To my teachers thank Osiech and Gertiey Gromewell.

My World is Not Flat - Margaret Bagshaw

Autumn Leaves - Georgia O'Keefe

Rainbow - Alma Thomas

Jasmine Weed - Georgia O'Keefe

City Landscape - Joan Mitchell

Summerdrive - Mary Cassatt

Collins ETUDES

Alissa Morris
Alyssa Morris

American oboist Alyssa Morris has delighted audiences around the world with her “skillful,” “fashionable,” and “commendable” musicianship (Fanfare). She has appeared as a soloist in venues throughout the United States, Scandinavia, the British Isles, and Western Europe. She performed as a recitalist at the 2014 and 2016 International Double Reed (IDRS) Conventions at New York University and Columbus State University. Alyssa held the position of associate principal oboe in the Richmond Symphony Orchestra, and she has previously held positions with the Utah Wind Symphony and the Utah Baroque Ensemble. Alyssa has additionally performed with the Cincinnati Chamber Orchestra, the Cincinnati Bach Ensemble, the Kentucky Symphony Orchestra, the Utah Lyric Opera, Salt Lake City’s Orchestra at Temple Square, and at the 2014 Midwest Band and Orchestra Clinic with the Utah Wind Symphony.

Regarding her equally expansive work as a composer, the American Record Guide writes that Alyssa’s music “stands out” as “elegant” and “imaginative.” Her chamber music is performed extensively around the world, and has been presented at multiple IDRS Conventions, the National Flute Association Convention, and the Society of Composers Inc. National Convention. Alyssa has been commissioned to write music for the River Oaks Chamber Orchestra, Three Reeds Duo, the Arizona State University faculty wind quartet, Dr. Mark Ostoich (professor of oboe at the University of Cincinnati College-Conservatory of Music), Brigham Young University’s Sundance Trio, the Eastern Kentucky University faculty wind trio, Ohio University’s Athenia Chamber Ensemble, the Brigham Young University Symphonic Band, and Carolyn Hove (principal English horn of the L.A. Philharmonic), to name a few. Alyssa’s music has been recorded on the Centaur and MSR Classics labels, and her compositions are published with TrevCo Music Publishing.

Alyssa is an award-winning oboist and composer. She was a 2016 PEO award winner, and was selected as the Idagrace Guy Endowed Scholar. Alyssa was the only music major to receive a top ten position in this competition amongst the hundreds of female doctoral students who applied from the United States and Canada. Alyssa is using the PEO Scholar Award fund to record and commercially release a CD of her own music.

Alyssa is the professor of oboe and music theory at Kansas State University. She received her BM (2007) and her MM (2015) in oboe performance from Brigham Young University. She will receive her doctoral degree in oboe performance with a cognate in composition from the University of Cincinnati College-Conservatory of Music in August 2017. She resides in Manhattan, Kansas with her husband and their two children.
Collision ETUDES

Performance Instructions
Jinsson Weed, Rainbow, & My World Is Not Flat:

Indicates Harmonic Fingering:

Indicates Principal Fingering:

Multiphonics Fingering:
Collision ETUDES

Program Notes

Collision Etudes was inspired by and composed as a response to Gilles Silvestrini’s wonderful etude collection: Six Etudes Pour Hautbois. Where Silvestrini’s collection is based on six French Impressionist paintings, Collision Etudes is based on six paintings by female American painters. The etudes are titled:

1. Summertime – Mary Cassatt
2. City Landscape – Joan Mitchell
3. Jimson Weed – Georgia O’Keefe
4. Rainbow – Alma Thomas
5. Autumn Leaves – Georgia O’Keefe
6. My World is Not Flat – Margarete Bagshaw

America is a melting pot, a beautiful “collision” of cultures and beliefs. Collision Etudes highlights a collision of contemporary art styles, while bringing awareness to several significant female American artists.

The etude Summertime is based on a painting by Mary Cassatt, an American painter who joined many famed French painters in their movement, Impressionism. Her most well-known works are paintings of mothers and their children in intimate settings: a child sleeping in its mother’s arms, a mother and child in a row boat, or a mother with her two playing children. Summertime couples Cassatt’s ability to depict the endearing relationship of a mother and child and the beautiful imagery of a lazy summer day at the lake. Because the title Summertime is also the title of the George Gershwin tune Summertime from Porgy and Bess, this etude is a contrapuntal of the jazz standard Summertime. The chord progressions of Gershwin’s well known tune are used as the harmonic structure for the etude Summertime. In this etude, the idea of a contrapuntal is combined with the whole tone sounds of the impressionist period to create a “collision” of two musical genres, Impressionism and Jazz.

