

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT

JUHYUN LEE, PIANO

WITH **DREW LESLIE, TROMBONE** AND **YSMAEL REYES, FLUTE**

Sonic TAPESTRY

A Musical Journey with Piano, Flute, and Trombone

SEPTEMBER 16, 2024 | 7:30 P.M.
ORGAN RECITAL HALL



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Special thanks to Drs. Ysmael Reyes and Drew Leslie

One of the greatest joys of being a collaborative pianist is working with musical partners who share a profound passion and unwavering commitment to the art of music-making. I am fortunate that at Colorado State University's School of Music, I have the privilege of collaborating with faculty members whose exceptional virtuosity and dedication have made this recital possible. Their boundless enthusiasm and creative energy have been truly inspiring and invaluable.

From the initial stages of repertoire selection to the countless hours of rehearsals and individual practice, culminating in tonight's performance, I am profoundly grateful for their partnership in this artistic journey. Our discussions, rehearsals, and the shared moments of bringing this wide-ranging program to life have expanded my musical horizons and deepened my appreciation for the art of music.

I send my fondest appreciation to Drs. Leslie and Reyes for being the most exceptional collaborators and colleagues I could ask for.

Virtuoso Series Concert: Juhyun Lee, Piano
Sonic Tapestry: A Musical Journey with Piano, Flute, and Trombone
With Drew Leslie, Trombone, and Ysmael Reyes, Flute

MONDAY, SEPTEMBER 16, 7:30 P.M. | ORGAN RECITAL HALL

Program

Sonata for Flute and Piano, No.1 (1994)

Samuel Zyman (b.1956)

1. Allegro assai
2. Lento e molto espressivo
3. Presto

Sonatine for Trombone and Piano (1957)

Jacques Castérède (1926-2014)

1. Allegro vivo
2. Andante sostenuto
3. Allegro

Sonata for Flute and Piano (1968)

Otar Vasilisdze Taktakishvili (1924-1989)

1. Allegro cantabile
2. Aria: Moderato con moto
3. Allegro scherzando

Sonata *Vox Gabrieli* for Trombone and Piano (1973)

Stjepan Šulek (1914-1986)

Program Notes

Sonata for Flute and Piano, No.1 (1994)

by Samuel Zyman (b.1956)

When selecting repertoire, my foremost consideration is ensuring consistent amusement for the audience, whether through provocative materials or resonant, compelling musical elements. I believe that a program must captivate a wide range of listeners and prevent any sense of boredom. Samuel Zyman's *Sonata for Flute and Piano* is an ideal choice to open the program. Not only did the composer express his intention to avoid creating dull music with words, but he also succeeded in crafting a piece that remains engaging and dynamic from start to finish.

Currently a professor of Literature and Materials of Music at The Juilliard School in New York, Samuel Zyman is a Mexican-American composer. Alongside his study and career in composition at Juilliard, he previously studied piano and conducting in Mexico City. His profound understanding of the piano's function and beauty, combined with his expertise in utilizing ensembles, offers a distinct advantage not only to himself but also to all who have the privilege of experiencing his music.

The first movement, *Allegro assai*, exudes vigorous energy through the detailed articulations specified by the composer, alternating between the flute and piano. The materials presented are consistently unpredictable yet readily accessible to both performers and listeners. Shortly after the opening, the interaction between the two instruments intensifies in the *Allegro agitato*, where the piano drives forward with relentless sixteenth notes, soon joined by the flute in rapid thirty-second notes. Unlike the opening, this section features a piano part that rarely rests, maintaining a steady pace that, combined with the flute, creates exceptional excitement. Even in the *Lento e rubato*, the slow section retains an agitated thrill, a distinctive hallmark of Zyman's style. The frequent use of counterpoint creates a rich and intricate interplay between the two parts, with independent melodic lines intertwining, showcasing Zyman's skillful use of contrapuntal techniques.

In the second movement, marked *Lento e molto espressivo*, Zyman explores a profound emotional range with a slow, contemplative character. The movement is punctuated by a striking interruption from the piano at its initial entrance, where a sudden *forte* passage contrasts sharply with the prevailing softness. This moment broadens the emotional landscape and creates vivid contrasts with the softer passages. The wide dynamic range and the movement's calm, measured pace effectively convey the piece's inner sentiment and emotional depth.

