

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT:
YSMAEL REYES, FLUTE

WITH **JOOYEON CHANG, PIANO**

REIMAGINED
SOUNDS:

LYRIC TRANSFORMATIONS
FOR THE FLUTE

JANUARY 27, 2026 | 7:30 P.M.
ORGAN RECITAL HALL



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**YSMAEL REYES, FLUTE,
JOOYEON CHANG, PIANO
OCTOBER 6, 7:30 P.M. | ORGAN RECITAL HALL**

REIMAGINED SOUNDS: LYRIC TRANSFORMATIONS FOR THE FLUTE

PROGRAM

Three Songs for flute and piano

William Grant Still (1895–1978)

Arr. Alexa Still

- I. Bayou Home
- II. If You Should Go
- III. Song for the Lonely

Petite Suite for solo flute (2006)

Jörg Widmann (b. 1973)

- I. Allemande
- II. Lamento
- III. Sarabande

***Sinfonische Kanzone*, Op. 114 for flute and piano**

Sigfrid Karg-Elert (1877–1933)

Sonata No. 1 in A Major, Op. 13

Gabriel Fauré (1845–1924)

- I. Allegro Molto
- II. Andante
- III. Allegro vivo
- IV. Allegro quasi presto

PROGRAM NOTES

This program explores how composers of the late nineteenth and twentieth centuries reimagined lyricism for modern instruments and audiences. While each work inhabits its own cultural and historical moment—from the spiritual inflections of William Grant Still, to Jörg Widmann’s playful reworking of tradition, to the lush Romanticism of Karg-Elert and Fauré—they all reveal the flute’s remarkable ability to sing, transform, and transcend boundaries. Together, these works highlight the ways in which the flute, often associated with brilliance and agility, becomes a deeply lyrical voice across genres and centuries.

William Grant Still (1895–1978)

William Grant Still was a groundbreaking figure in twentieth-century American music. A student of George Chadwick and Edgard Varèse, Still bridged the traditions of European classical training with African American musical idioms, becoming the first African American composer to have a symphony performed by a major U.S. orchestra (his *Afro-American Symphony* in 1931). His output includes operas, ballets, symphonies, and chamber music, all reflecting his belief in music as a vehicle for cultural affirmation and universal expression.

Three Songs (arr. Alexa Still for flute and piano)

His *Three Songs*, here arranged for flute and piano by Alexa Still, give the flute the role of a singer without words: *Bayou Home* opens the cycle with a warm, nostalgic portrait of Southern life, its lilting melodies and gentle harmonies suggesting comfort and belonging; *If I Should Go* sets a Countee Cullen poem and frames a meditation on parting with music that balances sorrow and quiet resignation — the poem appears below; the cycle closes with *Song for the Lonely*, from Still’s larger collection *Songs of Separation*, a deeply expressive work that highlights his gift for lyrical writing and emotional clarity.

If I Should Go

Love, leave me like the light,
The gently passing day;
We would not know, but for the night,
When it has slipped away.
So many hopes have fled,
Have left me but the name
Of what they were. When love is dead,
Go thou, beloved, the same.
Go quietly; a dream
When done, should leave no trace
That it has lived, except a gleam
Across the dreamer’s face.

JÖRG WIDMANN (B. 1973)

One of today's most prominent German composers, clarinetists, and conductors, Jörg Widmann has gained international recognition for music that simultaneously honors tradition and pushes its boundaries. A student of Hans Werner Henze and Wolfgang Rihm, Widmann is celebrated for his inventive use of instrumental color, playful quotation of earlier styles, and virtuosic demands on performers. His works often blend humor with seriousness, creating music that is at once modern and steeped in historical awareness.

Petite Suite for Solo Flute (2006)

Jörg Widmann composed *Petite Suite* in 2016 in memory of the Swiss flutist Aurèle Nicolet. Conceived as a modern homage to the Baroque and Classical dance suite, the three-movement work presents short, character pieces for unaccompanied flute. Each movement explores extremes of color, texture, and gesture, blending references to historical forms with contemporary twists. Shifting from witty fragments to passages of haunting expressivity, the piece explores the flute's expressive range while retaining the intimacy and charm implied by its title.

SIGFRID KARG-ELERT (1877–1933)

A German late-Romantic composer best known for his organ and harmonium works, Karg-Elert was part of the same Leipzig tradition as Grieg and Reger. His music blends chromatic density with Impressionist color, often infused with a searching spiritual intensity. Though not a flutist himself, he developed a special affinity for the instrument, writing numerous works that remain central to its repertoire, admired for their harmonic richness, expressive melodic writing, and considerable technical demands.

