

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT

CSU PIANO FACULTY JOOYEON CHANG AND HSIN-HSUAN LIN

THE LIN AND CHANG PIANO DUO

Keys Unbound

FEBRUARY 3, 7:30 P.M. | ORGAN RECITAL HALL



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CSU PIANO FACULTY JOOYEON CHANG AND HSIN-HSUAN LIN

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PROGRAM

DiGiT No. 2 (2002/03)

Mayke Nas (1972-)

Sonata in D Major, Op. 6 (1797)

Ludwig van Beethoven (1770-1827)

Allegro molto

Moderato

Eight Variations on a Theme

Count Waldstein (1791/92)

Sinfonietta, Op.49 (1986)

Nikolai Kapustin (1937-2020)

Overture – Allegro

Slow Waltz - Larghetto

Intermezzo - Allegretto

Rondo - Presto

Libertango

Astor Piazzolla (1921-1992)

arr. by Kyoko Yamamoto

Piano I

Hyeji Seo, Jooyeon Chang

Piano II

Hsin-Hsuan Lin, Juhyun Lee

PROGRAM NOTES

DiGiT No. 2 (2002/03)

Mayke Nas (1972-)

Mayke Nas (b. 1972) is a Dutch composer known for her inventive and theatrical approach to music. DiGiT No. 2 (1999) exemplifies her exploration of unconventional performance techniques and the playful intersection of sound, movement, and space. Written for two pianists at a single piano, the piece turns the instrument into a stage for intricate choreography, where performers' hands intertwine in a carefully coordinated, almost acrobatic display.

The music alternates between rhythmic precision and moments of humor, challenging the boundaries of traditional piano performance. With its inventive use of the piano and its physical demands on the performers, DiGiT No. 2 is as much a visual spectacle as it is a musical experience, engaging audiences in unexpected and delightful ways.

Sonata in D Major, Op. 6 (1797)

Ludwig van Beethoven (1770-1827)

Music for two or more players at one keyboard began to come into prominence in the generation after J.S. Bach, as the piano -- with its longer keyboard -- began to displace the harpsichord as the "default" keyboard instrument in a well-equipped musical household. Bach's son Johann Christian contributed several sonatas to the four-hand piano repertoire. In the next generation, Mozart wrote a substantial quantity of exquisitely crafted and irresistibly appealing music for two pianists. His contemporary Haydn, for whatever reason, was much less prolific in this medium; and Haydn's sometime pupil Beethoven followed his teachers' example, contributing only a handful of early works to the four-hands literature.

Of these, the most substantial is the two-movement Sonata in D Major, Op. 6, composed and published in 1797. By this time, Beethoven had spent five years in the big city of Vienna after pulling up stakes from his hometown of Bonn, but was still building his reputation as a virtuoso pianist and composer. Thus it was necessary for him to supplement his income by teaching -- an activity which, by most accounts, he disliked and wasn't much good at, and which he abandoned entirely by about 1805.

Given its date, its relatively modest technical challenges, and the absence of documentation for any public performance, it is generally assumed that the D Major Sonata was composed as a teaching piece. Nonetheless, it foreshadows the composer's maturity in several respects -- for example, the main themes of both movements are ornamented when they reappear

toward the end of the movement, rather than being played straight as Mozart and Haydn might have done.

Of the two movements, the opening allegro is the more energetic. Its vigorous opening motif -- three short repeated notes, followed by a single longer note at a lower pitch -- contrasts with a more sinuous, melodic secondary theme. In the central development section, the two themes are superimposed on each other with interesting results. The concluding movement, a genial rondo with the tempo marking *moderato*, is cast in a five-part ABACA form; the first or “B” episode is in the minor mode, while the second remains in the major and contrasts more gently with the main theme.

But the most striking omen of the mature Beethoven lies in that opening motif, innocuous as it may seem in this context. If you take that three-shorts-and-a-long figure, change it from major to minor mode, and speed it up, you have the opening theme of Beethoven’s Fifth Symphony -- arguably the single most famous piece of classical music in the world.

