

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT

CAYLA BELLAMY

BASSOON AND CONTRABASSOON

with Jooyeon Chang, piano

Love and Loss



SEPTEMBER, 3, 2024 | 7:30 P.M.
ORGAN RECITAL HALL



COLORADO STATE
UNIVERSITY

SEASON SPONSOR:



The Bank
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Virtuoso Series Recital
“Love and Loss”

Cayla Bellamy, bassoon and contrabassoon
with
Jooyeon Chang, piano

Tuesday, September 3, 2023 | 7:30 P.M. - Organ Recital Hall

PROGRAM

Poem of Love **H. Leslie Adams (b. 1932)**

Vals Venezolano **Antonio Lauro (1917-1986)**
arr. Paquito D’Rivera

Natalia
Andreina
Tatiana

Sarabande et Cortège **Henri Dutilleux (1916-2013)**

Adoration **Florence Price (1887-1953)**

Contrabassoon Sonata, “The Sunken Garden” **Barbara York (b. 1949)**

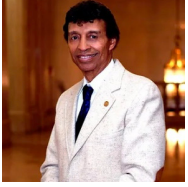
- I. The Crooked Man
- II. Fighting Back
- III. Farewell
- IV. Dance

Romance, op. 23 **Amy Marcy Beach (1867-1944)**
arr. Cayla Bellamy

Four Love Songs **Mathieu Lussier (b. 1973)**

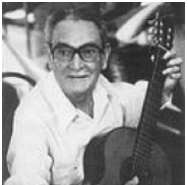
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ABOUT THE COMPOSERS



H. LESLIE ADAMS, composer of the music drama *Blake*, has worked in all media, including symphony, ballet, choral, vocal solo and keyboard. Adams' works have been performed by the Prague Radio Symphony, Iceland Symphony, Buffalo Philharmonic, Indianapolis Symphony and New York City Opera. He has been commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra, and Cleveland Chamber Symphony, among others. Metropolitan Opera artists have performed his vocal works internationally. Adams earned degrees from Oberlin College (Conservatory of Music), Long Beach State University and Ohio State University. He is listed in the *New Grove Dictionary of Music and Musicians*, 2nd ed., *International Who's Who in Music and Musicians*; *Who's Who in American Music Classical*, and *Who's Who in America*. Adams is winner of the "Life Achievement Award" of the Cleveland Arts Prize; "For his career as musician and composer."

— Notes from hleslieadams.com



ANTONIO LAURO was the son of an Italian immigrant who was a barber, and an amateur singer and guitarist. Ciudad Bolívar was his birthplace in southern Venezuela. His musical lessons began with his father but he died when the boy was just five years old. With her three children Lauro's mother subsequently moved to the capital, Caracas when Antonio was nine years old where he began formal musical studies at the Academia de Música y Declamación, where the distinguished composer Vicente Emilio Sojo was one of his teachers. The legendary guitarist and composer Agustín Barrios performed in Caracas in 1932, the young Lauro was so much impressed by the Paraguayan maestro that he abandoned the piano and violin in favor of the guitar. Lauro went on to become the first Venezuelan guitarist to perform major works, and subsequently contributed to acceptance of the guitar as a significant instrument in his country.

— Notes from maestros-of-the-guitar.com



HENRI DUTILLEUX was one of the most important French composers of the second half of the 20th century, producing work in the tradition of Maurice Ravel, Claude Debussy, and Albert Roussel, but in a style distinctly his own. Although his output was relatively small, its high quality and originality won international praise. A perfectionist with an acute sense of artistic integrity, he allowed only a small number of his works to be published, and what he did publish he often revised and adjusted even after.

— Notes from [aso.org](#)



FLORENCE PRICE was an African American classical composer. She was the first African American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. She wrote with a vernacular style, using sounds and ideas that fit the reality of urban society. Being deeply religious, she frequently used the music of the African American church as material for her arrangements. At the urging of her mentor George Whitefield Chadwick, Price began to incorporate elements of African American spirituals, emphasizing the rhythm and syncopation of the spirituals rather than just using the text. Her melodies were blues-inspired and mixed with more traditional, European Romantic techniques. The weaving of tradition and modernism reflected the way life was for African Americans in large cities at the time.

— Notes from [pricefest.org](#)



BARBARA YORK worked in both Canada and the United States for over 45 years as a concert accompanist, choral and theatrical music director and composer. Her score and lyrics for the Canadian musical *Colette* won a Dora Mavor Moore Award (Canada's equivalent of a Tony Award) in 1981. York premiered and presented compositions at major international conferences such as the World Saxophone Congress, the International Double Reed Symposium, International Women's Brass Conference, the United States Army Band Tuba and Euphonium Workshop, International Horn Symposium, and at the International Trombone Festival. Her 50-minute scripted children's piece, *A Butterfly in Time*, was nominated for a Canadian "Juno Award" for recordings in 2006 and is available through Amazon and elsewhere on the Children's Group label.

— Notes from the family of Barbara York



AMY BEACH, known as the first female composer to have a symphony performed by a major orchestra (her “Gaelic” Symphony, premiered by the Boston Symphony Orchestra in 1896), was also one of the first U.S. composers to have her music be recognized in Europe, and the first classical U.S. composer to achieve success without the benefit of European study. A remarkable child prodigy, she made her public debut as a pianist

in 1883, also the year of her first published compositions. Later in life she spent most summers composing at the MacDowell Colony, and the rest of the year based mostly in New York City and her Cape Cod home in Centerville, Massachusetts. At her death she left more than 300 published works, and more of her music has been published in recent decades.

— Notes from amybeach.org



A versatile musician with a commanding grasp of early repertoire, **MATHIEU LUSSIER** is increasingly in demand as a guest conductor in Canada and abroad, Appointed by Les Violons du Roy as Conductor-in-Residence in 2012, and Associate Conductor in 2014, Lussier has led the orchestra in numerous programs both in Quebec, and on tour in greater Canada, the United States and Mexico. As a soloist, Lussier

has energetically and passionately promoted the modern and baroque bassoon as solo instruments for nearly two decades throughout North America and Europe. He is also a respected composer, with a catalogue of over 40 titles heard regularly in the concert halls of North America, Europe, Asia and Australia.

— Notes from vancouverSymphony.ca

ABOUT THE PERFORMERS



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 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 CSU New Music Ensemble. As a bassoonist and advocate

for new music, she began a performance series in 2019 to present modern concerti by American composers, including works by Libby Larsen, James Stephenson, Mathieu Lussier, Dana Wilson, and Jenni Brandon. The most recent installments of this project have been a recording of Jerod Impichchaachaaha' Tate's *Ghost of the White Deer* with the CSU Symphony Orchestra and a mainstage gala performance of Joan Tower's *Red Maple* with the Flagstaff Symphony Orchestra at the International Double Reed Society's global conference.

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, with whom she also recently commissioned and premiered transcriptions of *Labyrinth* by Theresa Martin, *Dviraag* by Asha Srinivasan, and *Going to the Sun: Snapshots from Glacier National Park* by Jenni Brandon. Additional commissions for this year include three works by Noelia Escalzo, Kincaid Rabb, and CSU alumna Amber Sheeran.

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 her second project, a collection of new compositions for bassoon titled *American Bassoon Voices*, released in fall 2023 on all digital platforms. Live recital recordings from this album's collection have earned her first honorable mention in the 2023 American Prizes for Instrumental Performance and the Performance of American Music.

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 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. She is scheduled to present on the application of athletic training models to musical practice at the 2025 Colorado Music Educators Association conference. 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.

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