

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents the

Faculty Artist Recital

of

**Šarūnas Jankauskas, *clarinet &
guitar***

with

**Carl Donakowski, *cello*
David Pope, *saxophone & bansuri***

Wednesday, January 31, 2024
7 pm
Recital Hall



There will be one 10-minute intermission.

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

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Program

Plus II (1992)

Jukka Tiensuu
(b. 1948)

Carl Donakowski, cello

Four Impersonations (2000)

Evan Ziporyn
(b. 1959)

Honshirabe
Pengrangrang Gde
Thum Nyatiti
Bindu Semara

10-Minute Intermission

Morning Lullaby

Šarūnas Jankauskas
(b. 1980)

Behind The Lake Fires Are Burning

Lithuanian Traditional
(arr. Jankauskas/Pope)

Purple Lights

Š. Jankauskas

The Entire Night Roosters Were Singing

Lithuanian Traditional
(arr. Jankauskas/Pope)

David Pope, saxophone & bansuri

Program Notes

Since the 1970's **Jukka Tiensuu** has been a leading exponent of new music in Finland, in addition to his career as an eminent harpsichordist, conductor, and pianist. He pursued musical studies at the Sibelius Academy, the Juilliard School, the Freiburg Hochschule für Musik, Paris IRCAM, and other musical institutions. He has composed more than a hundred varied works (often microtonal and with electronic accompaniment) for all types of mediums, including Chinese orchestra, Baroque or jazz orchestra, clarinet choir, instrumental theatre. His compositions have been performed by many major ensembles around the world. Tiensuu is also a prolific teacher, writer and broadcaster and founder of several earliest and most important contemporary music festivals in Finland. He received a highly-prestigious Wihuri Sibelius Award in 2020.

Plus can be performed by any combination of duo or trio of clarinet, cello and accordion, and the *Plus II* is a clarinet/cello combo. During the first section, performers take turns in being leaders and followers in starting each phrase, producing a slight temporal delay. Later on, players play in a synchronized manner. There are canons and hints to elements of Klezmer music.

Composer/conductor/clarinetist **Evan Ziporyn**'s music has taken him from Balinese temples to concert halls around the world. He has composed for and collaborated with Yo-Yo Ma, Brooklyn Rider, Maya Beiser, Ethel, Anna Sofie Von Otter, the American Composers Orchestra, Boston Modern Orchestra Project, Iva Bittova, Terry Riley, Don Byron, Wu Man, and Bang on a Can. In 2017, his arrangements were featured on Ken Burns and Lynn Novick's *The Vietnam War*, and on Silkroad's Grammy-winning album *Sing Me Home*. Most recently, his orchestral reimagining of David Bowie's final album, *Blackstar*, was recently released on Islandia Music, featuring Ziporyn conducting his own Ambient Orchestra with Maya Beiser, cello soloist. Ziporyn studied at Eastman School of Music, Yale, and UC Berkeley. He received a Fulbright in 1987, founded Gamelan Galak Tika in 1993, and composed a series of groundbreaking compositions for gamelan and western instruments, as well as evening-length works such as 2001's *ShadowBang*, 2004's *Oedipus Rex* (Robert Woodruff, director), and 2009's *A House in Bali*, which was featured at BAM Next Wave in October 2010. He released two albums of his works with the Boston Modern Orchestra Project, featuring tabla master Sandeep Das as soloist.

From 1992-2012 he served as music director, producer, and composer/arranger for the Bang on a Can Allstars, winning Musical America's Ensemble of the Year award in 2005. He has also released numerous albums on Cantaloupe Music, New World, CRI, Airplane Ears, and other labels. He is the Distinguished Professor of Music at MIT as well as the Director of the Center for Art, Science and Technology.