Sinfonische Kanzone, Op. 114 (1918)

The *Sinfonische Kanzone* (Symphonic Song) is a rhapsodic work that fuses symphonic breadth with intimate chamber textures. The title emphasizes its vocal character—an extended “song without words” that unfolds in sweeping phrases, alternating between lyrical intensity and furious virtuosity. As in much of Karg-Elert's flute music, the piece places significant demands on the performer, requiring equal command of rapid passagework and sustained, songlike phrasing. The piano provides a richly textured harmonic landscape, while the flute soars above, exemplifying Karg-Elert's gift for expanding the flute's Romantic voice into a more modern harmonic world.

GABRIEL FAURÉ (1845–1924)

One of the most influential French composers at the turn of the twentieth century, Fauré bridged Romanticism and modernism with his refined harmonic language, subtle melodies, and sensitivity to color. A student of Saint-Saëns and later director of the Paris Conservatoire, Fauré influenced generations of French composers, including Ravel. His chamber music in particular is prized for its elegance, expressive restraint, and seamless lyricism.

Violin Sonata No. 1 in A Major, Op. 13 (1876) – arr. for flute and piano

Composed in his early thirties, this sonata quickly became one of Fauré's most celebrated chamber works and helped establish his reputation as a composer of distinction. Heard here in an arrangement for flute and piano, it highlights the flute's natural affinity for the violin's singing lines. The opening *Allegro molto* is energetic and bright, while the Andante is more somber and introspective, with long, sustained melodies. The *Allegro vivo* brings a playful, scherzo-like character with lively passagework, leading to the *Allegro quasi presto*, a finale of momentum and expansive melodies that concludes the work in a joyful spirit.

PERFORMER'S BIOS

YSMAEL REYES

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 currently serves as the flute professor 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.

JOOYEON CHANG

Dr. Jooyeon Chang is a passionate and accomplished collaborative pianist who has actively performed across South Korea, France, the United Kingdom, Austria, Italy, Luxembourg, and the United States. Her extensive international experience has broadened her repertoire and deepened her artistry, allowing her to collaborate with a diverse range of soloists, chamber musicians, and ensembles.

She has appeared with world-renowned brass musicians, including tuba virtuosos Øystein Baadsvik and Roland Szentpali, as well as euphonium legend Steven Mead. Her collaborations also include performances with esteemed clarinetist Mark Nuccio and horn player Katy Woolley, showcasing her versatility and expressive range.

Dr. Chang has been a regular participant in the Jeju International Wind Ensemble Festival for over a decade and has performed at prestigious events such as the International Tuba Euphonium Conference (ITEC), ClarinetFest, and the International Horn Symposium. She is also a frequent performer at the Colorado Kodály Institute—where she serves as both a collaborative pianist and administrator—and the International Keyboard Odysiad® & Festival (IKOF), where she has been invited as a performer and competition judge.

A dedicated educator, Dr. Chang is on the faculty of Colorado State University, where she teaches piano classes and coaches chamber music. Each semester, she collaborates on multiple faculty and guest artist recitals, numerous student recitals, and works closely with the University Chorus. She partners with 30 to 40 students per term, preparing them for juries and guiding their artistic growth through individualized coaching. She also engages CSU students by emphasizing the importance of ensemble collaboration, teaching them how to discover musical meaning within the score, and guiding them in crafting compelling musical narratives. Prior to CSU, she taught applied lessons to master's students in Collaborative Piano at Chung-Ang University and Sungshin Women's University in South Korea.

She actively performs with Hsin-Hsuan Lin as part of The Lin and Chang Piano Duo, presenting diverse and innovative programs to audiences worldwide. The duo has received enthusiastic support from the community each year, earning warm acclaim for their expressive performances. In recent seasons, they have appeared as invited artists at Jeju National University.

Dr. Chang also collaborates with Sarah Hetrick as Duo Oenamel, with past performances at the University of Arkansas, University of Central Arkansas, Duquesne University, Sam Houston State University, and Texas A&M International University. In 2025, Duo Oenamel will embark on a Northern Colorado tour, including performances at CU Boulder, CSU, and the University of Wyoming, followed by a regional tour in Arkansas, Oklahoma, and Kansas. Beyond her teaching and performing, Dr. Chang is deeply engaged in the musical community, organizing and participating in concerts and events that connect students, faculty, guest artists, and audiences. She is committed to fostering a dynamic and collaborative musical environment, delivering high-quality artistic experiences both on and off campus.

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