

Upcoming Events

SEPTEMBER 2018

Faculty Recital – Dorothy Maddison, <i>soprano</i>	Thurs., Sept. 13 @ 8 pm, Recital Hall*
Faculty Recital – Bob Hallahan, <i>jazz piano</i>	Sun., Sept. 16 @ 2 pm, Recital Hall*
Harmoniemusik Ensemble	Tues., Sept. 18 @ 8 pm, Recital Hall*
JMU Jazz Combos	Tues., Sept. 18 @ 7-9 pm, Artful Dodger
Faculty Recital – Andrew Lankford, <i>trombone</i>	Thurs., Sept. 20 @ 8 pm, Recital Hall*
Faculty Recital – Casey Cangelosi, <i>percussion</i>	Sun., Sept. 23 @ 2 pm, Recital Hall*
JMU Jazz Ensemble & Jazz Band	Tues., Sept. 25 @ 8 pm, Concert Hall*
JMU Brass Band	Thurs., Sept. 27 @ 8 pm, Concert Hall*
18 th Annual JMU ACDA ChoralFest!	Sat., Sept. 29 @ 4 pm, Concert 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

CHIAROSCURO: *Journey through Light and Dark for Horn, Piano, and Electronics*

Ian Zook, *horn* Paulo Steinberg, *piano*

Wednesday, September 12, 2018
8 pm
Recital Hall



There is no intermission.

Program Notes, *continued*

or 'hero's journey', is nominally divided into the three core stages of departure, initiation, and return, though each of these are further broken down into an over-arching seventeen step structure.

I consider **James Naigus'** *Saga* a musical depiction of the *monomyth*. The electronic accompaniment is orchestral and cinematic in style, and seamlessly paints a musical narrative of this journey. The opening prologue sets the mood with deep, mystical chords, followed by a call to adventure introduced by a keyboard melody. The hero then, in sequence, ventures on the road to trials, goes on a vision quest (portrayed by the drone of water glasses and a celestial choir), undertakes and accomplishes a heroic feat, and finally returns home, forever changed from the experience.

Marcus Fjellstrom was a Swedish composer and multimedia artist who died in September 2017 in Berlin, age 38. His music melded contemporary classical with electronic music and video art, as well as audiovisual installations. His most recent album, *Skelekticon*, has been described as darkly ambient, nightmarish with a numinous atmosphere, and a 'veritable spook-fest'. His final project was composing music for AMC's *The Terror*, a horror drama about British Royal Navy ships stuck, frozen, and isolated in the Northwest Passage where they must survive unforgiving weather and each other, all while being stalked by a supernatural menace.

Deanimator for Horn and Electronic Music plunges the listener into a stark and uncomfortable space, possibly fit for the fiction of Kafka or the Brothers Grimm. If animation denotes the giving of life, then to me the title *Deanimator* construes the taking away of life, or the deterioration of oneself. This can be at the mercy of any number of personal ailments, like crippling anxiety, depression, paranoia, or incessant self-doubt. This music is not redemptive; rather, it lives fully in this realm and challenges the listener to experience through sound what too many suffer through in silence.

Max Bruch composed Kol Nidrei, Op. 47 for solo cello and orchestra in 1880 as variations on two themes of Jewish origin. The opening music comes from the Kol Nidrei prayer, chanted by the cantor on the eve of Yom Kippur. This year, Yom Kippur occurs on September 18, less than a week from this evening's performance. The secondary theme is derived from "O Weep for Those that Wept on Babel's Stream", found in Lord Byron's collection *Hebrew Melodies*.

As a prayer, Kol Nidrei is considered one of the most dramatic and emotional moments of the Jewish year and sets a solemn mood for Yom Kippur, or the Day of Atonement. This melody touches the deepest recesses of the congregation's hearts and souls, as they prepare to present their most vulnerable selves before Divine judgement. As a closing musical offering, I hope this performance of Kol Nidrei will afford a moment of personal introspection and thoughts that are lasting, calming, and meaningful.

(Notes by Ian Zook, Sept 2018)

Program

Concerto for Horn (1973)	Alexander Arutunian (1920 - 2012)
I. Largo	
II. Allegretto	
Dark Harbour for Horn and Computer (2015)	Åke Parmerud (b.1953)
Saga for Horn and Fixed Media (2017)	James Naigus (b. 1987)
Deanimator for Horn and Electronic Music (2009)	Marcus Fjellström (1979 – 2017)
Kol Nidrei, Op. 47	Max Bruch (1838 – 1920) (trans. Leon Donfray)

Patrons are reminded to turn off all pagers, cell phones, 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 numerous ensembles including the JMU Symphony Orchestra, Brass Band, Wind Symphony, Percussion Ensemble, Madison Singers, the Charlottesville Symphony Orchestra, the Virginia Baroque Consort, the Chamber Orchestra of Charlottesville, and the Staunton Music Festival.

