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All Day, University Center for the Arts

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7:30PM, Organ Recital Hall

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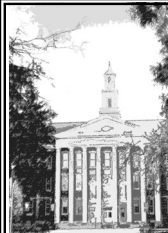
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COLORADO STATE UNIVERSITY
SCHOOL OF THE ARTS
MEET ME AT THE UCA
FALL 2011 CONCERT SEASON

*Gary Moody, oboe, oboe
d'amore and English horn*
Joel Bacon, piano



Monday, November 14, 2011
7:30 PM
Organ Recital Hall

Colorado State University
SCHOOL OF THE ARTS

Program

Reeds

Daniel Pinkham
(b. 1923)

- I. Under the shady trees, hidden in the reeds (Job 40:21)
- II. Reeds shall grow in the parched ground (Isaiah 35:7)
- III. The golden reed (Revelations 21:15)
- IV. The paper reeds by the brooks (Isaiah 19:7)
- V. A reed shaken with the wind (Matthew 11:7)

Concerto tre d'uno for Oboe d'amore, Oboe, & English Horn Chuck Holdeman
 Giocososo/canto d'amore
 Dolce/scherzo
 Danza di Guerra del diavolo/tristezza

Four Personalities

Yellow
White
Blue
Red

Alyssa Morris
(b. 1984)

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Performer Biographies

Gary Moody is Professor of Double Reeds and Theory at Colorado State University. He holds BA and BM Degrees from the University of Northern Colorado, an MFA from the University of Iowa, and a DA from the University of Northern Colorado. He has been a member of the Des Moines Symphony, the National Repertory Orchestra, and the Orchestra of the Nico Milan Opera House in Cape Town, South Africa.

From 1981 through 2008, he was Principal Bassoon with the Breckenridge Music Festival Orchestra in Breckenridge Colorado, and has been a soloist with the Breckenridge Music Festival Orchestra, performing Vivaldi, Hummel, and Michael Daugherty's *Dead Elvis*. He has performed recitals across the United States, and in 2008 and 2010 performed at the International Double Reed Society convention.

Dr. Moody's scholarly work and publication has included work in tuning systems and improvement of performance intonation utilizing resultant tones. He has also published articles dealing with the challenges and solutions of making double reeds for high altitude performances.

His current duties at CSU include teaching applied oboe and bassoon, chamber music, music theory, and woodwind techniques.

Dr. Joel Bacon, a native of New Jersey, holds degrees in mathematics and organ performance from Baylor University in Waco, TX, where he was a student of Joyce Jones, and an artist diploma in organ from the Konservatorium der Stadt Wien (Vienna, Austria), where he studied with Michael Gailit. With a dissertation on the use of organ in selected orchestral works, he earned his PhD in historical musicology through a joint degree program of Vienna's University of Music and Performing Arts and the University of Vienna.

Joel Bacon has a growing reputation as a performer, teacher and scholar in North America and Europe. He has been heard in recital in Germany, Austria, France, Switzerland, Canada, and the US, and live performances have been broadcast on Austrian Radio (Ö1) and Public Radio International. He has taught at the prestigious Oundle International Festival (Cambridge, UK), at several "Pipe Organ Encounters" of the American Guild of Organists, and at other courses in the US and Canada. With the principal violist of the Munich Philharmonic, Albrecht Rohde, he has recorded a CD of music for viola and organ.

Joel Bacon currently holds the newly established Stewart and Sheron Golden Chair in Organ and Liturgical Studies, the first endowed chair in the College of Liberal Arts. Before coming to CSU, he was assistant organist of St. Thomas Lutheran Church, Munich-Grünwald, and served as frequent guest organist at the former Hapsburg imperial church, St. Augustine, Vienna.

Program Notes

Reed is a word describes both the mechanism that all woodwind instruments except the flute use to produce a tone, as well as the plant material from which they are generally made. *Arundo donax* (a cousin of bamboo) is the type of reed cane used to make woodwind reeds and grows around the world in Mediterranean climates. I find it ironic that the same plant that many states consider a noxious weed is sold to musicians by the pound and at a higher price than a fine steak.

The shoots of the plant spring up in varying diameters, ranging from a 1/8 inch to over an inch. Oboists use cane of about 10 mm in diameter, English horn about 12 mm, and working up to about 30 mm for contrabassoon. Cane is harvested after about two years growth, then dried in the sun for another two years. Stalks are sorted for size and designated to become reeds for one of the sizes of woodwind instruments. Every piece presents its unique quality of elasticity and hardness, and presents the musician the challenge of crafting something that will respond to the air support and create a pleasing tone.

Daniel Pinkham's *Reeds* includes five unaccompanied movements, each with a biblical quote that mentions the reed plant. This piece, I feel, makes a connection between its modern musical vocabulary and the ancient evocations of the reed cane.

I. Under the shady trees, hidden in the reeds

He lies under the shady trees, in the covert of the reed, and fens

Job 40:21

American King James Version

II. Reeds shall grow in the parched ground

And the parched ground shall become a pool, and the thirsty land springs of water: in the habitation of dragons, where each lay, shall be grass with reeds and rushes.

Isaiah 35:7

American King James Version

Program Notes

III. The golden reed

And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof.

Revelations 21:15

American King James Version

IV. The paper reeds by the brooks

The paper reeds by the brooks, by the mouth of the brooks, and every thing sown by the brooks, shall wither, be driven away, and be no more.

Isaiah 19:7

American King James Version

V. A reed shaken with the wind

And as they departed, Jesus began to say to the multitudes concerning John, What went you out into the wilderness to see? A reed shaken with the wind?

Matthew 11:7

American King James Version

Chuck Holdemann is a bassoonist and composer, and wrote his *Concerto tre d'uno for Oboe d'amore, Oboe, & English Horn* for his friend, Richard Woodhams, who is principal oboist with the Philadelphia Orchestra.

This work calls for the musician to move between three members of the oboe family, the oboe, the slightly larger oboe d'amore, and the English horn (a fourth member of the family, the Bass Oboe, is not included).

Each of these instruments requires their own reed, sized specifically for the instrument, and drawn from cane of appropriate diameter.

Oboist and composer Alyssa Morris' *Four Personalities* is based on Dr Taylor Hartman's Personality Profile, which divides personalities into four categories, Yellow (the fun lovers) Whites (the peace keepers), Blue (the do-gooders) and Red (the power wielders). Through a series of 45 questions, ones color is assessed.

Yellow is in a fun swing style and also contains a quote from Blue Skies (which, on my first hearing, made me think that somehow we had proceeded to the Blue movement). *White* is in a odd-meter dance feeling which tries to reconcile the conflict between a two and a three feel. Blue is built on a sweet, sentimental melody and the piece concludes with a fast driving, "let's get on with it" kind of feel.