In the last movement, *Presto*, we again encounter Zyman's intellectual creativity in his use of musical elements, such as articulations and tempo. The movement features a variety of tempo changes, including very fast opening (*Presto*), even faster passages (*Più mosso*), slowdowns (*Rallentando*), accelerations (*Accelerando*), and a very slow tempo (*Lento*), before reverting to the original tempo. This relentless fluctuation in tempo offers no respite to the audience until the final, accented chord is struck by both performers.

Sonatine for Trombone and Piano (1957)
by Jacques Castérède (1926-2014)

Upon arriving at the concert hall and reading the program notes, you often find clues that help you anticipate the music you're about to hear. For Jacques Castérède's *Sonatine* for Trombone and Piano, you might deduce from his last name that he is a French composer. The title *Sonatine* implies a shorter, lighter work, yet one that retains the basic form of a sonata. Most importantly, the term *sonatine* suggests that the piece was composed for an intimate dialogue between the two instruments, much like a *sonata*.

Castérède, a French composer who studied with Olivier Messiaen and taught solfège and analysis at the Paris Conservatoire, deepened his spiritual connection through sacred music. In his secular works, he aims for complexity while keeping the music approachable, avoiding overly simplistic approaches and highlighting both intimacy and a meditative quality. These qualities are demonstrated in the *Sonatine*.

The first movement, *Allegro vivo*, opens with a precarious piano part that provides no anticipation but instead delivers a sudden disruption through a wide range of register and jarring harmonies. The piano remains unsettled, characterized by frequent meter changes, unpredictable accents, and an abundance of syncopations in a lively tempo that could challenge even the most seasoned musicians. Despite this initial imbalance, the two instruments eventually find perfect equilibrium, like mismatched puzzle pieces unexpectedly fitting together seamlessly.

This joyful intensity transitions into the meditative second movement, *Adagio sostenuto*, where Castérède plunges into a more spiritual realm, likely influenced by his experience with sacred music. The movement envelops the listener in a serene peace, transforming the atmosphere and inviting profound introspection.

Finally, the piece shifts abruptly into a syncopated, jazzy final movement, *Allegro*, evoking a sense of nirvana—a Buddhist term denoting freedom from earthly suffering—following the spiritual exploration of the previous movement.

Listening to music and comparing it to your expectations can be a delightful experience. Notice where the music aligns with your anticipations and where it surprises or unexpectedly touches you. This engagement deepens your connection to the music, making you an active participant in the performance. Musicians greatly appreciate this involvement, as the audience is one of the three essential elements in the creation of the music moment, alongside the composition and the performers. By fully immersing yourself in the performance, you help bring the music to its ultimate, complete form.

Sonata for Flute and Piano (1968)

by Otar Vasilisdze Taktakishvili (1924-1989)

Some argue that music exists in a space separate from reality, suggesting that musicians inhabit a fantasy where they create their most illuminating visions. However, upon closer examination, an intimate relationship between this illusion and reality emerges. During the Stalin era, Dmitri Shostakovich's once-soaring career suffered a dramatic fall after his opera *Lady Macbeth* incited Stalin's ire with its radical musical language, potentially provoking fears of assassination. Witnessing this persecution, Sergei Prokofiev altered his musical style, embracing simplicity to align with Soviet ideology—likely as a means to protect himself, even as he grappled with conforming fully and continued to experience inner turmoil. Consequently, Prokofiev's music became a blend of modernism and national ideology, allowing him to maintain public acceptance while preserving his creative expression. This complexity, infused with fear and disaffection, became a defining feature of his music, reflecting his inner strife.

However, the Georgian composer Otar Taktakishvili, born in 1924—the same year Stalin's era began—had a different experience. While navigating the challenges of Soviet life, Taktakishvili fully integrated himself into the system. Unlike Prokofiev and Shostakovich, whose music often critiqued the regime, Taktakishvili's work and ideology were in complete alignment with the official culture of the time, reflecting a brighter, more optimistic outlook. His music is notably fearless and harmless. Taktakishvili's prominent role in society is underscored by the adoption of his music for the national anthem of the Georgian Soviet Socialist Republic while he was still a student. His political recognition and musical career were closely intertwined, creating a symbiotic relationship that solidified his place in the Soviet cultural landscape.

