

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY

School of Music

presents

Gems of the Repertoire:
A Ruby Anniversary Recital
Celebrating 40 Years of Fluting

the faculty recital of

Beth Chandler Cahill, *flute*
Paulo Steinberg,
piano and harpsichord

with

Carl Donakowski, *cello*

Thursday, December 8, 2022
7 pm
Recital Hall



Program

- Le Moment du Cristal* (2012) Yuko Uebayashi
(b. 1958)
- Sonata No. 1 for flute and piano (1997) Samuel Zyman
(b. 1956)
- I. *Allegro assai*
II. *Lento e molto espressivo*
III. *Presto*

A Brief Pause

- Sonata in C Minor from *Zwölf Methodische* Georg Philipp Telemann
Sonaten für Querflöte und Basso continuo,
(1681-1767)
TWV 41: c 3
Allegro
Adagio
Allegro assai
Ondeggiando, mà non adagio
Allegro
- Celtic Partita for flute and piano (1999) Cameron Wilson
(b. 1963)
- from “*Las Cuatro Estaciones Porteñas*” Astor Piazzolla
for flute, cello, and piano (1921-1992)
Primavera Porteño arr. José Bragato/
Beth Chandler Cahill

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personal computers, and any other electronic devices.

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Program Notes

This evening's performance celebrates my "ruby" anniversary of fluting! Forty years ago this year I started playing the flute in my Texas public middle school band and quickly knew it was to be my life path. [Incidentally, Paulo has me beat with 47 years at the piano!] I am so grateful for this journey of discovery, perpetual learning, inspiration from colleagues and students, family and friends near and far, and beautiful music all along the way. Tonight's program features special "gems" in the flute repertoire that have been on my performance wish list. Thank you for listening! —Beth Chandler Cahill

Born in Kyoto, Japan, composer **Yuko Uebayashi** resides in Paris and the South of France. Uebayashi's works have been performed to widespread acclaim all over the world. She majored in composition at Kyoto City University of Arts, studying with Ryohei Hirose and Komei Abe. She later studied with Jean-Michel Damase in Paris. Her initial inspiration for composing for the flute came from working with *Umibue-no-kai*, a Japanese Flute Orchestra. Although she has composed for many other instruments, to date she has composed and arranged more than 60 works which include the flute. Many of Uebayashi's works are inspired by her connection with various prominent musicians, such as internationally renowned flutists Carol Wincenc, Nobutaka Shimizu, and Jean Ferrandis, who has declared, "For me, her works are gems and a precious gift."

Le Cristal du Moment was inspired by and composed for Seiya Ueno, the Grand Prix winner of the 2008 Jean-Pierre Rampal International Flute Competition. Uebayashi heard Ueno play and sought to capture the innocence, purity, and beauty of this young artist's playing, titling the work to signify "pure as crystal and precious as time." As in many of her compositions, this work is an abstract portrait influenced by French impressionism, Japanese film and pop music, and the composer's own connection to the artist for whom she composed. In three sections, the work features the simplicity of balancing beautiful melody with perpetual pointillistic and virtuosic passages. For the premiere in 2012, Uebayashi wrote: "I hoped this music would have young passion, transitoriness, salutation, sadness, and every part of brilliance. After sunset, the west side of sky gets gentle pink in a moment. A silence of the end of a day and a feeling of rebirth of tomorrow will cross there. I hope you will feel something like that at the end of the piece."

Mexican composer **Samuel Zyman** was born in 1956 in Mexico City, where he studied piano and conducting at the National Conservatory of Music, and composition with Mexican composer Humberto Hernández Medrano. He received MM and DMA degrees in composition from The Juilliard School, studying with American composers Stanley Wolfe, Roger Sessions, and David

Program Notes - *Continued*

Diamond. He has been on the Juilliard faculty since 1987 in the Department of Literature and Materials (Music Theory). He has received numerous awards and commissions from American and Mexican organizations, including for concertos, other symphonic works, chamber music, and vocal music.

His **Sonata for flute and piano** was commissioned by Mexican flutist Marisa Canales in 1999, later followed by his Sonata No. 2 for flute and piano in 2017. Both works quickly have become standards in the flute repertoire. About his style, Zyman writes, “As a matter of my general philosophy and overall approach to composition, what I want to accomplish is the writing of pieces that grab and hold the attention of the listeners and that (hopefully) speak to them. I try to write works that, at the very least, are not boring. I try to make the pieces move forward and have a pulsating beat and an energetic drive (even in slow music). All this applies to my flute sonata.”

The Sonata features very fast outer movements with an uncommon intensity and rhythmic angularity throughout, only momentarily interrupted with more lyrically thematic material. The middle movement provides significant timbral contrast, while evoking a more somber approach to the still driving intensity. Both instruments are challenged equally in virtuosity and refinement.

An extraordinarily prolific composer, **Georg Philipp Telemann** became the most successful German composer in the first half of the eighteenth century. He enjoyed popular acclaim to a far greater extent in his lifetime than that of his friend and contemporary, Johann Sebastian Bach. Telemann mastered the German, French, and Italian compositional styles prevalent at the time, termed the “mixed style” by flutist and composer Johann Joachim Quantz. While Telemann’s reputation flourished internationally, he continued to play an active role in the musical activities of his immediate milieu. After studying law at the University of Leipzig, he was appointed music director of the Leipzig Opera, followed by prominent church and opera appointments at Sorau, Eisenach, Frankfurt, and Hamburg. His output includes several hundred orchestral overtures and concertos, over 20 operas, approximately 1,500 cantatas for various functions, 46 Passions, and vast quantities of chamber music.

