

CU ★ PRESENTS

2022-23 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Bruce Ekstrand Memorial Graduate Student Performance Competition

Adjudicators:

Pamela Pantos

Jason Shafer

Keith Ward

7:30 p.m., Tuesday, Nov. 8, 2022

Grusin Music Hall

About the competition

Launched by then Dean Robert Fink at Bruce Ekstrand's suggestion and later renamed to honor the late vice chancellor for academic affairs and psychology professor, the Bruce Ekstrand Memorial Graduate Student Performance Competition awards cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semi-final round, up to five finalists are chosen to compete in the grand finale before a panel of judges.

Bruce Ekstrand (1940-1996)

A member of the University of Colorado Boulder faculty and administrator for 30 years, Bruce Ekstrand was a champion of not only science and teaching, but also the arts at the university. He came to Boulder in 1966 to teach in the psychology department, was appointed Vice Chancellor for Research in 1984 and served as Vice Chancellor for Academic Affairs from 1986 until 1995.

Always a music lover and a fan of friendly competition, it was Ekstrand who suggested the College of Music launch its premier competition for graduate student performers in 1986. The competition was later renamed the Bruce Ekstrand Memorial Graduate Student Performance Competition in his honor.

Ekstrand was an outdoor enthusiast, and an avid cyclist and scuba diver. The Chicago native served on numerous local boards, including the Boulder

Philharmonic, Boulder Chamber of Commerce, Boulder Rotary, Boulder County United Way and Boulder Community Hospital Foundation. He was honored by the CU Alumni Association for his achievements as an administrator and faculty member with the Robert L. Stearns Award in March 1995. He posthumously received the University Medal during Commencement 1996, and in 1997 a sculpture of poet Robert Frost near Old Main was dedicated to Ekstrand's memory.

Supporting the Ekstrand Competition

The Bruce Ekstrand Memorial Graduate Student Performance Competition is generously supported by the Ekstrand family (Norma Ekstrand, Andrea Ekstrand, Brand & Diana Ekstrand) and other College of Music donors.

To support the Ekstrand Competition, the Ekstrand family has generously established a permanent endowment to provide funding for student prizes and associated costs. To participate in this endowment or make contributions to the competition, please visit giving.cu.edu/Ekstrand or call 303-492-3054.

2022 Semifinalists

Logan Banister, saxophone
Eli English, countertenor
Lauren Flaten, flute
J.T. Holdbrooks, bassoon
Cameron Holt, tuba
Peyton Hall Magalhaes, cello
Anna McMahan, soprano
Yukino Miyake, piano
Daniel Moore, viola
Rebecca Ortiz, trumpet
Allyson Stibbards, viola
Adam Wells, baritone
Michael Winkler, trumpet

2022 Semifinalist Judges

Matthew Dockendorf
Mutsumi Moteki
Keith Waters

Program

Air

Toru Takemitsu (1930-1996)

Partita in A minor

J. S. Bach (1685-1750)

I. Allemande

Sonata in A Major

Gabriel Fauré (1845-1924)

III. Allegro Vivo

Lauren Flaten, flute

Ya-Ting Yang, piano

Fantaisie brillante sur des airs de Carmen

Francois Borne (1840-1920)

ed. Iwan Roth/Raymond Meylan

Logan Banister, alto saxophone

Suyeon Kim, piano

Presentation of the Rose from *Der Rosenkavalier*

Richard Strauss (1894-1949)

Prendi, per me sei libero from *L'elisir d'amore*

Gaetano Donizetti (1797-1848)

Valeria's Aria from *Mayo*

Tom Cipullo (b. 1956)

Anna McMahan, soprano

Barbara Noyes, piano

Toccata Capricciosa Op. 36 for Cello Solo

Miklós Rózsa (1907-1995)

Ballade Op. 4 in B-flat Major

Reinhold Glière (1875-1956)

Peyton Hall Magalhaes, cello

Bobby Pace, piano

Concert Etude

Alexander Geodicke (1877-1957)

Intrada

Otto Ketting (1935-2012)