He is also a frequent substitute musician with the Philadelphia Orchestra in addition to the National, Richmond, Virginia, Roanoke, and Harrisburg Symphony Orchestras. He holds degrees from the University of North Carolina – Chapel Hill and the University of Michigan, and has performed at the Verbier, Pacific, Sarasota, AIMS in Graz, Staunton, and Aspen Music Festivals, and the National Orchestral Institute.

His new CD, *Musica Incognita: 20th Century Sonatas for Horn and Piano* with pianist Eric Ruple, was released on MSR Classical in July, 2018.

Paulo Steinberg has performed as a soloist and as a collaborative pianist across the U.S., Canada, South America, and Europe. In the spring of 2017 he undertook a European recital tour stretching from the U.K. to Latvia including, Ireland, Scotland, Luxembourg, Austria, Sweden, and Germany (where he also served as faculty for the Saarburg Chamber Music Festival.)

Recently promoted to Professor of Piano at James Madison University, Steinberg holds a Bachelor's degree in piano from Universidade de São Paulo, a Master's degree from Arizona State University, and a Doctor of Music degree from Indiana University. Among his distinguished teachers are Brazilian pianists Gilberto Tinetti and Paulo Gori, and Belgian pianist Ms. Evelyne Brancart.

Besides his love for teaching and performing, Steinberg has served in several administrative positions, most recently as president of the Virginia Music Teachers Association. His CDs *The Recital Clarinetist* (in collaboration with Dr. Janice Minor), and *Alma Brasileira* (piano solo) were released in 2015 and 2017, respectively. Visit Professor Steinberg's website at www.paulosteinberg.com.

Program Notes

Chiaroscuro, (from Italian: *chiaro*, “light”, and *scuro*, “dark”), a technique used in visual art to define three-dimensional objects through gradations of light and shadow.

This evening's performance is intended to create a musical depiction of this Chiaroscuro technique. The program's sequence will move through pieces that illicit brightness and hope with contrasting works that plunge deeply into the dark mysteries of the human psyche. Like any good journey, you will hopefully feel a sense of adventure and excitement, overcome some adverse experiences and challenge your expectations, and end with a sense of fulfillment.

Alexander Arutiunian was a Soviet and Armenian pianist and composer who spent his career as a Professor in the Yerevan State Conservatory. Recipient of the Stalin Prize in 1948 for his cantata *The Motherland*, he is most well-known for the Trumpet Concerto in A-flat Major he composed in 1950, a piece still considered core repertoire for that instrument.

Arutiunian composed his Horn Concerto in 1973 (the year after he was awarded the State Prize in Armenia), and in contrast to the Trumpet Concerto, is largely unknown and sadly unperformed. Cast in two divergent movements, the harmonic language is saturated with melodic folk traditions. Unlike the European tonal system, this Armenian folk sound is built upon intertwined tetrachords that create seemingly endless modal and melodic circulations. The first movement seizes on this melodic construction, acting as a dirge that grinds along propelled by ponderous piano chords. The horn melody dips and soars with chromatic inflections, spinning out a long and colorful lament. Flipping a switch, the second movement is a multi-meter dervish with frenetic lines racing between the horn and piano.

Åke Parmerud is a Swedish composer known for instrumental and electro-acoustic music. His catalog also includes experimental music in the fields of dance, interactive art, film, theatre, multi-media and video.

In *Dark Harbour*, composed in 2015, Parmerud submerges the listener into the shrouded foggy of a shipyard. This digitized soundscape combines the live horn sound with the throbbing bass of the ship's engine and exhaust, the piercing howl of claxon alarms, and the clang and percussive thrum of machinery. The horn both reinforces the massive scope of these ships through sustained pedal tones intoned intermittently across the piece, and intersperses rhythmic interjections that give a sense of a relentless, churning propulsion.

Joseph Campbell, a mid-century Professor of comparative religion and mythology at Sarah Lawrence College, published his hugely influential book *The Hero with a Thousand Faces* in 1949. If you have seen movies like *Star Wars*, *Lord of the Rings*, *The Lion King*, *The Matrix*, or many others, then you have encountered stories that follow Campbell's concept of the *monomyth* – a theory that sources all mythic narratives to one universal origin story. This *monomyth*,