
CAYLA
BELLAMY

**AMERICAN
BASSOON
VOICES**

CONTEMPORARY
WORKS FOR SOLO
BASSOON

NANCY HILL COBB



JALEN JAMAL



KEVIN POELKING



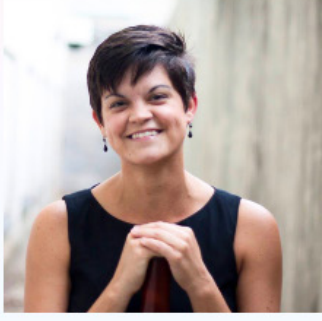
JOAN TOWER



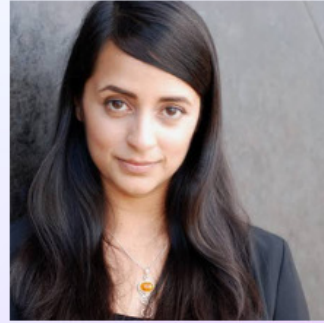
JOOYEON CHANG



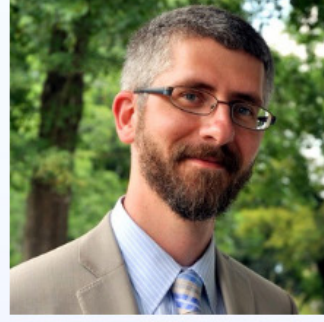
CAYLA BELLAMY



REENA ESMAIL



THOMAS DEMSTER



DAMALI WILLINGHAM





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 directing the New Music Ensemble and performing regularly with the Colorado Bach Ensemble and Pro Musica Colorado Chamber Orchestra.

As an advocate for new music, she embarked on a performance series in 2020 presenting modern concerti by Joan Tower, Libby Larsen, and James Stephenson. This series continued into the most recent concert seasons with performances of concerti by Mathieu Lussier, Dana Wilson, Jerod Impichchaachaaha' Tate, and Jenni Brandon. Cayla's contemporary music ventures extend beyond large ensemble works, including multiple recent world premieres of works by American composers, including many featured in this collection.

Her 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 American Prize 2020 Ernst Bacon Prize for the Performance of American Music, and concert performances from this album's repertoire earned her finalist status in the ongoing 2022 American Prize Competitions for both 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, 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 National Association of Wind and Percussion Instructors, she serves currently on the staff of the International Double Reed Society as Communications Coordinator and 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.

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 as tuba greats as Øystein Baadsvik, Roland Szentpali, Thomas Lulu, and Euphonium players Steven Mead, Anthony Caillet, and Bastien Bauret.



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.

WCFSYMPHONY

is a professional orchestra based in Waterloo-Cedar Falls, Iowa whose mission is sharing live music, championing innovation, and celebrating our common humanity.

Jason Weinberger is currently Artistic Director of wcfssymphony, having also spent four years in a unique dual role combining his musical work with the responsibilities of CEO.

Under his leadership the orchestra has made major strides, performing a wide variety of new and recent American music by up-and-coming composers including Chris Thile, Miguel Atwood-Ferguson, Timo Andres, Adam Schoenberg, Daniel Roumain, and Gabriel Kahane and collaborating with some of today's most important musicians including Yo-Yo Ma, David Shifrin, David Krakauer, Peter Schickele, Brandi Carlile, Matt Haimovitz, Simone Dinnerstein and Edgar Meyer.





THERE AND BACK *Kevin Poelking*

There and Back offers a new role to the bassoon, featuring a brief lamenting prologue that quickly leads way to a driving and percussive, primary theme that challenges the bassoonist in technique and the listener in expectations for the instrument. The bassoon, now, is an angsty and energetic force to be reckoned with. The A section of this large scale ternary develops into an asymmetrical, perpetual motion romp before relaxing into the contrasting B section. This section takes listeners back "there," to the characteristic lyricism and beauty of the tenor register the bassoon is known for. The work meanders through an inevitable accelerando and return "back" to an inverted recapitulation of both A themes for an energetic conclusion.

- Cayla Bellamy

This work was commissioned in 2020 by Dr. Laura Bennett Cameron and later premiered in 2022 by the recording artist at Colorado State University.



GLEAN *Jalen Jamal*

Glean was inspired by Georg Baselitz's 1978 painting "The Gleaner". Baselitz's piece, uses aggressive and abstract brushstrokes to depict a figure bent over collecting - or gleaning - corn. Having seen many paintings depicting Gleaners more traditionally, I was inspired to create an auditory equivalent of Baselitz's painting. Using both live audio processing and fixed electronics, *Glean* distorts the sounds of the bassoon, to create an appropriate companion to Baselitz's unique take on the subject of Gleaning.

- Jalen Jamal

This work was commissioned and premiered in 2023 by the recording artist at Colorado State University.



