caught up in the folk music revival...Years later, having left all that behind to become a servant of Serious Art Music, I woke up in a room in the Colorado mountains with an old folk song running through my head. That morning, I started writing a set of variations on that tune, ‘Streets of Laredo’, a melancholy song full of tenderness and longing.’ First the bassoon sings the melody once, unadorned. Then, it repeats the tune in different ways: with notes added or taken away, or with trills and other ornaments decorating the melody.”

— John Steinmetz

*As I walked out on the streets of Laredo
as I walked out on Laredo one day,
I spied a poor cowboy all dressed in white linen,
all dressed in white linen and as cold as the clay.*



By now, **JOHN STEINMETZ**’ music has been released on more than fifteen recordings from various artists and groups. His Quintet appears on CDs from the Borealis Wind Quintet (Helicon), the Camerata Quintet (Crystal), and Mill Ave Chamber Players, who also recorded John’s dectet, woodwind quartet, and third wind quintet, *What’s Going On?* His *Variations on “Streets of Laredo”* can be heard on *Bassoon Images* by bassoonist Benjamin Coelho (Albany) and on *New Standards* by Ann Shoemaker (MSR Classics). His *Sonata* for bassoon and piano has been recorded by Michael Burns and Inara Zandmane (Mark Masters) and by Albie Micklich and Andrew Campbell (Soundset).

“I try to find sounds that resonate for me, sonically and emotionally. One of the deep mysteries and deep pleasures of music is that, sometimes, sounds that move me also move other people.

“Some of my music explores issues outside of music—social upheaval, human impact on ecosystems, war, the pandemic, climate change. Composing can be a way to examine something I’m concerned about and may help me to get a new perspective.

“Sometimes different styles coexist in one piece: a cowboy song has baroque-sounding variations, a Bach-like melody combines with West African rhythms, or modern-sounding music rubs shoulders with chant, minimalist patterns, Irish dance music, and late Romanticism. I suppose these collisions happen because I like so many kinds of music, and because nowadays so many of us listen to music while jumping across time and geography. Sometimes style shifting takes on extra meaning: celebrating human diversity as a source of delight or making a musical declaration of interdependence.”

Our moon is incredible! Did you know that the Earth's moon is known as our "natural satellite"? Or did you know that it is slowly drifting away from Earth?

Our Natural Satellite, Drifting Away (2022) is a piece for bassoon and piano. This is an energetic work, commissioned by Cody Hunter for performance and premiere at the 2022 International Double Reed Society.



Originally from Upstate New York, **LINDSEY WIEHL** began playing bassoon at the age of 11. She grew up enjoying music as a hobby and was very influenced by her musical family.

Lindsey holds several degrees in music including a B.S. in Music Education from the College of Saint Rose, an M.M. in Bassoon Performance from Ball State University, her D.A. in Bassoon Performance with a secondary in music theory and composition from Ball State University. She continues to expand her knowledge base, recently completing a Professional Certificate in Advanced Music Production from Berklee College of Music.

She has several active commissions for new pieces and regularly premieres her works at national and international conferences. She is also writing music for games, animation projects, and creative start-up projects. Lindsey performs in venues from concert halls to breweries and reaches audiences that might otherwise miss out on her innovative approach music.

Lindsey's passion for music is contagious. Whether she's performing, teaching, composing, or learning, she finds a way to spread her love for her craft. When Lindsey is away from her music, you can find her creating sewing projects, writing songs, playing softball, or reading a good book.

ABOUT THE PERFORMERS



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.



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 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.



Praised by *Opera News Online* for her "...truly virtuoso performance.... immaculate tone, good support and breath to spare.", soprano, Dr. **TIFFANY BLAKE**, received her D.M.A. in Vocal Performance with a minor in Opera Stage Direction from the Eastman School of Music, where she also earned her M.M. and was awarded the prestigious Performer's Certificate.

Dr. Blake's operatic roles include Desdemona in *Otello*, Marguerite in *Faust*, the title role in Carlisle Floyd's *Susannah*, and Mercedes in *Carmen* among others. Solo engagements have included appearances with the Rochester Philharmonic Orchestra, Missouri Symphony Orchestra, and Opera Fort Collins. Dr. Blake has a special interest in song literature, and has given several recitals in Scotland, France, Salzburg, and across the U.S., appearances with Chicago's Arts at Large and the Odyssey Chamber Music concert series in Columbia, Missouri, and a vocal chamber music recital with Salzburg International Chamber Music Concerts.

Students of Dr. Blake have been accepted at major conservatories and music programs across the United States, including the Eastman School of Music, Cincinnati Conservatory of Music and the University of North Texas. She has served on the faculties of the University of Missouri-Columbia, Syracuse University, Alfred University, and Sonoma State University.

She currently serves as associate professor of voice and director of the Charles and Reta Ralph Opera Program at Colorado State University.

UPCOMING DOUBLE REED EVENTS AT CSU

September 11, 2025

Bassoon Studio National Anthem,
CSU Volleyball vs. East Texas A&M

September 28, 2025

Guest Artist Recital, Dr. Darrel Hale

September 29, 2025

Virtuoso Series Recital, Dr. Galit Kaunitz

December 7, 2025

Double Reed Studio Recital

December 14, 2025

Pre-College Double Reed Workshop

March 7, 2026

RAMa and BassoonRAMa

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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