— by James Carson

Eight Variations on a Theme Count Waldstein (1791/92)

Beethoven wrote many variation sets for piano, but this one is unusual, because it is one of the few for piano duet. Moreover, it is the first of his piano compositions for four hands. The “Count Waldstein” referred to in the title is the same Count Ferdinand von Waldstein, after whom the Piano Sonata No. 21 in C major is nicknamed. There seems to be some disagreement in reference books regarding the time of composition of the “Waldstein Variations,” some dating the set as far back as 1787. But it appears they were composed in 1792, at about the time Beethoven had settled in Vienna.

The “Waldstein” theme is rather simple and somewhat bland in its aristocratic demeanor. Beethoven’s first two variations impart some color and sparkle, and the last two divulge a fine sense for contrast and atmosphere. All eight are never less than interesting, but on the whole the set does not rise to the level of the composer’s better works in the genre.

— by Robert Cummings

Sinfonietta, Op.49 (1986)

Nikolai Kapustin (1937-2020)

Nikolai Kapustin (1937–2020) was a composer and pianist whose music seamlessly blended the formal structures of classical music with the idioms and energy of jazz. Born in Ukraine, Kapustin was trained in the Russian classical tradition, studying with Alexander Goldenweiser at the Moscow Conservatory. However, his love of jazz—an often underground genre in the Soviet Union—led him to create a body of work that is as virtuosic as it is innovative.

The *Sinfonietta*, Op. 49, composed in 1986, exemplifies Kapustin’s singular approach. Originally written for orchestra, He later arranged the four-handed piano version for a concert in the Ministry of Culture of the USSR. It is written at an advanced level of difficulty. the work consists of four movements, each blending the symphonic form with the rhythms, harmonies, and improvisatory character of jazz. The opening *Allegro* is spirited and dynamic, full of lively syncopations and rapid interplay between the pianists. The second movement, *Larghetto*, offers a lyrical contrast, its flowing lines imbued with a soulful, blues-like melancholy.

The third movement, *Allegretto*, brims with charm and wit, combining jazzy swing rhythms with elegant classical gestures. The finale, *Presto*, is a tour de force of energy and virtuosity, its relentless drive punctuated by dazzling moments of rhythmic complexity and exuberant interplay. Throughout the work, Kapustin’s writing demands both technical precision and a keen sense of rhythmic flexibility, inviting performers to inhabit the vibrant dialogue between classical and jazz traditions.

With the *Sinfonietta*, Op. 49, Kapustin offers a joyful and innovative exploration of two musical worlds, creating a work that is both sophisticated and irresistibly engaging for performers and listeners alike.

Libertango (2016)

Astor Piazzolla (1921-1992)

arr. by Kyoko Yamamoto

Astor Piazzolla’s *Libertango* is a quintessential example of the Argentine composer’s revolutionary style, known as *tango nuevo*, which blends traditional tango with elements of jazz and classical music. Originally written in 1974, the piece represents Piazzolla’s “liberation” of tango from its conventional forms.

In this dazzling arrangement for two pianos, eight hands by Japanese composer Kyoto Yamamoto, *Libertango* takes on new life as a collaborative tour de force. The arrangement

retains the spirit and intensity of the original while expanding its textural and dynamic possibilities. Through intricate interplay and precise coordination, the pianists bring to life the work's rhythmic vitality and vibrant energy, creating a rich and immersive musical dialogue.

This arrangement not only honors Piazzolla's original but amplifies its passion and drama, transforming it into a thrilling showcase of virtuosity and ensemble performance. The interplay between the pianists, combined with the work's emotional depth, makes this rendition of Libertango an unforgettable musical experience that captivates both performers and audiences alike.



HSIN-HSUAN LIN

A native of Taiwan, Dr. Hsin-Hsuan Lin is an all-round pianist of chamber music and large ensemble. She has a diversity of repertoires including winds, strings, operas, choirs, bands and symphonies.

