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2022-2023 SEASON

CONTENTS

text that is bolded and underlined is a hyperlink or bookmark that can be clicked or tapped for more information

[**View the program**](#)

[**Personnel**](#)

[**Upcoming events**](#)

[**Your support matters**](#)

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[**Twitter**](#)

[**YouTube**](#)

ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which is slated for a full renovation starting December 2022.

For more information, find us on social media or contact us at (479) 575-4701, email us at [**music@uark.edu**](mailto:music@uark.edu), or visit [**music.uark.edu**](http://music.uark.edu).



UNIVERSITY OF
ARKANSAS

Fulbright College
of Arts & Sciences

DUO OENOMEL

GUEST ARTIST CONCERT



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DUO OENOMEL

Dr. Sarah V. Hetrick, saxophone

Dr. Jooyeon Chang, piano

7:30pm, Tuesday, September 13, 2022

Stella Boyle Smith Concert Hall

PROGRAM

Variations Pathétiques (1980)

Ida Gotkovsky (b. 1933)

- I. Declamando con passione
- II. Prestissimo
- III. Lento
- IV. Rapido
- V. Con semplicità, anima
- VI. Prestissimo con fuoco

INTERMISSION

D'un matin de printemps (1917)

Lili Boulanger (1893-1918), arr. Hetrick

Mambo Ninon (2015)

Gabriela Ortiz (b.1964)

Nocturne (1911)

Lili Boulanger (1893-1918), arr. Hetrick

PROGRAM NOTES

French composer and pianist **IDA GOTKOVSKY** is known for her instrumental music and has written several works for the saxophone. Gotkovsky was a student of prominent composers and teachers Olivier Messaien and Nadia Boulanger, and she is currently a professor of music theory at the Conservatoire National Supérieur de Musique in France.

Originally conceptualized for saxophone and strings, Variations Pathétiques was reduced for saxophone and piano and chosen as an exam piece for the 1980 Paris Conservatory Saxophone Class' Solo de Concour and then published in 1983. Gotkovsky utilizes the full spectrum of emotion that "pathetiques" evokes through a six-movement structure. More specifically, the work explores passion, force of power, tenderness, and delicateness; a vast array of expression for which the saxophone is a most adept vehicle. The first movement, "Declamando con passione," is written in a recitative or conversation-like style, where Gotkovsky creates a "melodic variation of phrasing and power." The third movement, "Lento - Rubato," experiments with untraditional pairings of melodic range and dynamic levels to achieve a contemplative or meditative nature. The fourth movement, "Rapido," is a fast, connected, and light movement that constructs a unique relationship between power and delicateness. For the fifth movement, variation "Con simplicita-anima," Gotkovsky remarks that it "is of great difficulty in its bare, contained, interior character". The opening material is an example of Gotkovsky's self borrowing, as the material is also found in the fifth movement of her Quatuor de Saxophones, also published in 1983. The sixth movement, variation prestissimo "con fuoco," is "a whirlwind of fire".

LILI BOULANGER died in 1918 at the age of twenty-four, but was well on her way to becoming one of the notable French composers of the twentieth century. To musicians, the surname Boulanger most immediately evokes Nadia

Boulanger, the eminent organist, conductor, and teacher. Nadia was Lili's sister, older by six years. They grew up in a musical family; their elderly father, the composer Ernest Boulanger, had won the prestigious Prix de Rome in 1835, and their mother, Raïssa Mischetzky, was a contralto who had been his pupil. Both parents being active musicians, they were in a position to recognize Lili's musical proclivities, which became evident when she was two. (In fact, it was their friend Gabriel Fauré who first noticed that Lili had perfect pitch.) But at about that time she was struck with bronchial pneumonia, which had lasting effects on her constitution. Always frail, she rarely enjoyed good health. Her most serious medical issue was intestinal tuberculosis (now known as Crohn's Disease), a chronic condition that ultimately led to her early death.

Being often home-bound, she was physically unable to pursue that standard training of French musicians, which typically involved following the full curriculum of either the Paris Conservatory or the Schola Cantorum. She received private instruction instead, although she did take the composition class of Paul Vidal at the Conservatory from 1911 to 1913. The seal of approval for all aspiring French composers in the nineteenth and early-twentieth centuries was the Prix de Rome, a highly competitive residency and study grant given by the Académie des Beaux-Arts—the very award Ernest Boulanger had won many decades earlier. Her first attempt, in 1912, was unsuccessful, but in 1913 she triumphed, her winning composition being the cantata *Faust et Hélène*. She was the first woman ever to receive the top prize, an achievement that earned headlines in the international press.

Her health was improving. She was able to embark on her prize-winner's residency at the Villa Medici in Rome, but her stay there was cut short by the outbreak of World War I, during which she formed a committee to provide financial and moral support to musicians fighting in the war. When peace was restored, she returned for another stay in Rome, but again her visit was curtailed, this time by collapsing health. Back in Paris, she devoted what energy she could muster to her "big project," an opera titled *La Princesse Maleine*, and to writing some short new works. She was running out of time. In July 1917 she underwent an appendectomy, which proved essentially fruitless. Not long thereafter, she completed a pair of related works, *D'un soir triste* (Of a Sad Evening) and *D'un matin de printemps* (Of a Spring Morning). As her strength ebbed away, her sister Nadia helped write down Lili's music. By the time she created the motet *Pie Jesu* (for voice, string quartet, harp, and organ)—her last composition and probably the most frequently performed of her works today—she dictated it entirely to Nadia. *La Princesse Maleine* remained unfinished when she died, on March 15, 1918. (James Keller)

D'un matin de printemps has a complicated history. Boulanger began work on

it in the spring of 1917 as a piece for violin and piano (or optionally flute and piano), then made another setting for piano trio, and finally created the version for orchestra performed in this concert. The various versions do not align exactly. Lili did not intend for any of these settings to supersede the others; instead, she viewed them as parallel, slightly different takes on the same basic conception. All of the surviving manuscripts are in the hand of Nadia, who effected some refinements particularly on the orchestral version, which seems to have been completed in January 1918.

