

SCHOOL OF MUSIC, THEATRE, AND DANCE

VIRTUOSO SERIES CONCERT

YSMAEL REYES, FLUTE
WITH JUHYUN LEE, PIANO



Boundless
THE WAY OF THE MODERN FLUTE

MARCH 25, 2024

7:30 P.M. | ORGAN RECITAL HALL



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VIRTUOSO SERIES CONCERT

BOUNDLESS

THE WAY OF THE MODERN FLUTE

YSMAEL REYES, FLUTE

JUHYUN LEE, PIANO

ORGAN RECITAL HALL, MARCH 25, 7:30

PROGRAM

Sonata in E-flat major, Op. 18 for Flute and Piano

Richard Strauss (1864-1949)

(original for Violin)

Arr. Emmanuel Pahud

I. Allegro, ma non troppo

II. "Improvisation"- Andante Cantabile

III. Finale - Andante, Allegro

In a Living Memory for Solo Flute

Toshi Ichihyanagi (1933-1922)

***Bilitis* for Flute and Piano**

Claude Debussy (1862-1918)

Arr. Karl Lensky

I. *Pour invoquer Pan, dieu du vent d'été* (To invoke Pan, God of the Summer Wind)

II. *Pour un tombeau sans nom* (For a Nameless Tomb)

III. *Pour que la nuit soit propice* (So that the Night is Propitious)

IV. *Pour la danseuse aux crotales* (For the Dancer with Crotales)

V. *Pour l'Egyptienne* (For the Egyptian)

VI. *Pour remercier la pluie au matin* (To Thank the Morning Rain)

***Chant de Linos* for Flute and Piano**

André Jolivet (1905-1974)

PROGRAM NOTES

Sonata in E-flat major, Op. 18

Richard Strauss (1864-1949)

German composer and conductor Richard Strauss was born to a highly skilled family of musicians in Munich. He received a rigorous classical education from his father Franz, including music theory, piano, and violin. His father, a professional horn player, disapproved of Wagner's radical changes in the musical landscape. This hesitancy towards new ideas impacted the content of Strauss's musical education. Still, Strauss found ways to expand upon complexity of textures and rhythms as his style evolved. He was strongly influenced by the programmatic music of Liszt and Wagner. However, his music still contained elements and influences of classical style and the masterful orchestration acquired from studying Berlioz, making his compositions a unique blend of all the influences he studied over the decades. Even toward the end of his career, he found his own voice in a new upcoming age of modernity.

Sonata in E-flat major for Violin and Piano, op.18 stands as a connecting point in the twenty-three-year-old composer's career, merging his earlier works with his emerging compositional style. Composed in 1888, this was Strauss's last chamber work before he ventured into his more famous operas and symphonic tone poems. This piece is an example of a highly expressive romantic style with densely woven textures and lush lyricism. The work shares the rich harmonies and extended development sections of some of his heroic tone poems. This is also one of the last works for which Strauss employed a classical sonata form, following a typical three-movement structure. However, Strauss uses this form as an outline to push the boundaries of what that medium can provide. The first movement, "Allegro ma non troppo," contains heroic fanfare and back-and-forth virtuosic playing from both the flute and the piano. The second movement, "Andante cantabile," is titled "Improvisation," pointing to the free-flowing form. This movement, with its beautiful lines and sustained intensity, became so popular that it was later published as a standalone work. The final movement, "Finale: Andante-Allegro," starts with a slow introduction before following a standard sonata form with freely developed thematic material. This version for flute and piano was arranged by the legendary flutist Emmanuel Pahud.

— Notes by Carson Ross/Ysmael Reyes

In a Living Memory for Flute Solo

Toshi Ichianagi (1933-2022)

Toshi Ichianagi was a Japanese composer and pianist known for his embrace of Western contemporary and traditional Japanese music. He studied piano and composition in Japan before traveling to the United States. Ichianagi attended The Juilliard School in 1954, where he studied piano and composition (with Vincent Persichetti), aiming to become a well-rounded, classically trained composer. A few years later, Ichianagi became familiar with avant-garde composer John Cage. Cage's compositional style greatly impacted the trajectory of Ichianagi's musical career, so much so that he involved himself in the New York avant-garde community. The group of composers he associated with, retroactively coined Fluxus, were known for pushing the boundaries of traditional composition.

In a Living Memory was commissioned in 2001 for one of the most important flute competitions, the Kobe International Flute Competition, and gained popularity among flutists shortly after. This unaccompanied work features extended techniques such as multiphonics, flutter tongue, pitch bends and percussive key clicks. The beginning starts relentlessly, jumping throughout the entire range of the instrument. This first part ends on a piercing high note that fades into nothingness. The extended middle section contains a haunting melody, inspired by traditional Japanese theatre, and is embellished with the aforementioned extended techniques. The piece as a whole pushes the boundaries of virtuosic playing and the application of unconventional techniques and sounds for the instrument.

