

Faculty Artist Series Recital

**ELEGY
ARROYO**



**Sara Fraker, oboe & English horn
Casey Robards, piano
Marissa Olegario, bassoon
Ivan Ugorich, viola**

*Wednesday, September 12, 2018
Holsclaw Hall
7:00 p.m.*

FACULTY ARTIST SERIES RECITAL

Elegy & Arroyo

Dedicated to the memory of Glen Roven

Sara Fraker, oboe & English horn

Casey Robards, piano; Marissa Olegario, bassoon; Ivan Ugorich, viola

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Holsclaw Hall, 7:00 p.m.

PROGRAM

Arroyo for Oboe, Bassoon and Piano *Jay Vosk
(b. 1948)

Elegy for Oboe and Piano, Op. 64 *Glen Roven
suggested by "California during the Gulf War" (1957-2018)
by Denise Levertov

Blight-Killed Eucalypts
Pale Pink, Dark Pink

Suite Bucolique for Oboe and PianoHugo Godron
(1900-1971)

Cavatine
Allegro Tempo rigaudon — Andante tristezza — Allegro
Adagio recitando
Fugato

INTERMISSION

Duo for Oboe and ViolaHilary Tann
(b. 1947)

Sonata per Corno Inglese e Piano-ForteCarlo Yvon
(1798-1854)

Largo — Allegro agitato
Largo
Rondo: Allegro con moto

* World premiere performance

HOLSCLAW HALL IS PROUD TO FEATURE THE
Peter & Debbie Coogan Steinway B

Please join us for a reception in the Green Room hosted by the Fred Fox School of Music.

New York area and works across all core operating functions of a professional chamber orchestra. She received her master's degree from the Yale School and her bachelor's degree from Northwestern University. Her main teachers are Frank Morelli, Christopher Millard and Lewis Kirk. In her free time Marissa enjoys solo traveling, yoga, being outdoors and eating with loved ones.



As an avid chamber musician, **IVAN UGORICH** has won the Mc Cauley Chamber Music Competition with his quartet in 2012, and has been selected to compete in the International Chesapeake Chamber Music Competition as a 2016 finalist with the Cerulean Trio. He has also performed with his two groups on the radio with WUOL 90.5 and WFSQ 91.5 respectively. He appeared with his trio in Carnegie Hall as part of a program titled "Home and Abroad." Ugorich has performed with orchestras including the Sarasota Orchestra, the Florida Orchestra, and the Orlando Philharmonic. Additionally, he won the position of principal violist with Symphony Orchestra Augusta, where he served from 2014 to 2016. Other performance opportunities have taken him to Germany, France, Spain, Poland, Denmark and China. Engagements have included performances with notable artists such as Itzhak Perlman, Joshua Bell, Lang-Lang, Anne-Sophie Mutter, Midori, Guy Braunstein, Boston Pops, Pink Martini and Time for Three. He also has had experience as a soloist winning three solo competitions. Ivan earned a bachelor's degree in performance from Indiana University Jacobs School of Music and a master's degree from Florida State University.

intersection of music and social justice and has led benefit recitals for Musicambia, a non-profit organization that creates music conservatories in prisons, and recently recorded a CD of art songs *Come Down Angels: works by women composers* with tenor Henry Pleas. Dr. Robards is head of collaborative piano at the Bay View Music Festival where, along with giving regular faculty performances, she serves as conductor/coach of the two-week SOARS program (Summer Opera, Art Song and Recording Seminar) and coach/pianist for the American Spiritual Institute. Prior appointments include positions with Indianapolis Opera (resident pianist/coach), Indiana University (collaborative piano/voice faculty, opera coach), and Oberlin Conservatory (postdoctoral collaborative pianist). Dr. Robards holds degrees in piano performance, piano pedagogy and vocal coaching and accompanying from the University of Illinois. She received the Henri Kohn Memorial Award at Tanglewood and attended the 2015 Songfest Professional Development Program for College Teachers.



