

Upcoming Events

September 2017

Boston Brass	Fri., Sept. 15 @ 8 pm, Concert Hall*
DMA Lecture Recital – Yining, Jenny Jiang, <i>piano</i>	Sun., Sept. 17 @ 1 pm, Recital Hall
DMA Lecture Recital – Dianna Fiore, <i>conducting</i>	Sun., Sept. 17 @ 2 pm, Concert Hall
JMU Jazz Combos	Tues., Sept. 19 @ 7 pm, Artful Dodger
Soprano-rama: The Three Sopranos	Tues., Sept. 19 @ 8 pm, Recital Hall*
JMU POPS! <i>Stories in Song</i>	Sat., Sept. 23 @ 8 pm, Convocation Center
JMU Jazz Combos	Tues., Sept. 26 @ 7 pm, Artful Dodger
Eric Ruple, <i>piano</i>	Tues., Sept. 26 @ 8 pm, Recital Hall*

* These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com 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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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents

Corno con amici

Ian Zook, *horn*

with

Sue Barber, *bassoon*

Casey Cangelosi, *percussion*

Beth Chandler, *flute*

Carl Donakowski, *cello*

Sarunas Jankauskas, *clarinet*

Nicole Paglialonga, *violin*

David Pope, *saxophone*

Sam Suggs, *double bass*

Wednesday, September 13, 2017

8 pm

Recital Hall



There will be one 10-minute intermission.

Program Notes (*continued*)

In 1923 Czech composer Bohuslav Martinů moved to Paris after failing out of his studies at the Prague Conservatory. An early adopter of the music of Claude Debussy, Martinů quickly became enamored by Igor Stravinsky and his dynamic usage of rhythm and Russian folk music. Martinů was clearly inspired to embrace his own Czech musical heritage as seen through his resulting *Quartet for Clarinet, Horn, Cello and Side Drum* from 1924.

A possible nod to the use of snare drum in Stravinsky's *L'Histoire du soldat*, Martinů's *Quartet* settles the drum as a valuable chamber ensemble addition, providing both incessant metric drive and polyrhythmic accentuation. From the work's opening drum stroke, the piece is a rollicking and abstract amalgam of ostinato patterns, imitative counterpoint, and instrumental athleticism. Using the Czech hymn *Svatováclavský choral* (St. Wenceslas Choral) as a melodic model, the outer movements hint at motivic interpolations but are truly driven by rhythmically charged bits of melody. Conversely, and to rather profound affect, the second movement opens and closes with a lengthy cello solo that is slowly joined in overlapping rhythmic waves by the clarinet and muted horn. The drum, removed from the ability to spin a supportive melodic line, is nevertheless evocatively used by Martinů to draw focus and weight to the cadence points. The result is both sober and meditative, a stark contrast from the lighthearted soundscape of the exterior movements.

- notes by Ian Zook

Among the oldest trickster legends, one finds the figure of Till Eulenspiegel. The surname translates to "Owl Eyes", and it is by this name that the character appears in English in Ben Jonson. Based on some historical fact, a man known as Till Eulenspiegel flourished in the early 14th century, living and working as an itinerant laborer and practical joker through all areas of the Holy Roman Empire. Some of his purported tricks are quite crude, of a scatological vein that would delight a third grader. Other jokes took a more moralistic tone and helped to highlight people's vice and limited intelligence.

Eulenspiegel appears in numerous works of art and literature, perhaps none more well-known in the modern world as the 1893 tone poem for orchestra, *Till Eulenspiegel lustige Streiche* (*Till Eulenspiegel's Merry Pranks*) by Richard Strauss (1864-1949). Strauss' work plays on the contrast between two themes. The first, assigned to the horn, utilizes a three-fold repetition of a rising gesture played staccato and with continually shifting accents. The sting in the tail is the emphasized D sharp – which should have no place in the context of C major. The second theme is shorter, scored for clarinet, and features a chromatic chord sounding like the musical equivalent of a snide remark. From there, Till is off and running to his next chapter.

In the 1950s Franz Hasenöhrle arranged Strauss' material for just five chamber players: horn and clarinet, of course, along with violin, bassoon, and double bass. Called *Till Eulenspiegel einmal anders* or *Till Eulenspiegel, At Last Differently*, the chamber version lasts just half as long as the original. Hasenöhrle taught music at the University of Vienna, though very little else is known about him. This piece may be his only published work, and we have no specific information to ground speculation about why he produced this particular score. The tagline "at last differently" does suggest Hasenöhrle may have been tired of countless performances of this warhorse by full symphony; motivation may be found in trying to distill it down to its essential core.

