

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY.

School of Music

presents

Faculty Recital

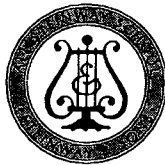
Sarunas Jankauskas, *clarinets*

with

Johan Botes, *piano*

Casey Cangelosi, *marimba*

Thursday, January 19, 2017
8 pm
Recital Hall



There will be one 15-minute intermission.

Program

It Goes Without Saying (2005) Nico Muhly
For Clarinet and Pre-recorded CD (b. 1981)

Three Bagatelles from China West (2009) Chen Yi
Duet for E-flat Clarinet and Piano (b. 1953)

- I. Shan Ge
- II. Nai Guo Hou
- III. Dou Duo

Zarabandeo (2005) Arturo Márquez
(b. 1950)

Johan Botes, *piano*

15-Minute Intermission

nana (2014) Ethan F. Greene
(1982-2015)

Casey Cangelosi, *marimba*

Virtuoso Swing Solo (2012) Armando Ghidoni
(b. 1959)

Andante et Allegro (1881) Ernest Chausson
(1855-1899)

Johan Botes, *piano*

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personal computers, and any other electronic devices.

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Program Notes

Nico Muhly is a New York City-based composer whose influences range from American minimalism to the Anglican choral tradition. The recipient of commissions from The Metropolitan Opera, Carnegie Hall, St. Paul's Cathedral, he has written operas, song cycles, concerti and choral works. Muhly is a frequent collaborator with choreographer Benjamin Millepied and with such Pop/Rock artists as Sufjan Stevens and Rufus Wainwright. Notable works include 2013 Broadway revival of *The Glass Menagerie* and scores for several films, including the Academy Award-winning *The Reader*. Born in Vermont, Muhly studied at the Juilliard School before working as an editor and conductor for Philip Glass.

For a piece with such a strong electronic component, *It Goes Without Saying* is surprisingly organic. While the electronics include chillier, metallic noises (samples ranging from a kitchen whisk to a unique set of tiny bells), most prominent are the warm, woody sounds of a harmonium and of clicking clarinet-keys, sounds that share a certain sonic DNA with the live components of the performance. (From the note by Daniel Johnson)

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory and recipient of the Ives Living Award from the American Academy of Arts and Letters, Dr. **Chen Yi** blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra and other leading musicians and ensembles. A strong advocate of new music, American and Asian composers, and women in music, Dr. Chen has served on the advisory or educational board of the Fromm Music Foundation at Harvard, the John Simon Guggenheim Memorial Foundation, Meet The Composer and other organizations.

Composer's note: "Authentic folk-music from China West inspired the writing of *Three Bagatelles from China West*, which has folk-music elements drawn from the solo piece *Shange Diao* played on the wind instrument *lerong*, as well as the pattern played on the small mouth wind instrument *kouzhian* of the Jingpo People; the solo piece *Nai Guo Hou* is played on the wind instrument *bawu*, with the pitch material sung in the folk-song *Ashima* of the Yi People; the folk-song *Dou Duo*, with the sound effect of the *lusheng* ensemble playing of the Miao People. The work was written for and given its première by flutist Marya Martin, and dedicated to Gilbert Kaplan, for his support for classical music." A number of additional versions of the work were produced for various instrumental combinations.

One of the most outstanding Mexican composers of his generation, **Arturo Márquez**, studied in Mexico, Paris and California and is best known for a series of *Danzóns* for orchestra, based on the elegant ballroom-style dance form that originated in Cuba and made its way to the gulf coast of his homeland.

Composer discusses *Zarabandeo*: "The *Zarabanda* was a popular dance of unknown origin. There are records of it being performed in Mexico during the sixteenth century. During this same period, the dance was condemned and its performance was prohibited in Spain. In the next century, the Sarabande "reappeared" as part of the Baroque instrumental "suite" form, but in a character very different from the original. I have no idea how the original Zarabanda sounded, but I feel certain that its prohibition came about due to the fact that it was a very sensual dance. I have incorporated a "Tanguero" and a "Danzoneo," two of my favorite dances, because of the relationship between people, music and dance, and because I hoped to write something for clarinet and piano that might inflame the

Program Notes *continued*

passions." The work was commissioned by the La Dirección General de Actividades Musicales de la UNAM (School of Music at National Autonomous University of Mexico).

"*nana*, for clarinet and marimba, is a quiet, meditative work, written in honor of the impending birth of my first child. The piece begins as a song in slow motion, flickering in and out of focus. As it progresses, the underlying "nana" – Spanish for lullaby – takes shape. A bout of unison rhythmic fits interrupts the meditation, but the nana returns, complete and unadulterated, settling to rest, content." – Ethan Greene. The work was commissioned by Sarunas Jankauskas through the Wichita State University Professional & Creative Activity Grant.

A New Jersey native, **Ethan Frederick Greene** created music and sound art for concert hall, gallery, stage and screen. He received numerous awards and recognition for works that spanned a wide array of genres, including *A Way Home*, a bilingual children's opera commission by the Houston Grand Opera. Ethan's piece entitled *Anthropogenic*, described as a sonic forest environment that adapts to human motion, was on display at the Hand Art Center in DeLand, FL. His instrumental music combined subtle humor with clarity of rhythmic structures and unpredictability. He served on faculty at Stetson University in Florida.

Ethan suddenly passed away in 2015. Every performance of *nana* is dedicated to his wife Alma and son Mateo.

