

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT

YSMAEL REYES, FLUTE, AND JOOYEON CHANG, PIANO

Echoes
of
Mozart
AND
MODERNITY

FLUTE AND PIANO MASTERWORKS FROM EUROPE TO THE AMERICAS

MARCH 31, 7:30 P.M. | ORGAN RECITAL HALL



COLORADO STATE
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VIRTUOSO SERIES CONCERT:

YSMAEL REYES

***ECHOES OF MYTH AND MODERNITY:
FLUTE MASTERWORKS FROM EUROPE TO THE AMERICAS***

WITH

JOOYEON CHANG, PIANO

JOHN MCGUIRE, HORN

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PROGRAM

Aleandrías Sonoras

Gabriela Ortiz (b.1964)

- I. Justine
- II. Balthazar
- III. Mountolive
- IV. Clea

Sonata for Flute and Piano, Op. 167 “Undine”

Carl Reinecke (1824-1910)

- I. Allegro
- II. Intermezzo – Allegretto vivace
- III. Andante tranquillo
- IV. Finale – Allegro molto agitato ed appassionato, quasi Presto

Scènes de la forêt

Mélanie Bonis (1858-1937)

- I. Nocturne
- II. A l’aube
- III. Invocation
- IV. Pour Artemis

**Introduction and Variations for Flute and Piano
on “Trockne Blumen,” Op. 802**

Fanz Schubert (1797-1828)

PROGRAM NOTES

Gabriela Ortiz (b. 1964)

A leading contemporary Mexican composer, Gabriela Ortiz blends elements of folk music, electronic soundscapes, and avant-garde techniques to create a distinctive and vibrant musical voice. Growing up in a family of musicians during a time of political and cultural transformation in Mexico, Ortiz has drawn from her heritage while engaging with global contemporary trends. Her works, spanning opera, orchestral, and chamber music, frequently explore themes of identity, social justice, and modernity. As Latin American composers have gained increasing prominence on the international stage, Ortiz's music represents a powerful synthesis of tradition and innovation in the 21st century.

Inspired by *The Alexandria Quartet* by Lawrence Durrell, Gabriela Ortiz's *Alejandrías Sonoras* captures the novel's layered perspectives and sensuous atmosphere through a vibrant and dynamic musical language. Durrell's four interwoven novels, each offering a different viewpoint on the same events, are reflected in Ortiz's textures, shifting rhythmic structures, and the use of large improvisatory sections, where the performer interprets and builds upon the interrelated material presented in the four movements. Ortiz's ability to merge literary depth with musical expression makes *Alejandrías Sonoras* a compelling example of 21st-century narrative composition.

Carl Reinecke (1824–1910)

A central figure in 19th-century German musical life, Carl Reinecke was a pianist, conductor, and composer who upheld the Classical and early Romantic traditions in an era increasingly dominated by Wagnerian innovation. As the longtime director of the Leipzig Gewandhaus Orchestra and a professor at the Leipzig Conservatory, he influenced generations of musicians, including Grieg and Janáček. His compositions, which include symphonies, chamber music, and numerous works for piano and woodwinds, often reflect a conservative yet elegant style. Reinecke composed during a period of German unification and rapid industrialization, a time when music served both as a link to the past and a means of shaping national identity.

Carl Reinecke's *Sonata "Undine"*, Op. 167, for flute and piano is a Romantic programmatic work inspired by Friedrich de la Motte Fouqué's early 19th-century novella about Undine, a water nymph who gains a soul through love but is ultimately doomed by human betrayal. The sonata mirrors the story's emotional arc, with fluid, rippling flute lines evoking the movement of water and a piano part that alternates between tender lyricism and stormy turbulence. Written at a time when fairy tales and mythological themes were central to Romantic artistic expression, Reinecke's *Undine* remains a staple of the flute repertoire, blending virtuosity with narrative depth.