Lin started her collaborative journey by working with the choir at Pace Institute in Taiwan when she was twelve. That was the first time she felt the beauty of playing with other people than herself. During her

undergraduate and graduate study, she performed with many of her colleagues at school. She also served as a choir pianist and rehearsal pianist of Verdi's opera "Falstaff" with all the voice faculties at TungHai University.

She was invited to many music festivals and contests such as Castleman Quartet Program, Texas String Camp and Festival, Longhorn Music Camp, Austin University Interscholastic Leagues Contests, and many regional competitions. Recent performances include two piano duo recitals, concert with Fort Collins Symphony, and recitals with clarinetist Alan Kay and Wenzel Fuchs.

Lin holds degrees in piano performance and collaborative piano from TungHai University in Taichung, Taiwan and the University of Texas at Austin, studying with Min-Hwa Chen, Gregory Allen, Anne Epperson, and Colette Valentine. She was a full scholarship recipient and appointed teaching assistant during her study of collaborative piano. She recently joined Colorado State University as an instructor of collaborative piano.



JOOYEON CHANG

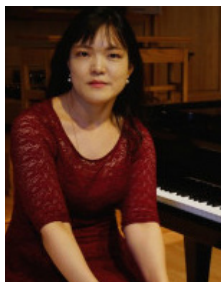
Dr. Jooyeon Chang is an accomplished and passionate collaborative pianist whose career has taken her across Korea, France, the United Kingdom, Austria, Italy, Luxembourg, and the USA. Her rich international experience has broadened her repertoire and deepened her artistry, allowing her to collaborate with and coach a diverse range of soloists, chamber musicians, and ensembles.

She has performed alongside world-renowned brass musicians, including tuba virtuosos Øystein Baadsvik and Roland Szentpali, as well as euphonium legend Steven Mead. Dr. Chang has also worked with distinguished clarinetist Mark Nuccio and horn player Katy Woolley, bringing her expertise to numerous performances at universities throughout the U.S., including the University of Arkansas, University of Central Arkansas, Duquesne University, Sam Houston State University, and Texas A&M International University.

Dr. Chang's festival experience is extensive and international in scope. She serves as the official pianist for the Jeju International Wind Ensemble Festival, Chœur de l'Orchestre de Paris, and has been a guest accompanist for Musique de l'Armée de l'Air de Paris. Her notable appearances include performances at the 2012 International Tuba Euphonium Conference (ITEC) in Linz, Austria, and ClarinetFest 2023 in Colorado, USA. She is also a frequent performer at prestigious events such as the International Horn Symposium (IHS 56), the International Keyboard Odysiad® & Festival (IKOF), and the Colorado Kodály Institute.

Currently on the faculty at Colorado State University, Dr. Chang teaches piano classes and coaches chamber music. She collaborates regularly with her duo partners Sarah Hetrick (Duo Oenome) and Hsin-Hsuan Lin (The Piano Duo Lin and Chang), presenting diverse programs to wide-ranging audiences. Dedicated to fostering musical growth, she works closely with students, faculty, and guest artists, creating a vibrant and supportive environment for musical exploration.

Beyond her teaching and performing roles, Dr. Chang actively engages with the broader community, organizing and performing in various concerts and events. Her dedication to music education and outreach is evident in her tireless efforts to bring high-quality musical experiences to students and audiences alike.



JUHYUN LEE

A native of South Korea, collaborative pianist, and chamber musician, Dr. Juhyun Lee actively performs 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 Jim Klein and Ian Jamison and released an album in July 2023. This album has received recognition by magazine media such as *Plastic*, *Dulaxi*, *KIMU*, and *EDM Rekords*.

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. She also has served as an orchestral pianist in Arizona State University, Fort Collins Symphony, and Greeley Philharmonic. She performed in Jordan Hall as a guest keyboardist with the Boston Modern Orchestra Project 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, Dr. Lee 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.

Dr. Lee 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.