Of Italian origin, though French by adoption, **Armando Ghidoni** brings together in his music the spirits of both Italy and France. In the songs of this eclectic composer one finds sensitivity and the *bel canto* tradition, while his harmonic writing evokes both an impressionism *à la française* and jazz rhythms, features that lend his works a unique and highly personal character. Honorary President of the Olivier Messiaen Music School in Nantes, Ghidoni has completed set pieces for leading national and international competitions, chamber, sacred, incidental music and an opera. The 12th Picardy European Music Competition, devoted to the saxophone, has been dedicated to him as the Armando Ghidoni Competition, and a hall in the Municipal Music School of Lencloître (France) today bears his name.

Patrick Messina, Principal Clarinetist, Orchestre National de France: "listening to one of Armando's works, with its irresistible swing, made me want to play his music: kindly he wrote me *Virtuoso Swing Solo*, a jazzy piece with furious rhythm, for solo clarinet." (Notes from the score, published by *Alphonse Leduc*)

Ernest Chausson started his career as a lawyer, but soon after entered the Paris Conservatory to study with Jules Massenet and César Franck. Serving as the secretary of *Saint-Saëns' Société Nationale de Musique* allowed him to develop friendships with such elite figures as Debussy, Fauré, Monet, Mallarmé, Turgenev, which had a significant impact on his artistic ideas. Although not prolific, but highly original, Chausson's music includes several orchestral works, song cycles, keyboard and chamber music.

Andante et Allegro was composed during his student years for the *Priz de Rome* contest. The *Andante* presents elegant, flowing phrases over a simple, yet refined harmony in the piano part. The dramatic *Allegro* builds tension through motivic development and modulations of a couple contrasting themes and eventually leads towards a bright and virtuosic ending.

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Biographies

A native of Lithuania, clarinetist **Sarunas Jankauskas** enjoys a versatile performance career as a soloist, chamber and orchestral musician as well as a contemporary music artist. He has performed throughout the United States and Europe, appearing as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, Texas Festival Orchestra, and collaborating with many accomplished artists, including St. Petersburg and Jasper String Quartets, Toby Blumenthal and Kris Becker. Notable participations include: the International Conservatory Week Festival in St. Petersburg (Russia), SoundSpace (Hybrid art series at Blanton Museum of Art), Chamber Music at the Barn, KNOB Festival, Kaunas Contemporary Music Festival, Electroacoustic Barn Dance, as well as at ClarinetFest® (International Clarinet Association's annual conferences). As a new music enthusiast, Jankauskas commissioned and premiered works by Richard Lavenda, Zack Stanton, Ethan F. Greene, Paul Kerekes and Brett Kroening.

Dr. Jankauskas joined the faculty at James Madison University in the Fall of 2016. Previously he taught at Texas Lutheran University and, most recently, at Wichita State University, in addition to performing as principal clarinetist of the Wichita Symphony Orchestra. He started his formal musical studies at the Lithuanian Academy of Music and Theatre and, after moving to the United States, received degrees from Grand Valley State University, Rice University and The University of Texas at Austin.

South African pianist **Johan Botes** is known for his extraordinary versatility as a soloist, collaborative musician, and teacher. Among many notable awards in his native country, he was the 2007 First Prize Winner of the Third UNISA/Vodacom National Piano

Competition playing Rachmaninoff's Third Piano Concerto to a standing ovation. After receiving his B.M. and M.M. degrees from the University of Pretoria, he moved to London in 2008 to study with Martin Roscoe at the Guildhall School of Music and Drama. As a soloist, Botes has appeared with Chamber Orchestra of South Africa, Pro Musica Orchestra in Johannesburg, the KwaZulu-Natal Philharmonic Orchestra in Durban, the University of Pretoria Symphony Orchestra and Texas Chamber Orchestra at UT Austin. He has also performed in Prague with the Hadrec Kralove Orchestra as well as toured in Bulgaria with the Varna Philharmonic. In 2009, he moved to the U.S. and completed a D. M. A. degree at The University of Texas at Austin under the tutelage of South African pianist Anton Nel. In 2010, Botes won the Sidney M. Wright Presidential Scholarship Competition in Piano Accompaniment.

Dr. Botes currently serves as the Assistant Professor of Piano at Marshall University in Huntington, WV.

Casey Cangelosi is commonly hosted world-wide by educational institutions, music festivals, and educational seminars. Casey has been a visiting guest artist in Italy, Germany, Costa Rica, Mexico, Argentina, Croatia, Sweden, Taiwan, and widely across the U.S. at events including the The Midwest Clinic and PASIC Showcase Concerts. Casey is a regularly commissioned composer called the "Paganini of Percussion" and "The voice of a new generation". Casey's holds music degrees from Rice University, The Boston Conservatory, and Utah State University. Casey is endorsed by Majestic, Mapex, Innovative Percussion, Zildjian, Grover Pro Percussion, Remo, and Beiner Bags.

Upcoming Events

January 2017

Special Event – Double Reed Day	Sat., Jan. 21 @ 1:30 pm, Recital Hall*
Special Event – Tromblowin' Festival	Sat., Jan. 21 @ 7 pm, Concert Hall*
<i>An Evening with Pat Metheny</i>	Tues., Jan. 24 @ 8 pm, Concert Hall*
Concerto Aria Competition Finals	Thurs., Jan. 26 @ 7 pm; Concert Hall
Special Event – Men's Chorus Invitational	Fri., Jan. 27 @ 4 pm, Concert Hall*
School of Music Auditions	Sat., Jan. 28 All Day, Forbes Center
JMU Percussion Ensemble	Mon., Jan. 30 @ 8 pm, Concert Hall*

*These concerts provide credit for MUS 195.

For tickets and further information, visit www.jmu.edu/forbescenter or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

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