Mélanie Bonis (1858–1937)

A French composer of the late Romantic era, Mélanie “Mel” Bonis faced significant social barriers as a female composer in a male-dominated musical world. Despite her early promise as a student at the Paris Conservatoire, societal expectations led her into an arranged marriage that stifled her career. Nonetheless, she composed prolifically, producing a vast body of chamber, choral, and piano music that blends Impressionist color with Romantic lyricism. Her works, largely overlooked during her lifetime, have since gained recognition for their rich harmonic language and expressive depth, reflecting both her personal struggles and the broader cultural shifts in turn-of-the-century France.

Mel Bonis’ *Scènes de la forêt* is a suite of character pieces for piano, flute, and horn, an unusual combination that enhances the music’s evocative and atmospheric qualities. The interplay of these instruments creates a rich tonal palette, reflecting the mystery and enchantment of the forest. The work is deeply connected to the myth of Artemis, the Greek goddess of the hunt, nature, and the wilderness—an independent and untamed figure who parallels Bonis’ own struggles against societal constraints as a female composer. The suite’s movements capture a range of moods, from pastoral tranquility to moments of shadowy intensity, offering a musical journey through the symbolic and real landscapes of the forest.

Franz Schubert (1797–1828)

Living in the shadow of Beethoven and during the tumultuous post-Napoleonic period, Franz Schubert composed with an intensely personal lyricism that bridged the Classical and Romantic eras. Despite financial struggles and a short life marked by illness, he produced an astonishing output of over 600 songs, alongside symphonies, chamber music, and piano works. His music, often imbued with melancholy and introspection, reflects both his inner turmoil and the artistic ferment of early 19th-century Vienna, a city balancing political repression with a flourishing musical culture. Though largely unrecognized in his lifetime, Schubert’s work later became foundational to the Romantic canon.

Schubert’s *Variations on “Trockne Blumen”*, D. 802, for flute and piano is based on a song from his song cycle *Die schöne Müllerin*, set to poetry by Wilhelm Müller. The original song’s text speaks of a grieving young man who envisions his own death, imagining that the flowers from his beloved’s grave will bloom again in spring. Schubert transforms this sorrowful melody into a virtuosic set of variations, shifting from mournful introspection to dazzling technical brilliance. The piece exemplifies Schubert’s ability to balance poetic depth with instrumental expression, using the flute’s lyrical qualities to heighten the emotional intensity of the music.

PERFORMER'S BIOS

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 throughout 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 Principal Flute with the Colorado Bach Ensemble and the Cheyenne Symphony Orchestra. He also performs with the Bach Society Houston and Boulder Bach Festival. He has been featured as a soloist with orchestras in Venezuela, Puerto Rico, the U.S. and Brazil on concertos by Khachaturian, Nielsen, Rodrigo, Mozart, J.S. Bach, C.P.E. Bach, Vivaldi, Márquez, Chaminade and Chin. Mr. Reyes is frequently invited as a performer, clinician and adjudicator in festivals in the U.S. and abroad such as the National Flute Association Convention, International Flute Festival in Venezuela, 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, as well as 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 especially 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 teaches flute and chamber music 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, piano

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.

Dr. Chang has performed with world-renowned brass musicians, including tuba virtuosos Øystein Baadsvik and Roland Szentpali, as well as euphonium legend Steven Mead. She has also collaborated with esteemed clarinetist Mark Nuccio and horn player Katy Woolley, showcasing her exceptional musicality in numerous performances.

She has served as the official pianist for the *Chœur de l'Orchestre de Paris* and has been invited as a guest accompanist for the *Musique de l'Armée de l'Air de Paris*. She has participated in the *Jeju International Wind Ensemble Festival* for over ten years and has performed at prestigious international events, including the *2012 International Tuba Euphonium Conference (ITEC)* in Linz, Austria, *ClarinetFest 2023* in Colorado, USA, and the *2024 International Horn Symposium (IHS 56)*.

In addition, she is a regular performer at esteemed festivals such as the *Colorado Kodály Institute*—where she also serves as an administrator—and the *International Keyboard Odysiad® & Festival (IKOF)*, where she has been invited as a collaborative pianist and a competition judge.