- note by Jason Stell

Program Notes

Vitaly Buyanovksy, famed Russian horn soloist and pedagogue, composed *España* as one movement of his unaccompanied suite Four Improvisations (from Traveling Impressions). Following a common practice of composing music based on cultural and ethnomusicological tropes – one immediately recalls Mendelssohn's *Italian* and *Scottish* Symphonies as well as Dvorak's *New World* Symphony – Buyanovsky seizes upon flamenco conventions of *cante* (singing), *palmas* (handclapping), and *toque* (guitar-playing) and effectively adapts them to the technique of the horn using hand-stopping, lip trills, and a wide range of colorful articulation patterns. We clearly hear the tolling of bells, a caravan minstrel's plaintive serenade, the precise snapping of castanets, and feverish guitar strumming as this showpiece surges to a fiery conclusion.

The charming Suite Champêtre (Countryside Suite) for Flute and Horn by Marcel Boucard is one of a limited known number of compositions from an equally elusive French composer. Awarded several Prix de composition de la Confédération musicale de France for his clarinet and saxophone pieces dating from the early 1970s, his biographical information is threadbare save the tidbits that he was a laureate of the Conservatoire de Paris and was the director of the Union Musicale à Rodez.

In four movements, this suite explores many scenes and moods associated with life in the French countryside through the titles *Fronaisons* (foliage), *Crépuscule* (twilight), *Ramages* (songs), and *Ébats Folatres* (boisterous frolicking). The instrumental duo makes a seamless pair, as the flute easily projects and provides both slender melodies and the idiomatic bird and woodland creature gestures. The horn fulfills its heritage as a signaling instrument of the woods and fields and provides a width and depth of sound to support the sylvan flute. The streamlined and simple interplay of the instrumental lines draws a satisfying and likely-intended parallel to the French approach of *laissez-faire*.

David Amram is an American composer, conductor, soloist, multi-instrumentalist, and bandleader. Starting his career as a hornist in the National Symphony Orchestra in the early 1950s, he quickly distinguished himself for his eagerness and skill in the tacitly un-hornlike realm of jazz. He became a staple in the bands of Charles Mingus, Lionel Hampton, and Dizzy Gillespie, and has collaborated with a truly eclectic array of artists since including Jack Kerouac, Hunter S. Thompson, Arlo Guthrie, Willie Nelson, Tito Puente, and Johnny Depp. He was the first Composer in Residence of the New York Philharmonic, appointed by Leonard Bernstein in 1966, and has been in demand as a composer worldwide for over fifty years.

His Trio for Tenor Saxophone, Horn and Bassoon, composed in 1965, is unique for including the saxophone as an equal partner alongside ubiquitous woodwind chamber instruments in the bassoon and horn. Since all three instruments share a tenor range tessitura, Amram is able to blend the timbres and articulations styles to create an ensemble sound that ranges from raw and reedy to veiled and mystical. Drawing upon jazz, folk, and avant-garde harmonies, Amram's music is always a peculiar mixing-pot and this piece is no exception. Yet through his strict use of formal structure, motivic development, and skillful instrumental writing he ensures a piece that is easily enjoyed and remembered.

Program

España *from* Four Improvisations Vitaly Buyanovsky
(1928-1993)

Suite Champêtre pour Flûte et Cor en Fa Marcel Boucard
(1892-1976)

- I Frondaisons
- II Crépuscule
- III Ramages
- IV Ébats Folatres

with
Beth Chandler, *flute*

Trio for Tenor Saxophone, Horn and Bassoon David Amram
(b.1930)

- I Allegro Moderato
- II Andante, quasi un poco adagio
- III Allegro con brio
- IV Epilogue

with
Sue Barber, *bassoon* David Pope, *saxophone*

Intermission

Quartet for Clarinet, Horn, Cello and Side Drum (1924) Bohuslav Martinů
(1890-1959)

- I Allegro Moderato
- II Poco andante
- III Allegretto (ma non troppo)

with
Casey Cangelosi, *Side Drum* Carl Donakowski *cello*
Sarunas Jankauskas, *clarinet*

Till Eulenspiegel – Einmal Anders! Richard Strauss Op. 28 (Hasenöhr)

with
Sue Barber, *bassoon* Carl Donakowski *cello*
Nicole Paglialonga, *violin* Sam Suggs, *bass*

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personal computers, and any other electronic devices.

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Biographies

Ian Zook is an active orchestral and solo performer and has appeared in concerts throughout the United States, Europe, and Asia. He joined the faculty of James Madison University in 2009 and performs frequently with the Madison Brass and Bluestone Winds, both faculty ensembles in-residence at James Madison University. As soloist he has performed with the JMU Brass Band at the Kennedy Center, the JMU Wind Symphony, Symphony Orchestra, Percussion Ensemble, Chorale and KOR, the Charlottesville Symphony Orchestra, the Virginia Baroque Consort, the Chamber Orchestra of Charlottesville and the Staunton Music Festival.