Someone To Watch Over Me

George Gershwin (1898-1937)

arr. Joseph Turrin

Rebecca Ortiz, trumpet

Yukino Miyake, piano

The judges



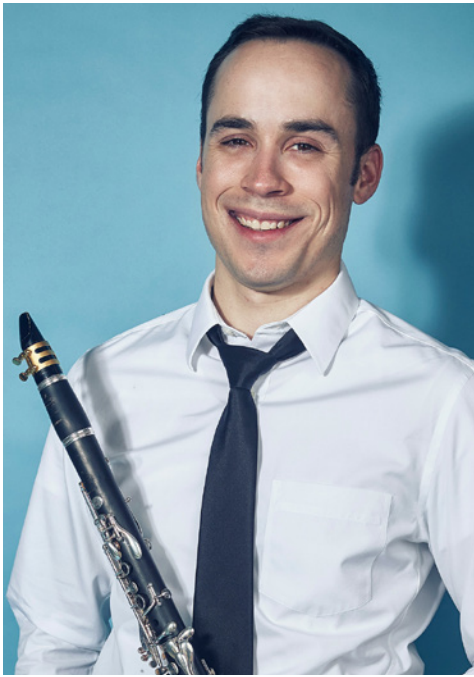
Pamela Pantos

Pamela A. Pantos was named president and chief executive officer of Central City Opera in February 2022. An experienced nonprofit and arts executive, Pantos serves as the company's managing director, chief administrator and community ambassador in consideration of CCO's dual role as both opera producer and owner of 27 historic properties.

Pantos has held executive positions at arts organizations including the Newport Music Festival, Arts Consulting Group, Opera North and Boston Children's Chorus. She is a proven leader with the skills to energize organizations, achieve operational excellence and institutional advancement. She has also advised national institutions including the Los Angeles Philharmonic, Park Avenue Armory and Bravo! Vail Music Festival.

Additionally, Pantos spent more than ten years in Europe performing opera roles in many of the world's most prestigious venues including Teatro dell'Opera di Roma, Lyric Opera of Athens, and Rotterdam Ahoy Arena. As a mezzo-soprano, she recorded for EMI and the Companions Label, and was on the roster of Columbia Artists.

Pantos earned a Master of Business Administration in finance from F.W. Olin Graduate School of Business and is a certified professional fundraising executive. She also holds a Master of Arts in musicology and performance from the University of Hamburg and a Bachelor of Arts in economics and music from Wellesley College.



Jason Shafer

Jason Shafer joined the Colorado Symphony as principal clarinet at the start of the 2013-14 season. Previously, he performed for four years as a fellow with the New World Symphony in Miami Beach, Florida. He received his Bachelor of Music with Highest Distinction from the Eastman School of Music in Rochester, New York, where he studied with Kenneth Grant. His other major musical influences include Mark Nuccio, Burt Hara and Kyle Coughlin.

Shafer has appeared in guest principal roles with the Philadelphia Orchestra and the Cincinnati Symphony; he is also principal clarinet at the Sun Valley Music Festival, where he has been a regular member since 2012. Always looking for opportunities to travel, he has performed abroad in Austria, Estonia and Russia. Shafer has collaborated in chamber music performances with many distinguished musicians, including Yefim Bronfman, Jessye Norman, Jeremy Denk and Laura Aikin; as a concerto soloist, he has performed with the Colorado Symphony, the Sun Valley Music Festival, the New World Symphony and the Eastman Philharmonia, among others.

He is passionate about teaching and is on the faculty of the University of Northern Colorado and the International Festival-Institute at Round Top; he also taught at the Metropolitan State University of Denver from 2015-16. In addition, Shafer studied piano during his time at Eastman and loves to accompany other musicians.



Keith Ward

Keith Ward is professor of music and director of the Lamont School of Music at the University of Denver. In the field of academic leadership he has been active as a writer, reviewer, panelist, workshop facilitator and accreditation evaluator. He has served as president of the College Music Society and as a member of the Commission on Accreditation for the National Association of Schools of Music. As a pianist he has appeared in concerts on artist series, college campuses, radio and television broadcasts as a soloist and collaborative pianist. One area of his research focuses on American piano music from the 18th and 19th centuries, which includes his book, *For the Parlor and the Concert Stage*.