Dr. Chang is a faculty member at *Colorado State University (CSU)*, where she teaches piano class and coaches chamber music. Before joining CSU, she taught applied lessons to master's students in *Collaborative Piano* at *Chung-Ang University* and *Sungshin Women's University* in South Korea.

In addition to her teaching, she actively collaborates with her duo partners, including *Hsin-Hsuan Lin* as part of *The Lin and Chang Piano Duo*, presenting diverse programs to audiences worldwide. The duo has been gaining widespread recognition for its expressive performances and innovative programming, drawing admiration from audiences both in the U.S. and internationally. With an increasing number of performances abroad, *The Lin and Chang Piano Duo* continues to expand its artistic reach, with concerts planned in *South Korea (Seoul, Jeju)* and *Taiwan (Taichung, Taipei)*, further solidifying their presence on the global stage.

She also performs with *Sarah Hetrick* as *Duo Oenomei*, with past appearances at the *University of Arkansas*, *University of Central Arkansas*, *Duquesne University*, *Sam Houston State University*, and *Texas A&M International University*, with more performances planned. Additionally, she actively collaborates with CSU faculty, expanding her artistic scope while contributing to both student and community engagement.

Beyond her teaching and performing roles, Dr. Chang is deeply involved in the musical community, organizing and participating in various concerts and events. She works closely with students, faculty, and guest artists to foster a dynamic and creative musical environment, dedicating herself to delivering high-quality musical experiences for both students and audiences.

John McGuire, horn

Dr. John McGuire has a vast array of performance and teaching experiences. He has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, Florida, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony. John has also toured internationally with the acclaimed Fortress Brass Quintet, of which he is a founding member.

As a soloist, he was awarded the title “Yamaha Young Artist,” has been a finalist in the American Horn Competition (now the International Horn Competition of America), won several regional solo competitions, and has appeared as a guest artist at many workshops, festivals and schools across the United States, United Kingdom, France, Brazil, Russia, Germany, Austria, Hungary, Slovakia, and Japan. With several world-premiere performances to his credit, John is a passionate proponent of creating new solo horn literature and a sought-after contemporary music performer. To this end, in 2020, he released his first solo album, *Lines at Dusk*, on the Navona Records label. *Lines at Dusk* can be found on all major streaming services.

John is the associate professor of horn at Colorado State University, a position he has held since 2012. His duties include applied horn and chamber music and performing in various solo and chamber settings. Before serving on the faculty of CSU, John served as adjunct instructor of horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women’s University, the Music Institute of Chicago, and Florida A&M University. In addition, he maintained a private studio of over fifty students in the Dallas/Fort Worth area public school systems for many years and was a prominent clinician and adjudicator. Today, many of John’s former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral and band performers in premier ensembles nationwide.

Since his arrival at CSU, John has hosted numerous large events, including regional workshops, the International Horn Competition of America on three occasions (2017, 2019, and 2024), and the 56th International Horn Symposium in 2024, which was a joint event between IHCA and the International Horn Society.

Additionally, John was selected for the CSU Office of the President's Leadership Fellow's Program, a professional development opportunity designed to help participants strengthen their leadership skills, enhance their understanding of higher education, and gain experience that will benefit them in their current and future positions. In this program, John was embedded in the CSU Human Resources department, working on employee health and wellness issues. After completing this program and other leadership opportunities, John was named program head of the Music Department at CSU in 2024.

John received his D.M.A. and B.M. in Music Performance from the University of Alabama, his M.M. in Performance from Florida State University, and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University in Chicago. His major professors were Charles "Skip" Snead, William Capps, and Dale Clevenger.

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University Symphony Orchestra
with the Northern Colorado Youth Orchestra

Coming HOME

A Side-By-Side with NoCoYo (Folk Tales and New Worlds)

conducted by Rachel Waddell

*with guest conductor
Daniel Smith, NoCoYo music director*

*and 2025 Concerto Competition winner
Russell Wolfe*

APRIL 27, 2025, 3 P.M.
GRIFFIN CONCERT HALL

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