

SCHOOL OF MUSIC, THEATRE, AND DANCE

at the University Center for the Arts

Guest Artist Concert:

**GABRIEL BALOGH, GUITAR
KATY WHERRY, ALTO FLUTE**

FEBRUARY 5, 2026 | 7:30 P.M.

ORGAN RECITAL HALL



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**GABRIEL BALOGH, GUITAR
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5 Preludes

Heitor Villa-Lobos (1887-1959)

No. 4 *Lento* - Homage to the Indigenous Peoples of Brazil

No.3 *Andante* - Homage to Bach

No.5 *Poco Animato* - Homage to Social Life

***The Blue Madeline* (2019)**

Giacomo Susani (b. 1995-)

I. Familiar Dreams

III. Aria

IV. Cypresses

Sonata Hob. XVI:28 in D Major (orig. E flat)

Franz Joseph Haydn (1732-1809)

(Arranged for guitar by Gabriel Balogh)

I. Allegro moderato

II. Minuetto

III. Finale: Presto

INTERMISSION

Danzas Rituales y Festivos, Vol. ii, No. 1, Danza de los Ancestros

Leo Brouwer (b. 1939)

Kinderszenen (Scenes of Childhood), Op. 15

Robert Schumann (1810-1856)

With Katy Wherry, alto flute

- I. Von fremden Ländern und Menschen - Of Foreign Lands and Peoples
- II. Kuriose Geschichte - A Curious Story
- III. Hasche-Mann - Blind Man's Bluff
- IV. Bittendes Kind - Pleading Child
- V. Glückes genug - Happy Enough
- VI. Wichtige Begebenheit - An Important Event
- VII. Träumerei - Dreaming
- VIII. Am Kamin - At the Fireside
- IX. Ritter vom Steckenpferd - Knight of the Hobbyhorse
- X. Fast zu ernst - Almost Too Serious
- XI. Fürchtenmachen - Frightening
- XII. Kind im Einschlummern - Child Falling Asleep
- XIII. Der Dichter spricht - The Poet Speaks

Since their first publication in 1954, the five preludes of Heitor Villa-Lobos have been an essential part of the guitar repertoire. While each of them suggests a distinct source of inspiration, they all resonate with Villa-Lobos' bold and characterful voice. No. 4 (Homage to the Indigenous Peoples of Brazil) is a slow, longing melody illustrating Villa-Lobos' love for the lower register of the guitar. In No. 3 (Homage to Bach) the influence of Bach comes in the second section marked by a descending melodic figure in bariolage— an idea borrowed from Bach's writing for bowed strings in which the notes of a melody are alternated with a sustained pitch on another string. No. 5 (Homage to Social Life) is a lively tribute to the dancing and nightlife of the composer's beloved Rio de Janeiro.

In a famous passage of *À la recherche du temps perdu*, Marcel Proust describes the sudden awakening of a feeling of melancholy towards the memory of an unclear past, after tasting a Madeleine (a typical French sweet). Memories are evoked, however they remain vague: in the futile attempt to recognise them, the poet is lost in a state of transcendence. The music of *The Blue Madeleine* explores the idea of memory and introspection. It invites the listener (and the player) to be transported by its sonorities and its colours, undertaking a journey into one's past and inner world.

— Giacomo Susani

Though the guitar was popular in Haydn's Vienna, its idiosyncrasies and relatively narrow tonal register were enough to dissuade many of the great composers from writing for it. Representing a decade-long project, this arrangement reimagines Haydn's keyboard writing, sounding the composer's clear, formally balanced, and humorous voice through the distinct colors and resonance of the guitar. The keyboard sonata—a form largely developed by Haydn—most often features a fast-slow-fast movement structure, but here the composer inserts a lively Minuet instead, choosing to hold the playful energy of the outer movements. Much like Villa-Lobos, Brouwer's guitar music demonstrates a deep and personal relationship with the guitar. The complex rhythms, chord changes, and fast passages of scales and arpeggios all lay under the fingers with deceptive ease, making many of his works popular choices in guitar competitions—they sound a lot more difficult than they are! *The Festive and Ritual Dances* (this piece clearly belongs in the latter category) are full of syncopated Afro-Cuban-inspired rhythms, dramatic changes of tone color and dynamics, and contrasting formal sections often separated by Brouwer's signature "grand pause".

Unlike transcribing from keyboard to solo guitar—often an attempt to make music work on a less capable instrument—arranging a solo piece into a duet allows total creative freedom. The overlapping registers of guitar and alto flute allow for the two to weave together, imitative

passages can be shared between the two instruments, and either instrument can take the lead. The thirteen miniatures that make up Schumann's *Kinderszenen* are given new life by the playful nature of duet playing. The music is full of melodies that seem to have been written for the flute, and the guitar is used to its fullest, whether as soloist or in its comfortable role as accompanist. This is not music for children, but rather—like *The Blue Madeline*—music of deep nostalgia as memories of ecstatic joy and quiet longing pass through the composer's mind.

— Gabriel Balogh

BIOS

GABRIEL BALOGH started playing the guitar at eleven years old, learning his way around the fretboard through improvising Blues and Rock. As a teenager, he discovered his love for classical music. Gabriel earned his Bachelor of Music degree from Metropolitan State University in 2022, followed by his Master of Music in Guitar Performance from the San Francisco Conservatory of Music in 2024. In 2014, he was awarded 1st prize at the Denver Classical Guitar Competition and has received top prizes in international competitions at the University of Denver, University of Louisville, Columbus State University, and University of Florida.

Gabriel has studied under instructors Joe McHugh, Alex Komodore, Jonathan Leathwood, Marc Teicholz, and David Tanenbaum, and has furthered his musical development through masterclasses with esteemed guitarists including Jason Vieaux, Thibaut Garcia, Xavier Jara, Paul Galbraith, Martha Masters, David Russell, and many others.

An enthusiastic transcriber for the guitar, Gabriel has contributed to the repertoire, with transcriptions of works by Haydn, Mozart, Beethoven, Albeniz, Granados, Scarlatti, C.P.E. Bach, and Johann Sebastian Bach.

He lives in Denver, CO and is actively engaged in both performance and teaching across the Front Range and currently serves as interim professor of Guitar at MSU Denver.

KATY WHERRY is an internationally recognized flutist, celebrated for her dynamic performances, innovative collaborations, and dedication to building musical communities. As the founder of Etude of the Week, the largest online performance space for flutists with over 8,000 participants from 150+ countries, she has created a global platform where flutists of all levels engage, perform, and grow through constructive feedback.

Winner of the Galway Rising Star Award, Katy has been a featured guest artist, performer, and masterclass instructor at festivals worldwide, including in Switzerland, China, Brazil, Ecuador, and the United States. She actively fosters artistic engagement through workshops, presented at major flute events such as the Boston Flute Festival, the Marina Piccinini International Masterclasses, and the National Flute Association Convention. A sought-after performer, Katy regularly performs with the Colorado Symphony Orchestra

and is deeply involved in solo and chamber music projects. She is an avid recording artist, contributing to albums, video game scores, and podcasts—including LeVar Burton Reads. Known for her stylistic versatility, she enjoys exploring jazz, rock, electronic, and improvisational music. She has been a member of the Balinese Gamelan Ensemble Gamelan Tunas Mekar since 2015.

In addition to her performance career, Katy is passionate about music education. She founded For the Love of Flute, a coaching program designed to support and inspire flutists at all stages of their journey.

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