Taktakishvili had a deep interest in vocal music, serving as both the choral director of the State Choral Kapella of Georgia and a professor of choral literature at the Tbilisi Conservatory, where he also studied. His affinity for folk music is evident in his *Sonata for Flute and Piano*. The piece opens with a singable first movement, marked *Allegro cantabile*, where the frequent use of grace notes in the flute part, predominantly in the upper register, creates a light and lively atmosphere. The affectionate second movement, titled *Aria*, captivates with its serene mood, featuring an *ostinato* in the piano part. This seamlessly leads into the final movement, *Allegro Scherzando* which begins with a dance-like theme and recurring motifs, concluding the piece with joyous contentment. The folk element is particularly evident in the straightforward 2/4 meter and the repetition of accessible motifs.

Taktakishvili's music, with its simplicity and brightness, stands in stark contrast to the often tumultuous works of his contemporaries. His ability to express joy and optimism, even within the constraints of his time, highlights his unique voice as a composer. In this sonata, we hear not just the notes of a talented musician but the resounding echo of a life lived in harmony with both his art and his era—an enduring celebration of melody and light in a world that often knew darkness.

Sonata Vox Gabrieli for Trombone and Piano (1973) by Stjepan Šulek (1914-1986)

In 1973, the International Trombone Association sought to commission a major work for trombone. Although they expressed a willingness to allow creative freedom, they outlined specific desires:

“to give expression to the technical capabilities of the instrument, to include a miscellaneous chamber ensemble, and to treat the bass trombone as a qualitative voice rather than merely an extension of the quantitative bass range.”

After Lutosławski and Copland declined due to the late invitation, the commission went to Stjepan Šulek, a distinguished Croatian composer and virtuoso violinist known for his role as a teacher and chamber musician.

In the earlier stages of his compositional career, Šulek was captivated by the classic organization of form, drawing inspiration from neo-Baroque and neo-Classical style. However, in his later period after 1975, Šulek evolved his musical language, delving into symbolic motifs and embracing a rhapsodic freedom in his compositions.

Vox Gabrieli was composed during a transitional phase, either just before his later style fully emerged or while he was experimenting with the balance between the classical structures of his earlier work and the discursiveness of late Romanticism. As a result, *Vox Gabrieli* uniquely blends Baroque polyphony with Romantic expressiveness, achieving a resonant harmony that reflects his distinctive style. The piece masterfully balances dramatic intensity with moments of sonorous beauty, embodying the synthesis of his evolving artistic journey. It is commonly believed that *Vox Gabrieli* refers to the Archangel Gabriel, the Messenger Angel, who announces God's message of Christ's arrival on Earth through the trombone. In its Latin title, *Vox* is a cognate of the word "voice," derived from the Latin *vōx*, which encompasses meanings such as voice, expression, and word. Thus, *Vox Gabrieli* translates to "Voice of Gabriel." The dramatic context and celestial beauty of the melodies in Šulek's work not only support this interpretation but also highlight how the piece masterfully synthesizes Baroque polyphony, combining the two-part writing in the piano with the trombone line.

However, there is no concrete evidence regarding the composer's explicit intent behind the title. Given this ambiguity, I cautiously suggest yet another interpretation that *Vox Gabrieli* could refer to Giovanni Gabrieli, the prominent Renaissance composer.

The ITA's specified conditions align with the possibility that the piece may serve as an homage to Giovanni Gabrieli, especially considering Šulek's interest in historical structures and styles, as well as Gabrieli's significant contributions to brass composition. The organ-like effect in the piano part, blended with the distinct tone and rhythms of the trombone, evokes Gabrieli's compositional style, particularly in the context of *St. Mark's Cathedral* in Venice. Gabrieli's compositions were closely associated with this cathedral, where the interplay of different musical lines and instruments harmonized with the architectural acoustics, creating a resonant blend that Gabrieli was particularly fascinated by. The cathedral's architecture enabled unique spatial effects, such as antiphonal arrangements, where musicians were positioned in various parts of the church to exploit its acoustics. And we can observe the similar effect in *Vox Gabrieli*.

It is always fascinating to open up a wide range of possibilities for musical interpretation, allowing listeners to engage with the music through their own experiences. This is the beauty of music, which illuminates in unique ways, even as the sole person who might provide definitive answers has moved on to a more illuminated realm.