The finalists



Lauren Flaten, flute

Minnesota native Lauren Flaten is a second-year master's student, studying flute under Professor Christina Jennings. She previously attended St. Olaf College in Northfield, Minnesota where she studied with Catherine Ramirez. Flaten is a member of the Juniper Winds graduate woodwind quintet and performs in the CU Boulder Symphony Orchestra. Flaten has attended CU Boulder's Panoramic Flutist workshop, the Miami Music Festival and the Marina Piccinini International Masterclass. As an aspiring conductor, Flaten has attended the International Conducting Festival and Workshop with Don Schleicher and the Pacific Northwest Conducting Institute with Diane Wittry. After completing her master's, Flaten plans to pursue a degree in orchestral conducting.



Ya-Ting Yang, piano

Ya-Ting Yang, originally from Taiwan, is currently a doctoral student in collaborative piano at the University of Colorado Boulder under the mentorship of Margaret McDonald and Alexandra Nguyen. Yang earned her BM degree in piano performance at National Taiwan Normal University. She has also received an MM degree in piano performance and Performer Diploma in collaborative piano from Indiana University's Jacobs School of Music, where she studied with Norman Krieger, Anne Epperson, Futaba Niekawa and Charles Prestinari.

Program Notes

Air

Toru Takemitsu (1930-1996)

Written in 1995, *Air* is Japanese composer Toru Takemitsu's final completed work. In addition to composition, Takemitsu wrote extensively on his musical and aesthetic philosophies which embrace contradictions between western and Japanese ideals. He describes sound as a life force—a human element emerging from silence. His music reflects the Japanese Buddhist concept of *ichion jobutsu*: that enlightenment can be attained in a single sound. His music places less emphasis on dialogue and more on the complexity and strength of single notes or motives. *Air* opens with a single A, almost as a recitation tone, and features numerous improvisatory motives. The work uses extended techniques such as flutter tonguing and pitch bends.

Partita in A minor

J. S. Bach (1685-1750)

J. S. Bach's Partita in A minor for Solo Flute draws inspiration from the Baroque French dance suite—the *Allemande* being a moderately slow, serious dance in quadruple meter. This work is likely the earliest of Bach's works for flute, followed by his accompanied sonatas. Without continuo, the flute presents both melodic lines and the illusion of harmony by quickly moving between bass and soprano registers. Due to the continuous running 16th notes, this movement alludes to a prelude in style more than a dance, exploring increasing chromaticism before returning home to A minor.

Sonata in A Major

Gabriel Fauré (1845-1924)

Though described as “a magic that floats above everything” by Camille Saint-Saëns, Fauré's Sonata No. 1 in A Major for Violin and Piano was not immediately attractive to publishers. The 1877 premiere was a success, however the blend of medieval church modes with modern neoclassicism was surprising to many. It has been transcribed for the flute by Robert Stallman, and today it is a well-loved contribution to the flute repertoire. The third movement, *Allegro vivo*, is a bubbly scherzo that features extensive double tonguing in the flute, contrasted with a melancholy trio.



Logan Banister, alto saxophone

Logan Banister is a classical and jazz saxophonist, woodwind doubler, composer and educator, committed to excellence as a performer and teacher. As a classical saxophonist, Banister has given performances around the world at the World Saxophone Congress, North American Saxophone Alliance Conferences and at Steinway Hall in New York City. As a jazz musician, Banister has performed throughout the United States and in Europe with world-renowned artists including Ingrid Jensen, Andy Middleton, Keith Anderson and BEATBoX Saxophonist Derek Brown. Banister also performs frequently in musical theater pit orchestras on saxophone and woodwind doubles.

Banister serves as the affiliate saxophone faculty at Colorado Christian University where he teaches applied saxophone and woodwind methods. Banister holds degrees from Oklahoma Christian University (BME), Baylor University (MM Saxophone Performance) and is currently pursuing his DMA in Saxophone Performance and Pedagogy at the University of Colorado Boulder where he studies saxophone with Lucas Hopkins.