Mr. Zook's orchestral experience is extensive and has included positions with the Princeton and Haddonfield Symphony Orchestras, and frequent performances as a substitute musician with the Philadelphia Orchestra, the Pennsylvania Ballet, Opera Philadelphia, and the Harrisburg, Richmond, Roanoke, Delaware, and Vermont Symphonies. He has performed under many of the world's premiere conductors including Valery Gergiev, Yannick Nézet Séguin, Charles Dutoit, Neemi Järvi, Michael Tilson Thomas, Rafael Fruhbeck de Burgos, Osmo Vänskä, David Zinman, Leonard Slatkin, Zubin Mehta, and James Conlon.

He has also presented numerous solo performances and lectures at universities, including the Curtis Institute of Music, University of Wisconsin-Madison, University of Delaware, Penn State, University of Michigan, Central Michigan University, Western Michigan University, UNC-Greensboro, Western Carolina University, Virginia Commonwealth University, and UNC – Chapel Hill, as well as the annual South East Horn Workshop and International Horn Symposium.

Mr. Zook holds degrees from the University of North Carolina – Chapel Hill and the University of Michigan and attended the Verbier and Pacific Music Festivals, the National Orchestral Institute, Sarasota Music Festival, Aspen Music Festival, and the American Institute of Musical Studies in Graz, Austria.

Sue Barber (D.M.A. Louisiana State University, M.M. The Juilliard School, B.M. Crane School of Music) is Professor of Bassoon at James Madison University and Artist/Faculty at the Brevard Music Festival. She is an active bassoonist in the region, performing regularly with the Richmond Symphony Orchestra, Roanoke Symphony, Opera Roanoke, and Opera on The James. As a recitalist, chamber musician, and clinician she has presented both nationally and internationally. In the fall of 2012 she served as a visiting professor at Indiana University.

Since 2011, **Casey Cangelosi** has performed solo recitals in Italy, Germany, Costa Rica, Mexico, Argentina, Australia, Croatia, Sweden, Taiwan, Portugal, and widely across the U.S. at events including: The Midwest Clinic, several PASIC Showcase Concerts, and over 40 universities. Casey is the creator of the @Percussion Podcast, and is the Director of Percussion Studies at James Madison University in Harrisonburg, Virginia.

Beth Chandler enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. She continues to be in demand as a guest artist at universities and festivals throughout the U.S. and abroad. Chandler has won numerous competitions and awards, including a Fulbright Grant to study in the United Kingdom. She holds degrees from the Cincinnati College-Conservatory of Music, New England Conservatory, and Baylor University. Currently she serves as President of the National Flute Association.

Biographies (Continued)

Carl Donakowski was a prize winner in the 1989 Mendelssohn Competition in Berlin. His recital performances have aired on WQRS Detroit, WQXR New York and Sudwestfunk Radio Baden-Baden. As a member of the West End Chamber Ensemble, he participated in the National Endowment for the Arts/Chamber Music America Rural Residency Chamber Music Initiative. His major teachers were Timothy Eddy, Janos Starker, Gary Hoffman and Christoph Henkel.

A native of Lithuania, clarinetist **Sarunas Jankauskas** has performed throughout the United States and Europe, collaborating with Boulder Chamber Orchestra, Round Rock Symphony, St. Petersburg and Jasper String Quartets. Notable performances include *International Conservatory Week Festival* (Russia), *SoundSpace at Blanton, Chamber Music at the Barn*, International Clarinet Association's *ClarinetFests®* and various festivals and conferences. Dr. Jankauskas joined the music faculty at James Madison University in the Fall of 2016. Please visit www.sarunasjankauskas.com for more info.

Nicole Paglialonga directs the String Project at Virginia Tech. As a professional violinist, she has appeared in recital as a soloist, with chamber groups, or in orchestras on four different continents; locally she is a member of the Roanoke Symphony Orchestra and the Ash Lawn Opera. An enthusiastic performer of contemporary music, Nicole has had several works by living composers written specifically for her and received invitations to play at new music festivals and venues around the country. Nicole is also a passionate teacher. She has presented masterclasses at universities in the US and Asia, was on the faculty at Blue Lake Fine Arts Camp, and co-organizes the SMILES educational concert series with Betsy Crone. She is committed to furthering quality string music education and bringing new opportunities to children in the New River Valley.

David Pope has an international reputation as a saxophonist, composer, and author. He is a regular columnist in *Saxophone Journal* and is a recognized authority on multiphonic techniques. He trained at the University of Massachusetts, Eastman School of Music, and the University of Miami. David Pope endorses the R. S. Berkeley "Virtuoso" saxophone and Applied Microphone Technology. His former students teach and perform across the country and in Europe.

Sam Suggs was named New Artist of the Month by *Musical America*, soon after receiving 1st prize at the 2015 International Society of Bassists Solo Competition, at which he performed many of his own compositions. Sam was named Concert Artists Guild's *New Music/New Places Fellow* at the 2016 CAG International Competition. Most recently, at the 2017 Bradetich Foundation International Double Bass Solo Competition, the jury invented and awarded Sam a prize for "Extraordinary Creativity."