

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO
SERIES CONCERT
DUO OENOMEL
[ee-nuh-MEL]

DR. JOOYEON CHANG, PIANO | DR. SARAH HETRICK, SAXOPHONES

SEPTEMBER 13, 2021 | 7:30 P.M.
ORGAN RECITAL HALL



Colorado State University



Program :

DUO OENOMEL [ee-nuh-MEL]

DR. JOOYEON CHANG, PIANO, **DR. SARAH HETRICK**, SAXOPHONES

THE NATURE OF THIS WHIRLING WHEEL (1987) / RODNEY ROGERS (B. 1953)

SONATA IN C# FOR ALTO SAXOPHONE AND PIANO (1943)

FERNANDE DECRUCK (1896-1954)

I. Très modéré, expressif

II. Noël

III. Fileuse

IV. Nocturne et Rondel

INTERMISSION

D'UN MATIN DE PRINTEMPS (1917)

LILI BOULANGER (1893-1918), ARR. HETRICK

ROMANCE FOR ALTO SAXOPHONE AND PIANO (1966)

WILLIAM GRANT STILL (1895-1978)

MAMBO NINON (2015) / GABRIELA ORTIZ (B.1964)

PROGRAM NOTES

RODNEY ROGERS (1953) writes both instrumental and vocal music, and his CD *Complicated Optimism*, features many of his works. Four of Rogers' works received their New York premieres at Carnegie Recital Hall (Weiss Hall), and US performances of his compositions for wind and brass have taken place at Juilliard, Eastman, Cincinnati Conservatory of Music, Florida State University, Indiana University, the University of Michigan, the University of North Texas, Northwestern University and the University of Washington. European performances have taken place in Belgium, Germany, Great Britain and Italy; those in Asia and the Pacific Rim include Australia, China, Japan and Korea.

Rogers is the recipient of composition awards from BMI, ASCAP, and the Music Teachers National Association (MTNA). He has received commissions from the College Band Directors National Association (CBDNA, 50th Anniversary), the MTNA, the National Endowment for the Arts (NEA Consortium Commission), and numerous individual performers and chamber groups. Fellowships in composition include Tanglewood, the MacDowell Colony, and the Yaddo Artist Colony. His music is published by Hal Leonard and Carl Fischer and is also available through the composer. Rogers received his PhD. from the University of Iowa, has taught composition at Louisiana State University and Lawrence University (Appleton, WI), and is currently on the composition faculty at Arizona State University in Tempe, Arizona. (Hyperion Records)

Of his piece *The Nature of this Whirling Wheel*, Rogers includes the following in the score:

"None of us knows to whom or to what we are indebted until some marked stop in the whirling wheel of life brings the right perception with it. It comes with sickness, it comes with sorrow, it comes with the loss of the dearly loved, it is one of the most frequent uses of adversity."

— *Little Dorrit* / Charles Dickens

FERNANDE DECRUCK, born Fernande Breilh (1896-1954), was a French composer, organ recitalist, and teacher. After some years of instruction at the Toulouse Conservatory, she entered the Paris Conservatory as a student of organ and composition. In Paris Breilh met Maurice Decruck, also a student, and they were married in 1924. Their children were Jeannine (1925), Michel (1926), and Alain (1937).

Fernande lived in the United States from 1928 to 1933, during which time Maurice was a bassist in the New York Philharmonic and also played the occasional saxophone part, until a hand injury forced his withdrawal from instrumental playing in 1932. In America she gave organ recitals featuring extensive improvisations and began composing for the saxophone. In France she expanded her range of compositions and taught harmony and solfège at the Toulouse Conservatory from 1937 to 1942. Several of her compositions were published in France between 1943 and 1947.

Fernande and her youngest son Alain lived in Massachusetts for a few months during 1947-48. She and Maurice divorced in 1950. She suffered a stroke in 1952. In recent years her music, especially her saxophone music, has received a new lease on life through recordings.

The tonality of the *Sonata in C-sharp* is not designated as major or minor. First performed and published in 1943, the sonata shows signs of originating as a concerto or suite for viola and orchestra, being changed to alto saxophone as solo instrument, then being changed further to piano accompaniment. The Billaudot publication includes parts for both viola and alto sax as the solo instrument. This printing seems to be a corrected edition, in the accompaniment and in both solo parts, although no editor's name is shown. (Billaudot)

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 who instructed a Who's Who of twentieth-century composers, most prominently Americans like Aaron Copland, Virgil Thomson, and Elliott Carter. 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. Nadia had tried for it without success; and after she declared that she would not compete for it further, Lili set her sights on it. 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.

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. Boulanger makes colorful use of her wind sections, typically a strength of French composers. It captures the listener from the very outset, where the good-spirited principal theme is introduced by solo flute playing in its low register against lightly rustling strings and shimmering touches of triangle and celesta. The theme is passed around from instrument to instrument, as is the accompanying figure, and the music soon sinks to the orchestra's lower reaches, losing its propulsive energy and taking on a gauzy quality, almost as if it were underwater. From there, the music again rises in a crescendo for the full orchestra. Suddenly the texture thins to chamber-like combinations—a passage not unreminiscent of Mahler's *Das Lied von der Erde*, a work with which Nadia was familiar, and probably Lili along with her. The work's ending is stunning: a buildup of volume and energy, a precipitously descending harp glissando, and a final pop from the orchestra.