This does not sound at all like a deathbed piece. The piece is a work of vibrant energy and surpassing delicacy, strikingly in mode of the French “Impressionist” composers—or, at places, of Spanish composers (like Falla) who were similarly inspired by them. (James Keller)

Nocturne was composed for solo violin and piano accompaniment in 1911 and later was set for flute and piano. Typically written in the 19th century as a character piece for piano, a nocturne is a work that is intended to evoke the night time. Though not for solo piano, Boulanger’s composition shares this source of inspiration.

Latin Grammy-nominated **GABRIELA ORTIZ** is one of the foremost composers in Mexico today and one of the most vibrant musicians emerging on the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde by combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity.

Born in Mexico City, her parents were musicians in the renowned folk music ensemble Los Folkloristas, founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the Conservatorio Nacional de Música and Federico Ibarra at the Universidad Nacional Autónoma de México. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received a scholarship from the UNAM to complete her Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London.

Ortiz currently teaches composition at the Universidad Nacional Autónoma de México in Mexico City and as a Visiting Professor at Indiana University. Her music is currently published by Schott, Ediciones Mexicanas de Música, Saxiana Presto, and Tre Fontane.

Mambo Ninon was written by Ortiz in 2015 as an homage to Cuban-Mexican dancer, Ninon Sevilla. Though the work opens with an ethereal expressive conversation between the saxophone and piano, the latin dance rhythms inspired by Ninon can be heard throughout the piece. The work is dedicated to the HD Duo (Michael Duke, saxophone, and David Howie, piano). The work was supported by the Australian Government through the Council on Australian Latin America Relations (COALAR), an initiative of the Department of Foreign Affairs and Trade.

PERSONNEL

DUO OENOMEL (ee-nuh-MEL) is dedicated to sharing their adventurous and diverse programming with audiences around the globe. Made up of saxophonist Dr. Sarah Hetrick and collaborative pianist Dr. Jooyeon Chang, the duo has been active throughout the United States since their first performance together in 2016. They have been invited to perform in recital at Youngstown State University, Duquesne University, the National Association for Wind and Percussion Instructors' Conference, and more. Concurrent to the completion of their first album together, Duo Oenomel will tour throughout Japan and South Korea in Summer of 2023.

DR. SARAH HETRICK (she/her) is a saxophonist and educator based in Central Texas. Sarah currently serves as the Assistant Professor of Music at Texas A&M International University, where she teaches applied saxophone and woodwind methods. Sarah enjoys maintaining an active performing career as a solo and chamber musician and has been invited to teach and perform at schools and universities throughout North America, including Duquesne University, Colorado State University, Montclair State, Youngstown State University, and others. Sarah performs regularly with her duo partner, Dr. Jooyeon Chang, the award-winning Khroma Quartet, the Density512 Chamber Orchestra, and the MODUS saxophone quartet. Sarah is a regular performer and presenter at both national and international conferences and festivals, including the Navy Band International Saxophone Symposium, the National Association for College Wind and Percussion Instructors' Conference, the North American Saxophone Alliance Conferences, the Oh My Ears Festival, and more.

Sarah holds both a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance from The University of Texas at Austin, where she was both a University Fellow and the Saxophone Teaching Assistant. Prior to graduate study, Sarah graduated Summa Cum Laude with a Bachelor of Science Degree in

Music Education from Indiana University of Pennsylvania. Sarah has completed additional study at Université Européenne de Saxophone in Gap, France and her primary teachers are Dr. Keith Young and Dr. Stephen C. Page.

DR. JOOYEON CHANG (she/her) is an active collaborative pianist, embracing a massive variety of repertoires including winds, strings, opera, musical theatre, and large ensembles.

She has worked as a collaborative pianist in Korea, France, the United Kingdom, Austria, Italy, Luxemburg, and the USA. She has performed with world-renowned brass musicians such tuba greats as Øystein Baadsvik, Roland Szentpali, Thomas Lulu, and Euphonium players Steven Mead, Anthony Caillet, and Bastien Baومت.

For many years, she has been official staff pianist for the Jeju International Wind Ensemble Festival, Chœur de l'Orchestre de Paris, and a guest accompanist of Musique de Armée de l'Air de Paris. She also served at the 2012 ITEC (International Tuba Euphonium Conference) at Linz.

Born in Seoul, Dr. Chang earned a Doctor of Musical Arts in Collaborative Piano at the University of Texas at Austin in 2019. She holds Master of Arts at the Royal Academy of Music in London, a Diplôme d'Études Musicales at the Conservatoire national de région de Paris, and an Artistic Diploma at the Korean National University of Arts in piano accompaniment. She also received a Bachelor of Music in Piano Performance from the Korean National University of Arts in 2003. Her major teachers include Bangwon Han, Anne Epperson, Collet Valentine, Andrew West, James Baillieu, Michael Dussek, Claude Collet and Jongphil Lim.

Dr. Chang served on the keyboard faculty at the SungShin Women's University, Chung-Ang University, Seoul Jangsin University, SungShin Women's University, and Chungkang College of Cultural Industries. She has lectured about "Technique (sight-reading and transposition) of Piano Accompaniment" at SungShin Women's University. Dr. Chang has recently joined as a member of collaborative piano faculty at Colorado State University.

[return to top](#)