I extend my deepest gratitude to Ivan Bosnjak from Zagreb, Croatia, for graciously sharing the invaluable correspondence between Šulek and the International Trombone Association during my research. These letters have been instrumental in deepening my understanding of the behind-the-scenes process involved in creating this work of heavenly beauty. I also want to express my heartfelt thanks to Dr. Dawn Grapes for her generous support by reviewing my perspective of Vox Gabrieli, which has broadened the range of interpretative approaches available to me.

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JUHYUN LEE, PIANO

A native of South Korea, collaborative pianist, and chamber musician, Dr. Juhyun Lee has actively performed nationwide, including in New York, Los Angeles, Washington D.C., Boston, Utah, Arizona, Nebraska, Montana, and Colorado.

Dr. Lee has performed in a large number of recitals, concerts, and new music festivals, including a world premiere performance of Charles Strouse's *Sonata for Horn and Piano*, Armand Qualliotine's *Duo for Piano and Alto Saxophone*, and *Moye Piano Sonata* by Jim Klein and Ian Jamison. She joined a premier recording project of *Sonata for Saxophone and Piano* by Klein and Jamison and released an album in July 2023.

As a collaborative pianist, Dr. Lee joined Bowdoin International Festival 2014 and SongFest 2016. She performed at the 47th National Flute Convention in Salt Lake City, Utah, in 2019 and Mid-Atlantic Flute Convention in Washington, D.C., in 2020. She was the guest pianist at MCC's Summer Flute Project in Mesa, Arizona, and performed in faculty recitals and a chamber music concert. In 2023, she was appointed collaborative piano faculty member at Luzerne Music Center in New York and served as a collaborative pianist in the International Horn Symposium in 2024.

As an opera pianist, she has been affiliated with the Ralph Opera Center at Colorado State University since 2019 and has participated in numerous auditions for opera productions such as Prague Summer Nights and Steamboat Opera. In the orchestra field, she has performed with the Arizona State University Symphony, Fort Collins Symphony, and Greeley Philharmonic. Notably, she was a guest keyboardist with the Boston Modern Orchestra Project at Jordan Hall in 2014.

Dr. Lee received her M.M. in Collaborative Piano from the Longy School of Music, where she studied with Brian Moll. During her time in Massachusetts, she worked as the primary pianist for the saxophone studios at the New England Conservatory, Boston University, and Boston Conservatory, where she worked with the renowned saxophonist Kenneth Radnofsky. After completing her master's degree, she worked as a Longy School of Music staff pianist. She continued her studies with Dr. Andrew Campbell at Arizona State University, where she received her Doctorate of Musical Arts in Collaborative Piano and Chamber Music in 2019.

She published *A New Piano Reduction of the Nielsen Flute Concerto* in December 2019. She served as a judge penal in concerto competition finals for the University of Northern Colorado Southard Music Competition and the University of Wyoming Jacoby Competition in 2023.

Dr. Lee joined Colorado State University as an instructor of music in collaborative piano in 2018.

DREW LESLIE, TROMBONE

Dr. Drew Leslie, a native of Ann Arbor, Michigan, joined the faculty of Colorado State University School of Music, Theatre, and Dance in Fall 2019 and currently serves as associate professor of trombone and Undergraduate Coordinator. Prior to CSU, Dr. Leslie was associate professor of trombone at the Hayes School of Music at Appalachian State University.