Known for her compelling and personality-driven performances, **MARISSA OLEGARIO** enjoys an active and diverse performance schedule as a soloist, chamber, and orchestral musician. Marissa has appeared in concerts at Avery Fisher Hall, Carnegie Hall and the Kennedy Center under conductors such as James Conlon, John Adams, Peter Oundjinn, Rafael Payere and Leonard Slatkin.

She enjoys an eclectic chamber career performing with some of today's leading artists including former Berlin Philharmoniker's concertmaster Guy Braunstein and Israeli pianist and composer Matan Porat at the clasclas festival in Spain, Artistic Director David Shifrin at his Phoenix Chamber Society Series, and actively subs with the acclaimed Breaking Winds Bassoon Quartet. She will appear on a Naxos-produced album featuring Beethoven's serenades for winds to be released in 2020. In an effort to marry a variety of art forms, Marissa has collaborated with the Martha Graham Dance Company in a production of *The Rite of Spring*, performed film scores including Jeff Beal's original score to Buster Keaton's silent film *The General*, and partnered with Dance for Parkinson's to provide live music for people suffering from Parkinson's disease. Constantly seeking new artistic possibilities, Marissa's 2018/2019 season includes a multimedia collaboration with New York based projection designer Lisa Renkel and a commissioned solo bassoon work by award-winning composer Shuying Li. Marissa's interests extend to assuming leadership roles in arts entrepreneurship. In 2015, she managed the Bringing Music to Life project which promoted the music of J.S. Bach to audiences across Australia including in schools, public spaces, and through a partnership with Dance with Parkinson's. As the Orpheus Chamber Orchestra Bassoon Fellow, Marissa frequently performs in the

Program Notes

An arroyo is a portal that delivers rain throughout a desert region. It can be an oasis; an escape from the stressful city life that surrounds it.

Oftentimes, when meandering through the city where I reside, I come upon an arroyo. To me, an arroyo is a portal that takes my mind to a calm, restorative place.

Arroyo is a reflection on these streams for oboe, bassoon and piano. Initially, the music proceeds calmly yet directly and to the point. In contrast and alternatively, are more energized sections where the music surges ahead much like water rushing towards the river. This work was composed in 2017.

– J.V.

Glen Roven was an acclaimed conductor, composer, lyricist, pianist and producer who worked with the biggest stars in opera, Broadway, TV, and movies. About ten years ago, he began focusing on writing classical music. His voluminous output includes 36 song cycles, two symphonies, instrumental chamber music, choral works, opera, musicals, and film music; he also produced several recording projects on his label, Roven Records. Mr. Roven composed the following works from January to May 2018 before his sudden passing in July:

- Op. 61 *Ceremony of Prayers*, a five-movement choral work
- Op. 62 *Sonata for Violin and Piano*, inspired by Picasso sculptures
- Op. 63 *The Jacob Variations for Solo Piano*, inspired by Zurbarán paintings
- Op. 64 *Elegy for Oboe and Piano*
- Op. 65 *Four Spirituals*, with text by Paul Laurence Dunbar

The *Elegy for Oboe and Piano* was written for Sara Fraker and Casey Robards. It contains many of Roven's signature devices such as fugal writing, tritones, octaves, parallel voicings, feverish passages in compound meter, and ostinati that shift melodically or lose momentum rhythmically. Roven often drew inspiration from other art forms, such as poetry or visual art. Indeed, the two movement titles here recollect images from a 1992 poem by Denise Levertov. The chorale at the end of the second movement is not a quote or excerpt from pre-existing music, but pays homage to Bach. Roven also signed his works "SDG" in the manner of Bach ("Soli Deo Gloria").

– C.R.