Suyeon Kim, piano

Korean pianist Suyeon Kim is an instructor in collaborative piano at the University of Colorado Boulder, joining the faculty in 2013. Kim is an experienced and versatile collaborator, with significant instrumental and vocal accompanying experience. She holds degrees in piano performance and collaborative piano from universities in South Korea and the United States, including the Eastman School of Music and the University of Texas at Austin. Kim has served as collaborative pianist at the Meadowmount School of Music, for the MTNA regional and national competitions, and for the Colorado Flute Association competition. She has also performed in such venues as Carnegie Hall in New York and the Seoul Arts Center, King Sejong Hall, Youngsan Hall and Kumho Hall in Seoul, South Korea.

Program Notes

Fantaisie brillante sur des airs de *Carmen*

Francois Borne (1840-1920)

ed. Iwan Roth/Raymond Meylan

Somewhat unknown outside of the flute world, French composer Francois Borne led a varied and innovative musical career. Born in Montpellier in 1840, he was an accomplished flutist, playing principal in the opera orchestra at the Grand Theatre of Bordeaux. He also taught flute at the prestigious Toulouse Conservatoire in Bordeaux. Additionally, Borne helped modernize the flute, developing improvements to the relatively new Boehm fingering system that became standard in the late 19th century and is still used today. Borne died in Toulouse in 1920.

As a composer, Borne remains most famous for his virtuosic opera fantasies on Bizet's *Carmen* and Meyerbeer's *L'africaine*. Originally written for flute and orchestra, much of the information about the *Carmen*'s earliest performances remains a mystery. We know that it was premiered sometime between 1880 and 1900 but do not know who first performed it. The work has subsequently been transcribed and reorchestrated, becoming a staple in the repertoire of other woodwind instruments, especially saxophone.

The piece explores prominent musical themes from Georges Bizet's famous 1875 opera *Carmen*, pairing the work's famous melodies with lesser-known material from the French opera-comique tradition. Bizet's opera, set in southern Spain, tells the story of the downfall of soldier Don José who is seduced by Carmen, a gypsy. Don José leaves his childhood lover and deserts his military service to be with Carmen, ultimately losing her love (and killing her in a fit of jealous rage) to Escamillo, a bullfighter. Full of depictions of lawlessness and immorality, the opera was highly controversial at its premiere and received critical reviews. After its humble opening, the opera was produced across Europe over the next several years, gradually becoming more popular before its revival in Paris in 1883. In the years that followed, *Carmen* became one of the most popular and frequently performed 19th century operas, widely acclaimed for its brilliant melodies, harmonies and musical storytelling.

While not originally a work for saxophone, Borne's *Carmen Fantasy* masterfully utilizes the full spectrum of the instrument's expressive colors and technical capabilities. After a dramatic introduction to open the work, foreshadowing the doom that characterizes the end of the opera, the soloist enters and plays a short improvisatory passage not heard in Bizet's work. An interjection of the "Fate Motive" follows, used throughout the opera as an omen of death. After another florid section, the "Habanera" theme that anchors Borne's arrangement appears. First played simply (and seductively as performed by Carmen in the opera), the widely recognizable melody transforms into a series of virtuosic variations for the soloist. While the opera ends tragically, Borne ends his *Fantasy* joyfully. He explores the lively "Chanson Boheme" ("Bohemian Song") and briefly states the famous "Toreador Song" before launching into an exciting finale.



Anna McMahon, soprano

Praised for her “expressive and nuanced” vocal and theatrical performances, Anna McMahon soprano gives voice to emotional truth through song. A Colorado native, McMahon portrayed Musetta in *La Bohème* this fall with the Eklund Opera at the University of Colorado Boulder, where she appeared last year as Violetta in *La Traviata*. This summer McMahon joined Opera North to sing Despina (*Così fan tutte*). Other roles include Cendrillon at Opera in the Ozarks, Giulia (*La Scala di Seta*) and Adele (*Die Fledermaus*) at Michigan State University, Rose Maurant (*Street Scene*) at the Brevard Music Festival, Abigail Williams (*The Crucible*), Despina (*Così fan tutte*) and Despina at the University of Houston. She is a 2021 winner of the Denver Lyric Opera Guild Competition and an Encouragement Award winner from the 2020 Colorado/Wyoming District of the Metropolitan Opera National Council Auditions. She studies with Jennifer Bird-Arvidsson and Julie Simson.



