

University of North Texas College of Music

Doctoral Recital | Saturday, November 14, 2026 | 8:00 p.m.
Paul Voertman Concert Hall

Caeley Hovanec, trumpet

Abby Stewart, piano

Sonata in D Major (1694) ..... Henry Purcell (1659-1695)
- Allegro
- Adagio
- Vivace

Farewell to Stromness (1980) ..... Peter Maxwell Davies (1934-2016)

Quartre Variations sur un Théme de domenico Scarlatti (1950) ..... Marcel Bitsch (1921-20111)
- Théme
- Variation I
- Variation II
- Variation III
- Variation IV

Inward (2025) ..... Jennifer Oliverio (b.1989)

With Malice Toward None from the Motion Picture LINCOLN (2012) ..... John Williams (b. 1932)

go to the garden (2022) ..... Eris DeJarnett (b. 1995)

Legend (1906) ..... Georges Enescu (1881-1955)

Program one hundred fourty-six of the 2026–2027 season
Photography and videography are prohibited

Program Notes

go to the garden program note from composer:

Calm, quiet spaces can be effective and popular sites of introspection, reflection, and emotional processing, yet access to such spaces—plus the time and energy required to travel to them—remains elusive for many. The ongoing (at time of writing) COVID-19 pandemic keeps even more of us from calming spaces we previously could access while requiring an isolation and distance from others that feels anything but restful. Some of us have created new spaces for that vulnerability and processing, often online, but barriers to access still remain, and virtually everyone has been saddled with grief, anxiety, and burnout we are unable to fully process.

Rather than attempt a true-to-life reflection of this in go to the garden, I've crafted a narrator (voiced by the impeccable Tess Galbiati) who's spent years upon years building a lush, overflowing space in their mind. The six- and nine-minute versions of the work examine what happens after that world experiences a deep, radical disturbance—it's constructed metaphorically, but listeners and performers may find connections to trauma processing and recovery that map onto many life-altering events, not just a pandemic. Much as performers are encouraged to engage with the material at their own pace, I hope to leave space for audiences to grant themselves time to heal or rest no matter the specifics of their situations.