Born in Amsterdam, **Hugo Godron** was a Dutch composer and violinist. He worked as a radio music director and taught composition at the conservatories in Utrecht and Hilversum. Among his 42 compositions in the Donemus catalog are orchestral, vocal, piano, and chamber works. At least one piece, the *Sérénade Occidentale*, was inspired by his travels in Brazil and references conga, blues, and rumba. Similarly, Godron's 1939 work *Suite Bucolique* draws from an unusual diversity of musical influences: operatic air, French dance, neo-baroque fugue, and blues.

– S.F.

The *Duo for Oboe and Viola* was written in 1981 in response to a request from violist David Sills. It is the only piece of mine without a title having something to do with nature although natural imagery underlies much of the writing. The timbres of the viola and oboe are similar in many respects and I became fascinated by the idea of a single line being shaped by two instruments. At the opening, the viola "courts" the oboe, encouraging its moves and framing its melodies. A short viola cadenza leads from this reflective dialog to the pairing of the central section, after which an octave unison passage ushers in the fanfare-like conclusion.

– H.T.

A native of Milan, **Carlo Yvon** was an Italian oboe virtuoso who served as principal oboist of the opera orchestra at La Scala. He studied and then later taught at the Milan Conservatory. In addition to his masterful *Sonata for English horn*, Yvon wrote several pedagogical works for oboe, which he dedicated to his students. This sonata reveals a composer steeped in the bel canto operatic tradition, with a flair for imaginative melodic flourishes and musical drama. The piece was first published by Ricordi around 1840, and was revived with a new edition by Carus-Verlag in 1982.

– S.F.

About the Artists



SARA FRAKER is assistant professor of oboe at the University of Arizona and plays 2nd oboe/English horn with the Tucson Symphony Orchestra. She is principal oboist of the Grammy-nominated ensemble True Concord Voices & Orchestra and spends the summers as a faculty artist at the Bay View Music Festival in northern Michigan. Sara has performed in festivals at Tanglewood, Aspen, Chautauqua, Spoleto Festival USA, Shenandoah Valley Bach Festival and the prestigious Schleswig-Holstein Orchesterakademie in Germany. English horn solo performances with the TSO have included Sibelius *Swan of Tuonela*, Copland *Quiet City*, and Berlioz *Damnation of Faust*. Sara has presented recitals at five recent IDRS conferences, including Tokyo and New York City, and has given master classes at universities and performing arts schools across the United States and in Australia. Sara was awarded a 2017 Artist Research & Development Grant by the Arizona Commission on the Arts, in support of an interdisciplinary commissioning and recording project; she will be presenting about this work at the College Music Society national conference in Vancouver, British Columbia next month. Sara is the oboist of the Arizona Wind Quintet, which recently enjoyed a residency at UNAM in Mexico City. With collaborators Jerry Kirkbride and Rex Woods, she recorded a disc titled *Idylls for Oboe, Clarinet, and Piano*, released in 2018 on Summit Records. Sara recently performed the Mozart *Oboe Concerto* with the Sierra Vista Symphony, and she will perform Jennifer Higdon's *Oboe Concerto* with the UA Wind Ensemble in October. Raised in New Haven, Connecticut, Sara is a graduate of Swarthmore College (BA), New England Conservatory (MM) and the University of Illinois at Urbana-Champaign (DMA).



Pianist and vocal coach **CASEY ROBARDS** is known for her artistry, versatility and sensitive musicality. Casey has given recitals with singers and instrumentalists throughout the United States, as well as Europe, Central and South America and Asia. Casey regularly performs a variety of genres including solo and chamber instrumental music, art song, opera, musical theatre, the Negro spiritual, gospel and newly composed works. Recent engagements include recitals across the United States with Ollie Watts Davis, LaToya Lain, Cherry Duke, Nathaniel Hackmann, Andrew Pelletier, Hai Xin Wu, Fangye Sun, Carrie Pierce, Donna Shin, an engagement with the Alma Symphony playing the Rachmaninoff Piano Concerto No. 2 and numerous instrumental and vocal faculty recitals at Central Michigan University where Dr. Robards is currently a lecturer in collaborative piano. Casey is interested in the