— Notes by Carson Ross/Ysmael Reyes

Bilitis for Flute and Piano

Claude Debussy (1862-1918)

arr. Karl Lensky

Claude Debussy was a French composer, considered by many to be one of the most influential musical figures of the late nineteenth and twentieth century. His original and revolutionary compositions emphasized instrumental color, evocative textures, and an ethereal quality over clarity of form and structural rigor. He has been closely associated with the Impressionist musical movement because his compositional style represented some of the same ideals of the Impressionist painters and Symbolist writers, however, he rejected the use of the term to describe his music throughout his life. An innate musical talent, Debussy entered the Conservatoire de Paris at the age of ten, where he studied piano, organ, composition and solfège for the next eleven years until he won arguably the most prestigious musical

award of the time, the Prix de Rome, in 1884. Although he is most well known for his piano and orchestral compositions, his musical output encompasses a wide array of musical forms including a vast catalog of vocal and instrumental works in many different configurations, chamber music, music for the stage and an opera.

The same year that Debussy completed the *Prélude à l'après-midi d'un faune* (1894), possibly his most famous orchestral composition, the *Librairie de l'Art Indépendant* published a set of poems entitled “*Chansons de Bilitis* translated from the Greek for the first time by P.L.” The initials were those of writer Pierre Louÿs. The *Chansons de Bilitis* was, however, a hoax. The poems were in fact not a translation but were written by Louÿs himself. A close friend of Debussy, Louÿs asked him to set the poems to music. Of the 143 prose poems, only three were set to music between 1887 and 1888. In 1900, Louÿs asked Debussy again to write the *musique de scène* for a staged performance of twelve of the poems. Debussy composed twelve pieces scored for two flutes, two harps and celesta that were collectively called “*Chansons de Bilitis*.” He reused some of this musical material on his *Six épigraphes antiques* for piano in 1914. The *musique de scène* and the *Six épigraphes antiques* are thematically interrelated. In 1983 Karl Lenski took the final version of the *Six épigraphes antiques* as a basis to restore the flute's original melodic function in the “*Chansons de Bilitis*” – this time in an arrangement with piano. In this version, as well as in the original, Debussy constantly explores sonorities and melodies of extreme finesse and transparent textures. At the time, this composition (as well as some of his most famous works for flute, such as *Syrinx* and *Prélude à l'après-midi d'un faune*) challenged players to think of the instrument's tone in a much more sensitive and intimate way. These works encouraged the performer to develop new expressive qualities based on simplicity and clarity rather than the virtuosic style that had dominated the modern flute repertoire since the adoption of the Boehm system.

— Notes by Ysmael Reyes

Chant de Linos for Flute and Piano

André Jolivet (1905-1974)

André Jolivet was a prolific and influential French composer who was known for his sophisticated, highly expressive and deeply spiritual compositions. The son of a painter and a pianist, he was interested in drama, painting, and literature in his youth, before immersing himself into music.

André Jolivet studied composition with Paul Le Flem before becoming a student of Edgar Varèse. He, along with other prominent young French composers, took part in the creation of the avant-garde chamber music society *La Spirale* and *Jeune France*, with the intention

of promoting a contemporary nationalistic style, and a more human and less abstract form of composition with deeper spiritual values. He expressed as early as 1935 the need “to give back to music its original ancient meaning, when it was the magical, incantatory expression of the religious beliefs of human groups”. Jolivet’s music was always guided by the desire to associate the everyday with the magical, the human with the universal. To André Jolivet the flute was the perfect instrument to express his spiritual ideals in music. Since ancient times this instrument has been closely linked with ritual and magical powers. He writes about the flute: “It is because the flute is animated by the breathing and the profound emanation of man that it charges the sound within us viscerally and cosmically”.

Chant de Linos was written in 1944 as a *Solo de Concours* (final examination) at the Paris Conservatory during a period in which he adopted a more lyrical and less atonal style. With its highly virtuosic and extremely lyrical writing, this piece gave the flute a new expressive power, and it marked a turning point in the flute repertoire. Drawing from his interest in the ritual and incantatory quality of ancient music, Jolivet delved in Greek antiquity through the myth of Linos (Linus), a master musician and poet, son of Apollo and the muse Calliope, and the personification of a dirge or lamentation. The composer explains that the Song of Linos “is a type of threnody – a funeral lament in Greek antiquity, interrupted by cries and dances.” Jolivet masterfully depicts these qualities in alternating sections of intense despair with highly dramatic gestures, laments of somber and heavy harmonies, and obsessively repetitive rhythmic dances of ecstatic character. *Chant de Linos* also exists in a version for flute, harp and string trio, transcribed by Jolivet the same year he composed the original version for flute and piano.

— Notes by 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 is currently the Instructor of flute 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.



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.

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