Program Notes *continued*

Four Impersonations consists of four movements, all based closely on careful transcriptions of melodies from other cultures. In Balinese trance, as in many similar traditions throughout the world, subjects are inhabited by specific people or entities who speak through them. Their voice remains their own, but the words they speak are foreign to them, often in ancient or foreign languages they themselves do not understand. In these pieces the voices of three different cultures - Japanese shakuhachi, Balinese gamelan, and East African nyatiti - speak through the clarinet. As a rational westerner, I've transcribed and translated, found ways to play them, but as a trance subject-wannabe I leave the interpretation to others. – *note by Evan Ziporyn*

“Honshirabe” is a Japanese meditative tune, which translates to “basic melody.” “Pengrangrang Gde” (“Big Lullaby”) is a form of gamelan pelegongan, which flourished in the late 19th century in Bali. It is adapted from a recording that was played with gender rambat (a resonating metallophone), suling (bamboo flutes), rebab (bowed spiked flute) and jegogan (larger, low-pitched metallophones). “Thum Nyatiti” is a common playing style in East Africa, using a guitar or traditional plucked string instrument. This adaptation comes from a tune that was recorded on the anonymous album in the 1950's, entitled “The Sound of Nairobi.” “Bindu Semara” (“Semar’s Sadness”) is manisan (“sweet style”) accompaniment for wayang kulit, the Balinese shadow play. It uses a slendro, one of a pentatonic tuning scales in gamelan music.

Behind the Lake Fires are Burning (Medieval Lithuanian Song)

Behind the lake fires are burning, little sparks fall down
And mine, the orphan's, tears
I'll go to the woods to listen
If a cuckoo is cuckooing, if it is consoling the orphan
'Tis hard for the garden without a little dove
(’Tis hard) For me, the orphan, without the father
'Tis hard in the woods without the cuckoo
(’Tis hard) For me, the orphan, without the mother

The Entire Night Roosters Were Singing (Lithuanian Traditional Song)

The Entire night roosters were singing
Don't sing, the roosters, don't shorten the night.
The dawn has come, the sun will rise
We, brothers, will pick up our scythes and go hay cutting
I haven't even cut down one bunch
I leaned on my scythe, I rested on it.

Biographies

Clarinetist **Šarūnas Jankauskas** enjoys a balanced career and serves on faculty at James Madison University. His performance engagements have taken him through Europe, Canada, Brazil and the United States. His recent commissioning project focused on clarinet in various duo-partnership roles and culminated in an album *Duos*, released by Soundset Recordings.

Dr. Jankauskas previously taught at Texas Lutheran and Wichita State Universities, in addition to serving as principal clarinetist of the Wichita Symphony Orchestra. He studied at the Academy of Music and Theatre in his native Lithuania, and, after moving to the U.S., received degrees from Grand Valley State University, Rice University and The University of Texas at Austin. Please visit www.sarunasjankauskas.com for more info.

Carl Donakowski pursues an international career in Europe, Asia, and the Americas. His recital performances have been enjoyed at the Kennedy Center in Washington, D.C.; Merkin Hall in New York City; and aired on WQRS Detroit, WQXR New York, and Südwestfunk Baden-Baden. He has performed at the Manitou, Fontana, Staunton, Tanglewood, Blue Lake, and Beethoven music festivals. As a member of the Arcos Trio, he was awarded an Artistic Excellence grant from the National Endowment for the Arts to perform and record piano trios by Latin American composers on the Centaur label.

Donakowski is Professor of Music at James Madison University. For over a decade he was Artist-in-Residence at the Bay View Music Festival. He has served on the faculties of Central Michigan University and Alma College. He is a frequent presenter at the American String Teachers Association national conference and a contributor to *American String Teacher*. Donakowski was a student of Janos Starker at Indiana University. He also studied with Timothy Eddy Gary Hoffman and William Pleeth.

David Pope is Professor of Saxophone at JMU. He is an accomplished performer, composer, improviser, and author with an international reputation for over one hundred published articles in *Saxophone Journal* and *Saxophone Today*. He holds degrees from the Eastman School of Music, the University of Massachusetts, Amherst, with additional studies at the University of Miami.

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Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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