Barbara Noyes, piano

Barbara Noyes of Golden, Colorado can be found collaborating with musicians in a wide variety of genres including duo works, chamber music, opera, orchestral ensembles, new music ensembles and musical theater productions. Alongside mezzo-soprano Claire McCahan, Noyes co-founded Horizon Duo, a voice-piano duo dedicated to the celebration of American art song and creative programming of contemporary and classic repertoire. In 2022, Horizon Duo won first prize at the National Association of Teachers of Singing Artist Awards (NATSAA) competition in New York City and were semi-finalists in the Franz Schubert & Modern Music Lied Duo competition in Graz, Austria.

Noyes has been a collaborative pianist at festivals such as Meadowmount School of Music, Music Academy of the West, Aspen Music Festival and the Collaborative Piano Institute. In 2018, she made her Carnegie Hall debut with oboist Kristen Weber at Weill Recital Hall. An ardent lover of contemporary repertoire, Noyes' doctoral thesis project culminated in a recorded album of André Previn's music for voice and piano duo, bringing to the concert hall Previn's unheralded art song library.

Noyes received her Doctor of Musical Arts and Master of Music degrees in collaborative piano at the University of Colorado Boulder, studying with Margaret McDonald and Alexandra Nguyen. She previously earned a Bachelor of Music in composition from Willamette University where she studied composition and piano performance

with John Peel and Anita King. Noyes studied French language and cinema studies in Paris at the Sorbonne Université and the Institut Catholique as well as innovation in music technology at IRCAM's ManiFeste summer academy for composers. Previously the collaborative pianist for Southern Illinois University Carbondale, Noyes now serves as postdoctoral lecturer in Collaborative Piano at the University of Colorado Boulder.

Program Notes

Presentation of the Rose from *Der Rosenkavalier*

Richard Strauss (1894-1949)

The Presentation of the Rose comes from the second act of Richard Strauss' opera *Der Rosenkavalier*, meaning the Knight of the Rose. The character is Sofie von Faninal, a young woman from a wealthy merchant family who is to marry the old and crude Baron. In this scene, the young and handsome Octavian is sent by the Baron to announce their engagement to Sophie by presenting her with a ceremonial silver rose. It is a moment Sophie has nervously waited for all her life, but what she never could have expected was the instant fate-altering attraction she finds to Octavian in this heavenly moment.

This scene appears as a duet in the context of the opera, with Octavian and Sophie both reveling in the richness of Strauss' Romantic style and musical textures. However, this piece is frequently excerpted as a solo for Sophie for audition and competition purposes, as Sophie's part nearly stands alone and showcases sweeping lines not commonly found elsewhere in the German operatic repertoire for this voice type.

Prendi, per me sei libero from *L'elisir d'amore*

Gaetano Donizetti (1797-1848)

For some, flirtation comes naturally; but not for this strong independent woman. Up to this point in Donizetti's *L'elisir d'amore* (The Elixir of Love), the wealthy Adina's flirtations with humble peasant Nemorino have bordered on childish cruelty, driving him to seek out a "magic" Elixir (actually just red wine) at the cost of conscripting himself to the army. When Adina finally hears

of the sacrifices he has made to win her affection, she is genuinely touched and seeks to make amends. In this aria, Adina presents Nemorino with his conscription papers she has just purchased back for him, struggling though words to finally be able to say “I love you, too.”

Valeria’s Aria from *Mayo*

Tom Cipullo (b. 1956)

Tom Cipullo’s touching opera *Mayo* draws inspiration from the story of real life Mayo Bruckner, a gentle and music-loving man featured in a 1958 Lifetime article for being incarcerated in the Institute for Feeble Minded Children his entire life despite having a 120 IQ. This aria presents the fictional character, Valeria, who here confesses to her only friend that she is in love. She knows this because for the first time in her life, a boy—Mayo—just held her hand. *Mayo* premiered at the Crane School of Music in 2018 after receiving the Domenic J. Pellicciotti Opera Composition Prize to fund the production. This past summer, McMahan had the opportunity to discuss and coach this piece with the composer while he was in residence as part of CU NOW.