TUMULT AND TENACITY *Nancy Hill Cobb*

In my life as a musician, composer and educator, tenacity has been a central tenet of getting from one paradigm to another. But that tenacity is frequently preceded by tumult. When this piece was written I was wrestling with the thought of changing paradigms. In the first movement, with the title of "Tenacity," there is the musical representation of inner "wailing" that goes on when there are decisions to be made. The musical gestures are arranged in easily recognized structures. The themes of "Tenacity" reflect some of the communication that may come when others may not respond well to one's tenacity, and they are "worked out" in a traditional development.

- Nancy Cobb

This work was commissioned and premiered in 2017 by the recording artist at the University of Northern Iowa.



RECLAMATION *damali willingham*

reclamation is a musical work detailing the act of taking up physical, mental, emotional, and spiritual space in environments designed to keep one contained to its subjected beliefs. with its title inspired by the words of Rep. Maxine Waters, "Reclaiming my time," this piece is written in honor and admiration of women who continuously show up and show out in spaces that aim to diminish their work and contributions. the emotional foundation of *reclamation* is informed by my experiences as a Black Queer person raised by the power, sacrifice, pains, and joys of Black femmes.

This work was composed in 2022 for Dr. Amy Pollard.

- damali willingham



AHALUGISDI UNOLE (TO QUIET THE WIND) *Thomas Dempster*

Inspired by a painting by America Meredith, *ahalugisdi unole* - as a work of visual art - chronicles a small slice of imagined activity and movement within a patch of forest that may not last much longer. Taking inspiration from her Cherokee ancestry and the numerous folk tales that proliferate Cherokee heritage, Meredith's painting displays a singing bear - at once quirky and majestic - nearly blending in with an affected woodgrain background. On the right hand side of the painting is a clenched fist with a bent wrist, suggesting a violence directed at the sounds and sights of nature, in a manner befitting a Terry Gilliam illustration, though the bent wrist suggests the human interloper will not make it out of the kerfuffle unscathed. Mankind wants to quash the voices of nature and silence it, if for nothing else, to end the inconvenience. Why else harm a singing bear?

- Thomas Dempster



ZINFANDEL *Reena Esmail*

This piece was written at an inflection point in my life: I had just begun my journey into studying Indian classical music, and this piece was one of the first ones in which I tried to get a sense of this incredible music that ultimately became a major influence on my style. The beginning section just starts to bend towards the idea of a raag, both in its unique, characteristic pitch collection and in its development of melody, just barely hinting at a Hindustani aalap.

While writing the fast section, I held an image in my mind: a glimmer of light reflecting and refracting off the surface of the dark, rich wine. It reflects in one place, pauses momentarily, then flits asymmetrically to appear in another place. The liquid is silent and still, but the surface is moving very delicately.

- Reena Esmail

This work was commissioned in 2010 by Bruno and Norma Repp for Tariq Masri.



RED MAPLE *Joan Tower*

Red Maple has a slow structural burn that gently draws listeners in and engages imaginations as it unfurls. The formal scope of the work is an interesting conceit and clever play on the concerto form. Just as autumn rushes in and sets forth a sense of urgency, so too does *Red Maple*, with an acceleration of contrasting ideas. The extended solo gives way to stilled string writing. From this slowness emerges faster sections, and these temporal variations alternate, each alternating section appearing to shorten in duration as the work moves toward its terminus. Tower works in three separate cadenzas and touches upon classical expositional ideas. Along the way there is a great deal of vivacity, with multiple gigue-like sections and rhythmically propulsive passages. A hurriedness-at-the-coda, last-breaths-of-Fall idea permeates the bassoon solo, too. As the work progressed, the level of technical skill in the bassoon increased, departing with a flurry of smoldering flourishes.

- Thomas Dempster

This work was commissioned in 2013 by the South Carolina Philharmonic, Vanderbilt University, Boston Modern Orchestra Project, and Pomona College.

Performers:

Cayla Bellamy, bassoon

Jooyeon Chang, piano (tracks 1, 3, 4)

wcfsymphony

Jason Weinberger, conductor (track 8)

Recording:

James Doser (tracks 1-7)

Phil Maass (track 8)

Tracking:

James Doser (tracks 1, 3-7)

Jalen Jamal (track 2)

Thomas Barry (track 8)

Mastering:

Murat Çolak

Production:

Mark Morette

Locations:

Organ Recital Hall (tracks 1-6)

University Center for the Arts

Fort Collins, CO

Griffin Concert Hall (track 7)

University Center for the Arts

Fort Collins, CO

Gallagher Great Hall (track 8)

Gallagher Bluedorn Performing Arts Center

Cedar Falls, IA

1 - THERE AND BACK (2021)

KEVIN POELKING

2 - GLEAN (2023)

JALEN JAMAL

3-4 - TUMULT AND TENACITY (2017)

NANCY HILL COBB

5 - RECLAMATION (2022)

DAMALI WILLINGHAM

**6 - AHALUGISDI UNOLE
(TO QUIET THE WIND) (2014)**

THOMAS J. DEMPSTER

7 - ZINFANDEL (2010)

REENA ESMAIL

8 - RED MAPLE (2013)

JOAN TOWER