— James M. Keller

WILLIAM GRANT STILL, (born May 11, 1895, Woodville, Mississippi, U.S.—died December 3, 1978, Los Angeles, California), was an American composer and conductor and the first African American to conduct a professional symphony orchestra in the United States. Though a prolific composer of operas, ballets, symphonies, and other works, he was best known for his *Afro-American Symphony* (1931).

Still was brought up by his mother and grandmother in Little Rock, Arkansas, and studied medicine at Wilberforce University, Ohio, before turning to music. He first studied composition at Oberlin Conservatory of Music in Oberlin, Ohio, then under the conservative George Whitefield Chadwick at the New England Conservatory of Music in Boston, and later under Edgard Varèse during the latter's most radical avant-garde period. The diversity of Still's musical education was extended when, in the 1920s, he worked as an arranger for the bandleader Paul Whiteman and for the blues composer W.C. Handy.

Early orchestral works included *Darker America* (1924) and *From the Black Belt* (1926) for chamber orchestra.

Still's concern with the position of African Americans in U.S. society is reflected in many of his works, notably the *Afro-American Symphony*; the ballets *Sahdji* (1930), set in Africa and composed after extensive study of African music, and *Lenox Avenue* (1937); and the operas *The Troubled Island* (1938; produced 1949), with a libretto by Langston Hughes, and *Highway No. 1, U.S.A.* (produced 1963 and 1977). During this time, Still also made history when he conducted (1936) the Los Angeles Philharmonic. In 1939 he married, settling in Los Angeles.

Still's compositions from the mid-1930s show the jazz band as a major influence on his eclectic musical style. He made considerable use of material in the African American style—though rarely borrowing actual melodies—and preferred simple, commercial harmonies and orchestration, the use of which, however, was characterized by the highest professionalism and seriousness of purpose. (*Encyclopedia Britannica*)

Still's *Romance* was commissioned by saxophonist Sigurd Rascher in 1954 and was the first work for saxophone and piano written by an African-American composer. The piece was also the last of four solo works written by Still in his lifetime.

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.

Gustavo Dudamel, the conductor of the Los Angeles Philharmonic, called her recent work *Téenek* "one of the most brilliant I have ever directed. Its color, its texture, the harmony and the rhythm that it contains are all something unique. Gabriela possesses a particular capacity to showcase our Latin identity."

Ortiz has written music for dance, theater and cinema, and has actively collaborated with poets, playwrights, and historians. Indeed, her creative process focuses on the connections between gender issues, social justice, environmental concerns and the burden of racism, as well as the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. She has composed three operas, in all of which interdisciplinary collaboration has been a vital experience. Notably, these operas are framed by political contexts of great complexity, such as the drug war in *Only the Truth*, illegal migration between Mexico and the United States in *Ana and her Shadow*, and the violation of university autonomy during the student movement of 1968 in *Firefly*.

Based in Mexico, Ortiz's music has been commissioned and performed all over the world by prestigious ensembles, soloists and orchestras, such as: the Los Angeles Philharmonic Orchestra, Gustavo Dudamel and Esa Pekka Salonen, Zoltan Kocsis, Carlos Miguel Prieto, the Kroumata and Amadinda Percussion Ensembles, the Kronos Quartet, Dawn Upshaw, Sarah Leonard, the Cuarteto Latinoamericano, Pierre Amoyal, Southwest Chamber Music, the Tambuco Percussion Quartet, the Hungarian Philharmonic Orchestra, the Malmo Symphony Orchestra, the Orquesta Simón Bolívar, the Royal Scottish National Orchestra, the BBC Scottish Symphony Orchestra, and the Royal Liverpool Philharmonic Orchestra, among others. Recent premieres include: *Yanga* and *Téenek*, both pieces commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, *Luciérnaga* (Firefly, her third opera) commissioned and produced by the Universidad Nacional Autónoma de México, *Únicamente la Verdad* (Only the Truth, her first opera) with Long Beach Opera and Opera de Bellas Artes in Mexico.

Ortiz has been honored with the National Prize for Arts and Literature, the most prestigious award for writers and artists granted by the government of Mexico, and has been inducted into the Mexican Academy of the Arts. Other honors include: the Bellagio Center Residency Program, Civitella Ranieri Artistic Residency; a John Simon Guggenheim Memorial Foundation Fellowship; a Fulbright Fellowship; first prize in the Silvestre Revueltas National Chamber Music Competition; first prize in the Alicia Urreta Composition Competition; a Banff Center for the Arts Residency; the Inroads Commission (a program of Arts International with funds from the Ford Foundation); a grant from the Rockefeller Foundation; and the Mozart Medal Award.

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.

BIOGRAPHIES

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, Assistant Professor of Music at Texas A&M International University, and collaborative pianist Dr. Jooyeon Chang, Lecturer of Music at Colorado State University, the duo has been active throughout the United States since their first performance together in 2016. Most recently, 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 2022.

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 Européene 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 Baumet.

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 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.

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