Texts and Translations

Presentation of the Rose from *Der Rosenkavalier*

Sophie:

Ich bin...

I am...

Euer Liebden sehr verbunden.

very grateful to my Lord.

Ich bin...

I am...

Euer Liebden in aller Ewigkeit verbunden.

eternally grateful to my Lord.

Hat einen starken geruch wie Rosen, wie lebendige.

It has a strong smell of roses, as if they were living.

Octavian:

Ja, ist ein Tropfen persischen Rosenöls darein getan.

Yes, there is a drop of Persian rose oil inside it.

Sophie:

Wie himmlische, nicht irdische,
wie Rosen vom hochheiligen Paradies.
Ist ihm nicht auch?
Ist wie ein Gruß vom Himmel.
Ist bereits zu stark, als daß man's
ertragen kann.
Zieht einen nach,
als lägen Stricke um das Herz.
Wo war ich schon einmal
und war so selig?
Da hin muß ich zurück, dahin,
und müßt ich völlig sterben
auf dem Weg.
Allein ich sterb' ja nicht.
Das ist ja weit.
Ist Zeit und Ewigkeit
in einnem sel'gen Augenblick...

As if from heaven, not earth
like roses from paradise.
Is it not so?
It's like a greeting from heaven.
It's as strong as one can
endure.
It pulls at one
like strings around one's heart.
Where have I ever been
and been so blessed?
There I must return,
and I must entirely die
along the way.
Alone, I do not die.
That is truly far.
It is time and eternity
in a single blink of an eye.

Octavian:

Ich war ein Bub,
da hab ich die,
die noch nicht gekannt.
Wer bin denn ich?
Wie komm den ich zu ihr?
Wie kommt denn sie zu mir?
Wär' ich kein Mann,
die Sinne möchten mir vergehn;
das ist ein sel'ger Augenblick...

I was a boy
and did not yet know of it.

Who then am I?
How did I come to meet her?
How does she come to me?
If I were not a man (of honor),
my senses would leave me,
in a single blink of an eye.

Both:

Den will ich nie vergessen
bis an meinen Tod.

I will never forget this
until my death.

Prendi, per me sei libero from *L'elisir d'amore*

Prendi, per me sei libero

Resta nel suol natio

Non v'ha destin si rio

Che non si cangi un di. Resta!

Qui dove tutti t'amano

Saggio, amoroso, onesto

Sempre scontento e mesto

No, non sarai cosi.

Take it, because of me you are free

Stay on your native soil

There is not destiny for you so bitter

That will not change one day. Stay!

Here where everyone loves you

Wise, loving, honest

Always unhappy and miserable

No, you will not always be that way.

Il mio rigor dimentica.

Ti giuro eterno amore.

Forget my cruelty.

I pledge you eternal love.

Valeria's Aria from *Mayo*

I never thought a boy would love me, never dreamed,

never hoped a boy would love me.

Who am I? – I'm not pretty. I'm not funny.

And I'm certainly not smart.

I'm just a girl with no family, no home but here,

A girl with hand-me-down clothes,

A girl with only one friend.

I'm not frightened of this.

I'm not frightened one bit.

Though people say I'm simple and call me dumb,

I'm something now.

I'm someone who is loved.

Until he loved me, even my dreams were less.

I never dreamed a boy would love me.

But now I do.

And now he does.



Peyton Hall Magalhaes, cello

Brazilian-American cellist Peyton Hall Magalhaes is a sought after chamber musician and solo performer. Born and raised in Lithuania to an American mother and Brazilian-American father, Magalhaes was exposed to three diverse cultural and musical traditions. Magalhaes has performed and competed on stages in Estonia, France, Germany, Italy, Latvia, Lithuania, Russia and across the United States. Some of his most notable accomplishments include first place at the Ars Lituanica competition in Vilnius, Lithuania, winning a cello, playing at the Ryman in Nashville, Tennessee, and performing a solo at the Hermitage museum in St. Petersburg, Russia. Recently, he was invited to play the Friederich Gulda cello concerto at the National Philharmonic in Lithuania. Magalhaes obtained his bachelor's degree from the Robert McDuffie Center for Strings and is currently pursuing a master's degree in cello performance at the University of Colorado Boulder with professor David Requiro, and serves as one of his teaching assistants.