HYEJI SEO

Dr. Hyeji Seo is an accomplished pianist, collaborative/chamber musician, and educator. She has enjoyed performing and presenting lectures internationally and working with diverse groups of students in various musical settings. Her performances span a diverse range of musical genres and styles. Her musical journey has taken her to prestigious venues across the United States, Europe, and Korea.

In 2016, Dr. Seo made her debut at the Carnegie Weill Recital Hall in New York, setting the stage for a prolific career. Her performances have graced stages across continents, including the Centre for Fine Arts in Brussels, Belgium, where she was invited as the first-place winner of the International Music Competition 'Brussels' Grand Prize Virtuoso. She has also been a featured guest artist at events such as the Gala Concert at the Kimmel Art Center in Philadelphia, the Triumph Music Festival, and the EOULIM Concert Series at the Cheongju Art Center in Korea.

Throughout her career, Dr. Seo has won prizes in several international competitions, including the Ise-Shima International Piano Competition in Japan, the Bradshaw & Buono International Piano Competition in the USA, and the American Protégé International Piano and String Competition, among others. She has performed in prestigious venues such as Carnegie Weill Hall, Palais des Beaux-Arts in Brussels, Jacopone da Todi Hall, Kimmel Art Center, Kumho Art Center, Youngsan Art Hall, and Cheongju Art Center, among others.

As a concerto competition winner, Dr. Seo has performed with orchestras, including Seoul National University, Sookmyung Women's University, and Western Illinois University. She has also been invited to perform at events like the Piano Gala Concert for the 110th anniversary of the founding of Sookmyung Women's University and the Young Artist Debut Concert sponsored by Music Education News in Seoul.

Beyond her performance career, Dr. Seo is a dedicated educator with a passion for teaching a diverse range of students in various settings. She has conducted guest coaching sessions in the United States and Korea and has served as an adjudicator at the MTNA Colorado Piano Competition. Her teaching experience spans institutions like Colorado State University, Sookmyung Women's University, Seoul, Michigan State University, Western Illinois University, St. Pius X School, and Expressions Music Academy, Michigan. Her commitment to piano pedagogy is further demonstrated through her presentation on the research of piano pedagogy with young musicians on the autism spectrum at the MTNA Collegiate Chapters in 2018.

In addition to her performance and teaching endeavors, she is dedicated to promoting new and underrepresented music, particularly works by lesser-known composers from diverse backgrounds. Her current concert series, 'The Music We Write' focuses on music from Asian, female, and culturally diverse composers, presenting their unique identities and cultures. She also enjoys collaborating with other forms of art, such as visual and media arts, to create interdisciplinary performances.

Dr. Seo is a dynamic and sought-after pianist and chamber musician. Her extensive experience spans a wide spectrum of instrumental, vocal, choral, symphonic, chamber, and opera production, collaborating with professional musicians and guest artists alike. She has served as a collaborative pianist and coach at Michigan State University, Western Illinois University, and Centro Studi Carlo Della Giacoma Encore Series in Italy. She has also made meaningful contributions to sacred music as an organist and interim music director in various places, including St. Jude, St. Pius X, St. Andrew Kim, and St. Martha in Michigan.

Her primary piano studies were with Kyungmi Kim, Hyesoo Jeon, Tammie Walker, Zhihua Tang, and Deborah Moriarty. She has furthered her education through additional studies with Hae Sun Paik, Alan Chow, Zhe Tang, Robert Roux, Michael Lewin, Klaus Schilde, Sontraud Speidel, Aviram Reichert, and Laurent Cabasso. Her educational achievements include a Doctor of Musical Arts degree in Piano Performance, a master's degree in Collaborative Piano from Michigan State University, and bachelor's and master's degrees from Sookmyung Women's University and Western Illinois University, respectively. During her studies, she has been fully supported by the Graduate Assistantship, Ralph Votapek Scholarship, and Dixon Collaborative Pianist Award.

In 2018, Dr. Seo joined the faculty at Colorado State University as an instructor of collaborative piano, where she continues to share her love for music and performance with students and audiences alike. Her dedication to music education and her passion for the piano remains at the core of her artistic journey.

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