

## Upcoming Events

### October 2018

JMU Jazz Combos Tues., Oct. 2 @ 7-9pm, Artful Dodger

JMU Wind Symphony Wed., Oct. 3 @ 8pm, Concert Hall\*

JMU POPS! *An Evening of Anniversaries* Sat., Oct. 6 @ 8pm, Convocation Center

University Choruses & Treble Chamber Choir Mon., Oct. 8 @ 8pm, Concert Hall\*

JMU Jazz Combos Tues., Oct. 9 @ 7-9pm, Artful Dodger

Guest Artist - Clariss Parrish Short, *mezzo-soprano* Tues., Oct. 9 @ 8pm, Recital Hall\*

Guest Artist - Lauren Pierce, *double bass* Wed., Oct. 10 @ 8pm, Recital Hall\*

\*These concerts provide student credit for MUS 195.

For tickets and further information, visit [www.jmuforbescenter.com](http://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](http://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  
the faculty recital of*

**Sarunas Jankauskas, *clarinets***

***Journeys Alone***

Monday, October 1, 2018

8 pm

Recital Hall



There will be a brief pause.



## Program Notes (*continued*)

and aggressive character. Among Hakola's notable works are his Concerti for Clarinet, Piano, Violin, operas, tone poems, vocal and choral music. The composer discusses his composition:

"One evening, while visiting Antwerp (Belgium) in November 1998, I was enchanted by a vista that could have been straight out of a fairytale. Spread before me in the dusk, in between the buildings, as a scene flooded with a strange radiant light. I had come to the street lined endlessly with the city's famous diamond shops. The experience remained in my thoughts, to such extent that my previous sketches and plans for the solo clarinet piece I was working on changed. While musing Antwerp and the clarinet, I began to see a more and more vivid picture in my mind's eye of a lonely Jew dressed in black playing the clarinet as he wanders slowly down the diamond street. He does not react to what is going on around him, the passers-by or the people just standing there; instead, he just pours out his heartache, longing and joy by the light of the stones that are for ever. The music is an allusion to the Klezmer tradition of Eastern European Jewish folk music."

**Elliot Weisgarber**, composer, clarinetist and ethnomusicologist, served on the faculty of the University of British Columbia from 1960 until his retirement in 1984. His interest in Asian cultures led him to spending significant time in Japan studying the classical music of that country, which permeates much of his own compositional style. Weisgarber created a catalog of 450 compositions including chamber music, songs, orchestral works and scores for film, radio and television.

Ko -Ku = Empty Sky is one of the most significant survivors from an ancient body of Buddhist music for the vertical bamboo flute, likely reaching 10th or 11th century China, ruled by Sung Dynasty. After Mongol invasions, many Zen priests were forced to move to Korea and Japan, thus bringing their tradition of religious music with them. Weisgarber's transcription for clarinet in A is a reduction of a traditional performance (typically, 45-minutes long!), more frequently played by the later Japanese version of the bamboo flute, shakuhachi. Ko -ku falls under the category of works that have been reserved for funerals of Buddhist priests who had attained the state of Enlightenment.

Romanian composer **Serban Nichifor** is known for his many works dedicated to the victims of The Holocaust as well as symphonies, cantatas and chamber music. His style blends neoromantic influences with elements of jazz. The title of the piece for solo clarinet, Carnyx, refers to the wind instrument from the Iron Age Europe, used around 200 BC to 200 AD, and which particularly was prominent as a Celtic warfare instrument. Carnyx usually had a long upward tube topped by a head of a boar or a serpent and produced a loud and harsh tone. This short, tour-de-force-type work sparkles with energy through bold meters and rhythms.

## Program

Gregory Vajda (b. 1973) Lightshadow-trembling (1993)

Olivier Messiaen (1908-1992) Abyss of Birds (1941)  
From *Quartet for the End of Time*

Kimmo Hakola (b. 1958) Diamond Street (1999)

## Pause

Elliot Weisgarber (1919-2001) Ko-ko = Empty Sky (1990)  
(A Meditation on the Void – Darkness beyond the stars)

Serban Nichifor (b. 1954) Carnyx (1984)

Patrons are reminded to turn off all pagers, cell phones, personal computers, and any other electronic devices.

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## Biography

Clarinetist **Sarunas Jankauskas** enjoys a versatile performance and teaching career. He has performed throughout the United States and Europe, appearing as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, several university orchestras and collaborating with accomplished artists, including St. Petersburg and Jasper String Quartets. Notable appearances include International Conservatory Week Festival (St. Petersburg, Russia), Musicalis Daunia (Italy), SoundSpace at Blanton, Chamber Music at the Barn, KNOB Festival, Electroacoustic Barn Dance, International Clarinet Association's ClarinetFests® and various composer/new music conferences. He has commissioned and premiered works by Richard Lavenda, Zack Stanton, Ethan Greene, Paul Kerekes and Brett Kroening. Dr. Jankauskas joined the music faculty at James Madison University in 2016 and is a frequent clinician at universities across the U.S. He previously instructed at Wichita State University, while also serving as principal clarinetist of Wichita Symphony. He started music studies in his native Lithuania, before receiving degrees from The University of Texas at Austin, Rice University and Grand Valley State University.

## Program Notes

**Gregory Vajda** has built a stellar conducting career over the past decade, in addition to his success as a composer. Currently he serves as the music director of the Huntsville Symphony and Portland Festival Symphony, and is a frequent guest conductor across the US and Europe. As composer, he produced operas, orchestral works, chamber and film music. Vajda is the most recent recipient of the Bartók-Pásztory Award, given for significant contributions to Hungarian music culture. He studied both disciplines at the Franz Liszt Academy of Music.

Also an accomplished clarinetist, Vajda composed several works for the instrument, including Alice Études for clarinet and string quartet and Clarinet Symphony for two clarinets and orchestra. His Lightshadow-trembling is a haunting piece exploring mysterious characters through three-note tremolos, sudden shifts in dynamics and registers, and various lengths of silence. Its texture and harmony reflects abstract images of various motions associated with struggle and searching.

In 1940, **Olivier Messiaen** was interned in a German prison camp, where he discovered among his fellow prisoners a clarinetist, a violinist and a cellist. The success of a short trio, which he wrote for them, led him to add seven more movements to the Interlude, and a piano to the ensemble, to create the Quartet for the End of Time. Messiaen and his friends first performed it for their 400 fellow prisoners and guards on January 15, 1941.

Messiaen's religious mysticism found a point of departure for the Quartet in the passage in The Book of Revelation about the descent of the seventh angel, at the sound of whose trumpet the mystery of God will be consummated, and who announces "that there should be time no longer." According to the composer, the Quartet was intended not to be a commentary on the Apocalypse, nor to refer to his own captivity, but to be a kind of musical extension of the Biblical account, and of the concept of the end of Time as the end of past and future and the beginning of eternity. Also, his development of a varied and flexible rhythmic system, based in part on ancient Hindu rhythms, more or less literally put an end to the equally measured "time" of classical music. Messiaen's preface to this third movement of the score: Clarinet alone. The abyss is Time with its sadness, its weariness. The birds are the opposite to Time; they are our desire for light, for stars, for rainbows, and for jubilant songs.

Finnish composer **Kimmo Hakola** studied at the Sibelius Academy and his music has been performed at several European festivals, including Ars Musica, the Edinburgh Festival, the Huddersfield Festival and the ISCM. In the early 1990s he moved from Helsinki to Kesälahti in eastern Finland, where the calm and peaceful atmosphere allowed his highly individual music to develop more fully. His music is designed as intense dramas, with advanced compositional techniques, virtuosity, and frequently is of a violent