Bobby Pace, piano

Pianist Bobby Pace is currently a first-year DMA student in collaborative piano at CU Boulder, studying with Margaret McDonald and Alexandra Nguyen. A native of St. Petersburg, Florida, he received an MM in accompanying from Florida State University, studying with Valerie Trujillo, and a BM in piano performance from Stetson University, studying with Michael Rickman. Pace was the staff pianist and music events coordinator at Chadron State College in the panhandle of Nebraska from 2015-2022. Career highlights include participating in SongFest (Los Angeles), La Musica Lirica (Novafeltria, Italy), and the Orfeo Festival (Vipiteno, Italy). Besides collaborating with musicians in all genres, he has enjoyed teaching 20th-century music theory, 20th-century music history and musical theatre voice lessons at the college level. During the summers, he works as a pianist for the musical theatre area at Interlochen Arts Camp in Michigan.

Program Notes

Toccata Capricciosa Op. 36 for Cello Solo

Miklós Rózsa (1907-1995)

Hungarian-American composer Miklós Rózsa is most well known for his extensive film music. A fellow composer of the time, Arthur Honegger, was the first to introduce Rózsa to the world of film music in 1934. Although he found little success with the medium in Paris, Rózsa was soon invited to write his first score in London for the production of *Knight Without Armour* in 1937. However, it was in Hollywood where he began to receive serious recognition for his work. Throughout his life, he received 17 Academy Award nominations, including three Oscars. Even though this made up a significant portion of his artistic output, Rózsa was also dedicated to writing concert music. These compositions were no less impressive than that of his film scoring. His Theme, Variations, and Finale for orchestra, Violin Concerto, Op. 24 composed for violinist Jascha Heifetz, and Cello Concerto, Op. 32 written for cellist Janos Starker are just a few of his works claiming major success.

The Toccata Capricciosa Op. 36 for Cello Solo, dedicated to Gregor Piatigorsky, is a slightly less well-known piece by the Hungarian-American composer yet displays his expansive and unique compositional style. The fast tempo and fiery character highlight the virtuosic range of the instrument to create a riveting musical experience.

Ballade Op. 4 in B-flat Major

Reinhold Moritzévich Glière (1875-1956)

A Soviet composer of German and Polish descent, Glière was most notable for his works incorporating elements of folk music from several eastern Soviet republics. He became a very prominent figure in the Soviet musical world due to his interest in musical style highlighting national roots. Glière had a significant output of orchestra, opera, ballet, and chamber repertoire, as well as multiple concerti for strings and horn. The Ballade Op. 4 in B flat major, written for cello and piano, was one of his earliest compositions, completed in 1902.

Throughout the Ballade, the cello and piano elegantly trade melodic and harmonic material. The melody is first introduced in the sweet, upper

middle register of the cello and invites the audience to a calming and warm soundscape. Contrasted with the tumultuous middle Allegro agitato that incorporates lively harmonic exploration with technical virtuosity, the melody returns for one final iteration, like a memory of a loved one's embrace.



Rebecca Ortiz, trumpet

Rebecca Ortiz is currently studying at the University of Colorado Boulder pursuing her doctoral degree in trumpet performance and pedagogy under the tutelage of Ryan Gardner. Originally from Laredo, Texas, Rebecca received her BM from The University of Texas at Austin - Sarah and Ernest Butler School of Music, and her MM from Southern Methodist University - Meadows School of the Arts.

Ortiz has been an avid chamber musician, freelance artist and private lesson teacher for the last eight years. In addition to her teaching and freelance career Ortiz has been actively competing in national music competitions. Her most recent accomplishments include first place in the 2022 National Trumpet Competition Small Ensemble Division, winner of the 2021 Music Teachers National Association Young Artist Brass Solo Division Colorado, winner of the 2021 Music Teachers National Association West-Central Solo Division, semi-finalist for the 2022 Roger Voisin Memorial International Trumpet Competition and semi-finalist for the National Trumpet Competition graduate solo-division.