The etude City Landscape, based on a painting by abstract impressionist painter Joan Mitchell, combines the rhythmic pulsations of an urban environment and the idea of chromesthesia to create a musical collision. Joan Mitchell’s painting was mapped with a straight line from point A, a single point on the left side of the painting, extending to point B, a single point on the right side of the painting. This point map symbolizes a walk through the city. A two-minute approximate timeline was placed from point A to point B, giving the movement outer limits. Using the idea of Alexander Scriabin’s “clavier à lumières” with notes corresponding to colors as given by Scriabin’s synesthetic system, charting the colors that fell on this “color-line” resulted in the pitches that were used throughout the movement.
Georgia O’Keeffe is recognized as the mother of American modernism. She is known for her paintings of enlarged flowers. Her painting, *Jimson Weed*, offers a colorful close-up view of beautiful flowers. The third collision etude, *Jimson Weed*, is a collision of the whimsical sound of a French concert piece with a slow, winding Hungarian Harmonic Minor melody.

Alma Woodsey Thomas was an African-American Expressionist painter, and the first black woman to be given a solo show at the Whitney Museum of American Art. She was an inspiring art educator, and strived to use her art to spread goodness and inspire others. Alma Thomas’s painting *Rainbow* comes from her collection “Moving Heaven and Earth.” Each of the paintings in this collection provides an expressionist depiction of various atmospheric and space centered subjects. The etude *Rainbow* was composed using a similar methodology to *City Landscape*. The painting was placed on a much looser timeline, each color block denoting the overall form of the etude. Since the painting is made up of 5 or 6 main color blocks (purple, blue, yellow paired with green, blue, red), the etude follows the form ABCBA’. The key centers of each section are determined by chromesthesia. This color mapping is combined with ethereal, cloud-like harmonic figures to create this “collision.”

*Autumn Leaves* is the second of Georgia O’Keeffe’s paintings represented in *Collision Etudes*. Much like the first etude *Summertime, Autumn Leaves* also plays on the title of the painting. The song *Autumn Leaves* was originally written in 1945 with music by Hungarian-French composer Joseph Kosma and lyrics by poet Jacques Prevert. The song “les feuilles mortes,” literally means “The Dead Leaves.” *Autumn Leaves* has been recorded by jazz artists Miles Davis, John Coltrane, Cannonball Adderley, and Chet Baker, to name only a few. It is a common practice for students of all levels learning jazz to transcribe famous solos by the great jazz artists. Several renditions of *Autumn Leaves* were transcribed preparatory for the compositional process of the etude *Autumn Leaves*. The solos of Miles Davis and Cannonball Adderley on *Autumn Leaves* from the 1958 album *Somethin’ Else*, Chet Baker’s solo from his 1974 album *She Was Too Good To Me*, and John Coltrane’s recording from the Graz Concert 1962 were all partially or fully transcribed preparatory to composing the etude *Autumn Leaves*. The etude follows the chord progression of the jazz standard played twice through. It takes “licks” or short motives from each of the transcriptions, and original material, to create an original contrafact that depicts a conversation between the jazz artists.

*My World is Not Flat* was painted by Native American modernist painter Margarete Bagshaw in 2011. The title is likely a nod to her grandmother’s painting style. Bagshaw’s grandmother, Pablita Velarde, was an accomplished painter in the Dunn style known as “flat painting.” Bagshaw’s painting style is full of layering, curves, angles, and dimensions, and her painting *My World is Not Flat* is a stunning example of her layered technique. The etude is a collision of multiphonic sounds depicting an “un-flat” world, and a Pueblo Dance Song that returns many times throughout the étude.
City Landscape -II- Joan Mitchell

Ritmico (\( \dot{=} \text{c. 172} \))

\[ \text{(Musical notation)} \]

Alyssa Morris
Light - With Whimsy (\( \dot{q} = \text{c. 62-72} \))
Rainbow - IV - Alma Thomas

Wisp: 66

Ethereal: 40

Spirited (c. 84)

\[ f \]

\[ \text{mp} \]

\[ \text{p} \]