Active as a solo, chamber, and orchestral musician, Dr. Leslie has performance experience in a wide variety of settings. He has played with the symphony orchestras of Colorado, Boulder, Colorado Springs, Fort Collins, Greeley, Cheyenne (Wyoming), Hawai'i, Charlotte (North Carolina), Kansas City (Missouri), Eugene (Oregon), Winston-Salem (North Carolina), Greensboro (North Carolina), Austin (Texas), Toledo (Ohio), Kalamazoo (Michigan), and Lansing (Michigan), as well as the Santo Domingo Festival Orchestra of the Dominican Republic and the Aspen Music Festival Orchestra and Chamber Symphony. He has also performed at the Jungfrau Music Festival (Switzerland), the Mid-Europe Festival (Austria), the Wiltz Open-Air Festival (Luxembourg), the Festival Veranos de la Villa (Spain), and has been featured in performances at the International Trombone Festival, the American Trombone Workshop, the Big XII Trombone Conference, and the International Association of Jazz Educators Conference. He played a Midwest tour with Yo-Yo Ma and the Silk Road Ensemble and has accompanied a wide variety of other artists including Wu Tang Clan, Portugal. The Man, the Wailers, Tower of Power, Ray Charles, Bernadette Peters, Jake Shimabukuru and Michael Feinstein. Dr. Leslie has given numerous solo recitals at universities and festivals throughout the country and has been a featured soloist with the CSU Symphony Orchestra, CSU Wind Symphony, CSU Symphony Band, Appalachian Symphony Orchestra, Appalachian Wind Ensemble, the MU University Band, the University of Texas Wind Symphony, the Longhorn Summer Band, and the Ann Arbor Concert Band. He is currently a member of the Blue Ridge Trombone Quartet and maintains an active performance schedule across the country.

Equally as passionate about music education, Leslie has maintained active private studios in Colorado, Michigan, Texas, Missouri, and North Carolina and has served on the faculty of the CSU Brass Workshop, Tromboot Camp, Cannon Music Camp and the Longhorn Summer Music Camp. In addition, he worked as a teaching assistant at the University of Texas at Austin and was the visiting assistant professor of trombone at the University of Missouri for two years.

Dr. Leslie received his Doctor of Musical Arts in Trombone Performance from the University of Texas at Austin, his M.M. from the Manhattan School of Music in New York City, and his B.M. from the University of Michigan. Additionally, he spent four summers studying and performing at the Aspen Music Festival and School, including two as a fellowship student. His primary instructors include Nathaniel Brickens, Per Brevig, Michael Powell, David Jackson, H. Dennis Smith, and Jonathan Holtfreter. He is a member of the International Trombone Association, the College Music Society, and the Phi Mu Alpha Sinfonia music fraternity.

Drew Leslie is a Conn-Selmer Artist-Clinician and performs on Vincent Bach trombones.

YSMAEL REYES, FLUTE

Praised for his “agility, speed...liquid phrasing and tonal sophistication,” (*Fanfare Magazine*) Venezuelan flutist Ysmael Reyes enjoys a varied career as a soloist, orchestral player, and teacher. Mr. Reyes has performed in the United States, Russia, and South America.

Formed in Venezuela’s System of Youth Orchestras, Mr. Reyes has been a prize winner in the First Latin American Flute Competition, the National Flute Association Convention Performers Competition, and the Bruce Ekstrand Memorial Competition at the University of Colorado. His first album *Incanto: Venezuelan Contemporary Music* was released in 2013 by Clear Note Records.

Mr. Reyes serves as solo flute with the Boulder Bach Festival’s Compass Resonance Ensemble and principal flute with the Cheyenne Symphony Orchestra. He also performs as second flute with the Colorado Bach Ensemble and the Bach Society Houston. He has been featured as a soloist with orchestras in Venezuela, the U.S., and Brazil on concertos by Khachaturian, Nielsen, Rodrigo, Mozart, J.S. Bach, C.P.E. Bach, Vivaldi, Márquez, Chaminade, and Chin. He has been invited as a guest artist, clinician, and adjudicator to festivals in the U.S. and abroad such as the second International Flute Festival in Venezuela, the first Flautas Gerais in Brazil, the Brownsville Flute Festival in Texas, the Albuquerque Flute Association’s Flute Fiesta, the Colorado Mesa University Flute Day, and the Colorado Flute Association’s Flute Fair.

An exceptionally versatile flutist, Mr. Reyes is an avid performer of new music, an accomplished baroque flute player, and frequently records and performs with Latin music bands and World Music ensembles. Mr. Reyes has premiered compositions by renowned composers in the U.S. and Venezuela. In 2013, he performed the world premiere of the flute concerto “In the form of a shell” by Costa Rican composer Pablo Chin, commissioned for him and the Claremont Concert Orchestra in California. Mr. Reyes performs regularly on the baroque flute with the Boulder Bach Festival Ensemble and the Bach Society Houston. Mr. Reyes is currently the Instructor of flute at Colorado State University and was previously on the faculty at Regis University in Denver. Mr. Reyes holds degrees from the University of the Arts in Caracas, Venezuela, the University of Iowa, and the University of Colorado.

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