Yukino Miyake, piano

Born in Kyoto, Japan, Yukino Miyake received a bachelor's and master's degrees from Kyoto City University of Arts. After moving to the United States, she completed a performance certificate at the University of North Florida and her second master's degree in performance and pedagogy at the University of Houston. Miyake has won the Los Angeles Liszt International Competition and Francis Walton Competition, and received second place at All-Japan Artist Competition and third place at Novji International Music Competition. As a collaborative pianist, she has performed with musicians from the New York Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Paris National Opera and many others. With her husband and percussionist Justin Doute, they commission and perform music for piano and percussion in a duo titled JUKINO. Miyake is currently a doctoral candidate in piano performance under the mentorship of Jennifer Hayghe.

Program Notes

Concert Etude

Alexander Goedicke (1877-1957)

Alexander Fyodorovich Goedicke was a Russian composer, pianist, organist and pedagogue of German descent. He studied piano and composition at the Moscow Conservatory, graduating in 1898 and later becoming a professor at the conservatory in 1909. Goedicke had a large output of symphonies, operas and chamber music, however he is most well known and remembered for his Concert Etude for trumpet, which enlivens the sparse concert repertoire of that instrument at the time of its composition.

Intrada

Otto Ketting (1935-2012)

Otto Ketting was Dutch composer and trumpeter born in Amsterdam, The Netherlands. The son of a composer, Ketting studied trumpet at the Royal Conservatory in The Hague and composition with his father. He played the trumpet in the Hague Residentie-Orkest for seven years before pursuing composition in Munich. Ketting writes from a modernist perspective that takes tonality and atonality equally. He has created works in most genres of classical music, from symphonies to solo piano works, including a number of film scores.

Someone to Watch Over Me

George Gershwin (1898-1937)

arr. Joseph Turrin

George Gershwin was an American composer and pianist whose compositions spanned popular jazz and classical genres. Gershwin studied piano and composition before starting his career as a song plugger and later composing Broadway theater works with his brother Ira Gershwin. *Someone to Watch Over Me* is one of Gershwin's most iconic songs, with the lyrics written by Ira for his wife Leonore in commemoration of their marriage. The song made its Broadway debut in the smash hit musical *Oh, Kay!* in 1926.

Previous winners

1986-87

Theresa Lynn Bogard,
piano and fortepiano

1987-88

Tracy Bidleman, soprano

1988-89

Barry Johnson, baritone

1989-90

Rebecca A. Berg,
soprano

1990-91

Yalun Zhang, baritone

1991-92

Nan-Joo Rhee, piano

1992-93

Maureen Sorensson,
soprano

1993-94

Robert L. Best, Jr.,
baritone

1994-95

Julianne Best, soprano
with Emi Kagawa, piano

1995-96

Takako Nagano, marimba

1996-97

Kathryn Tremills, piano

1997-98

Mairi Dorman, cello

1998-99

Eric Phelps, cello

1999-2000

Sarah Barber,
mezzosoprano

2000-01

Javier Montilla, flute

2001-02

Nacht Quartet

2002-03

Yuan-Jen Cheng, piano

2003-04

Marcin Arendt, violin

2004-05

Jeong-Kwon Kim, tenor

2005-06

Hae-Jung Shin,
mezzo-soprano

2006-07

Conundrum Duo
(Robert Glaubitz, tenor
and Carey Harwood,
guitar)

2007-08

Cobus du Toit, flute

2008-09

Melissa Lotspeich, flute

2009-10

Christie Hageman,
soprano

2010-11

Owen Zhou, piano

2011-12

Shih-Han Chiu, bassoon

2012-13

Michael Brook, viola

2013-14

Andrew Ramos, piano

2014-15

Altius String Quartet

2015-16

Kellan Toohey, clarinet

2016-17

Andrew Brown, cello

2017-18

Kristin Weber, oboe

2018-19

Kaleb Chesnic, flute

2019-20

Stephanie Mientka, viola
and Jake Saunders, cello

2020-21

Hannah Kennedy, violin

2021-22

Randel Leung, clarinet

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College of Music

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