

SCHOOL OF MUSIC, THEATRE, AND DANCE

at the University Center for the Arts

Guest Artist Concert:

**TZE-YING WU, VIOLA
JACOB COLEMAN, PIANO**

MARCH 25, 2026 | 7:30 P.M.

ORGAN RECITAL HALL



**COLORADO STATE
UNIVERSITY**

SEASON SPONSOR:



The Bank
of CSU

GUEST ARTIST CONCERT
TZE-YING WU, VIOLA
JACOB COLEMAN, PIANO

MARCH 25, 2026 | 7:30 PM | ORGAN RECITAL HALL

Sonata No. 1 for Viola and Piano (1955)

Bohuslav Martinů (1890-1959)

- I. Poco andante
- II. Allegro non troppo

Let Down by Radiohead

Christopher O'Riley (b. 1956)

in manus tuas for Solo Viola (2009)

Caroline Shaw (b. 1982)

Fantasy for Solo Viola (2014)

Ellen Taaffe Zwilich (b. 1939)

Sonata No. 1 for Viola and Piano (1926)

Nikolai Roslavets (1880 – 1944)

PROGRAM NOTES (NOTES FROM TZE-YING)

Martinů, Sonata No. 1 for Viola and Piano (1955)

Czech composer Bohuslav Martinů spent his childhood in unusual surroundings, living with his parents in a bell tower where his father worked as a watchman. His early musical training began with violin lessons from a local tailor, and he soon began composing on his own, completing a string quartet by the age of ten. Martinů later pursued formal musical studies in Prague before moving to Paris, where he lived for seven years. With the outbreak of the Second World War, he fled to the United States. By that time, he had established an international reputation and was invited to teach at several prominent institutions, including the Tanglewood Music Center and the Curtis Institute of Music. Martinů spent his final years in Switzerland.

His *Viola Sonata No. 1* was commissioned by the American viola virtuoso Lillian Fuchs. In this work, listeners may notice the influence of Czech folk tunes, reflecting musical elements that remained important to Martinů throughout his life.

Shaw, *in manus tuas* for Solo Viola (2009)

Caroline Shaw is an American composer, violinist, and vocalist. Grammy Award-winning musician, her work spans many musical settings. At the age of thirty, Shaw became the youngest recipient of the 2013 Pulitzer Prize for Music for her a cappella work *Partita for 8 Voices*. Her music has also reached wider audiences through film, including the soundtrack for the 2022 film *Tár*.

Her piece *In Manus Tuas* draws inspiration from a sixteenth-century motet by the English composer Thomas Tallis. While Shaw's work reflects the spirit of Tallis's music, only a few moments directly echo the harmonic changes found in the original setting.

Zwilich, Fantasy for Solo Viola (2014)

Ellen Taaffe Zwilich is an American composer and violinist. Early in her career, she performed as a violinist with the American Symphony Orchestra under Leopold Stokowski and studied with the violin teacher Ivan Galamian. She later became the first woman at the Juilliard School to earn a Doctor of Musical Arts degree in composition. Zwilich also made history as the first

female composer to receive the Pulitzer Prize for Music, awarded for her *Symphony No. 1 (Three Movements for Orchestra)*.

Her *Fantasy for Solo Viola* is an adaptation of her *Fantasy for Solo Violin*, which was originally commissioned as a compulsory work for the 2014 International Violin Competition of Indianapolis.

Roslavets, Sonata No. 1 for Viola and Piano (1926)

Nikolai Roslavets was born in Ukraine, then part of the Russian Empire, to parents who were farmers. His earliest musical experiences came from learning the violin from his uncle and from a Jewish wedding fiddler in his community. At the age of fifteen, he moved to Russia to pursue formal musical training, studying violin and music theory and eventually completing his undergraduate studies at the Moscow Conservatory.

Roslavets later became an important figure in the Russian avant-garde movement, which flourished roughly between 1890 and 1930. He was associated with the Association for Contemporary Music, an organization that promoted cultural development and connections with Western musical ideas. Other composers linked to this movement included Igor Stravinsky and Alexander Scriabin, whose music significantly influenced Roslavets.

Known for his experimental thinking, Roslavets developed what he called a “New System of Tone Organization,” arranging tones from the chromatic scale into structured chords such as pentachords and hexachords. Because of these innovations, some of his contemporaries described him as a “daring innovator.”

The musical climate in Russia soon shifted. The Russian Association of Proletarian Musicians promoted music that was more accessible to the public and rooted in traditional Russian style. Roslavets openly opposed this movement, and by 1927, the conflict contributed to the decline of his career. His music and even his character were heavily criticized, and he eventually rejected many of his earlier works. His reputation did not recover during his lifetime, and he died of a heart attack in Moscow in 1944.

After his death, much of Roslavets’s music and biographical material was lost. Many surviving manuscripts were reportedly rescued by his student Teplov, who visited the composer’s apartment and found Roslavets’s wife using the manuscripts to fill holes in the windows and walls. For many years, Roslavets’s presence in Russian musical life was nearly erased. In 1978,

however, the Russian Encyclopedia recognized him as the first Russian atonal composer, helping restore his historical significance.

Roslavets's *Sonata No. 1 for Viola and Piano*, written in 1926, comes from near the end of his most innovative period.

Sources

- David M. Bynog, *Notes for Violists: A Guide to the Repertoire*. Oxford University Press, 2020.
- Rui Li, *An Analysis of Bohuslav Martinů's Sonata No. 1 for Viola and Piano*, University of Houston.
- Mary Cameron Watson Harrah, *The Sonata for Viola and Piano (1926) of Nikolai Andreyevich Roslavets: A Historical Examination, Analysis, and Performer's Guide*, DMA diss., Arizona State University, 2005.
- Caroline Shaw, official website: <https://carolineshaw.com/>

LEVEL UP.

The NEW CSUTM Visa[®] Debit Card.



Show your Rams pride everywhere you go with the all-new CSU Visa[®] Debit Card – free with any FNBO checking account. New design. Raised detail. Premium finish.



The Bank of CSU

fnbo.com/csu

Member FDIC