Telemann indicated that the **Methodical Sonatas** were to be played on flute or violin with basso continuo, published in two sets of six in Hamburg (1728 and 1732). They comprise the most comprehensive method of “affections” (a musical theory ascribed to in the Baroque era which purported that a single movement or piece depicted only one emotion). Not only are these sonatas beautifully expressive and energetic, but they are also didactic and practical. In one of the slow movements in each set, Telemann presented both a

Program Notes - Continued

skeletal representation of the melody, as well as a fully ornamented version. Performers of the time would have improvised ornamentation in the moment, yet in this collection Telemann illustrated these details in order to inform performers of acceptable performance practice. The **C Minor Sonata** is the second work in the second set. The opening *Allegro* sets the tone with an energetic impetus, followed by an *Adagio* full of lyricism and Telemann's own filigree. A driving *Allegro assai* leads to a lovely, yet simple fourth movement, *Ondeggiando* (undulating). The work is rounded out by a spirited final *Allegro*.

Cameron Wilson is a composer, arranger, and violinist with the Vancouver Symphony Orchestra. He has composed for radio, television, and film, and his music has been performed by professional orchestras, soloists, and other ensembles all over Canada. Wilson writes:

“*Celtic Partita* for flute and piano was commissioned by flutist Laura Barron and completed in January 1999. The term “partita” or “suite” most commonly refers to an instrumental piece in several movements, comprised of a sequence of dances. In the seventeenth and eighteenth centuries, when the form was most popular, the partita included the dance forms *allemande*, *courante*, *sarabande*, and *gigue*. The *Celtic Partita* consists of four dances characteristic of Irish Celtic music: air, hornpipe, jig, and reel, set within a formal classical structure.

This piece begins with an original theme followed by the *Ashokan Farewell*, a traditional ‘air’ composed by American fiddler Jay Unger and featured in Ken Burns’ documentary on the American Civil War. A reprise of the original theme leads to the *Grove’s Hornpipe*, which segues through a section of Bach’s Brandenburg Concerto No. 3 in time into the *Andy de Jarlis Jig*. This tune, written by Mike McDougall from Cape Breton Island, is a homage to the great Canadian fiddler Andy de Jarlis. After the ‘jig,’ a brief extract from the prelude of Bach’s 3rd Solo Violin Partita leads into the final ‘reel,’ *Drowsy Maggie*, another well-known Irish tune.”

Astor Piazzolla’s compositional aesthetic is a unique convergence of the tango music and dance tradition of his native Argentina, and elements of classical music and jazz. Many of Piazzolla’s formative years were spent in New York City, where his family moved when he was four years old, and where he spent more time around the streets and jazz clubs of the 1920s than in school. Although he returned with his family to his native Mar del Plata when he was 12, he was quickly attracted to the bustling capital city of Buenos Aires. By the age of 16 he managed to pay rent as a lodger from performance fees he made as a bandoneón (similar to a button accordion) player. He also was able to secure lessons with another up-and-coming countryman, composer Alberto Ginastera.

Program Notes - *Continued*

For a number of years he formed his own bands and ensembles, playing tangos, while adding innovative harmonies and rhythms. However, success eluded him, leading him into disillusionment. His redemption came in the 1950s, when he travelled to Europe and encountered Nadia Boulanger, the famous Parisian composition teacher. She encouraged him to remain true to his identity in the tango, fused with other art music influences. Ultimately, he transformed the tango into a modern art form, the “Tango Nuevo,” and through his numerous concerts and recordings, achieved international recognition at last.

Las Cuatro Estaciones Porteñas (The Four Seasons of Buenos Aires) are a set of four tangos originally conceived as different compositions rather than one suite, although Piazzolla performed them together occasionally. The pieces were scored for his quintet of violin (viola), piano, electric guitar, double bass, and bandoneón—in essence, a cabaret band. “*Porteñas*” refers to those born in Buenos Aires. Composed in 1970, “*Primavera Porteño*” (Spring) is the third of the four “seasons.” Through counterpoint, aggressive syncopation, and harsh dissonances that suddenly turn beautifully consonant, this music suggests a lively spring in Buenos Aires. This arrangement is an adaptation for flute of José Bragato’s well known arrangement for violin, cello, and piano.

Bios and content from composers’ websites.
Program notes by Beth Chandler Cahill © 2022

Biographies

Flutist **Beth Chandler Cahill** has been praised for her musical versatility, colorful sound, and creative programming. She is currently Professor of Flute at James Madison University and thrives as a soloist, chamber musician, orchestral player, and teacher. A frequent guest artist and masterclass clinician, Dr. Cahill has performed and presented at major venues, universities, and festivals throughout the United States and abroad, including solo and chamber recitals at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and the Portuguese Embassy in Rio de Janeiro, Brazil.

As a young artist, she won numerous awards and honors, including the top prizes at the *Flute Talk* Magazine Competition and the Myrna Brown Artist Competition, as well as the Concert Artists Guild International Competition in New York City, and in National Flute Association (NFA) Piccolo Artist, Young Artist, Orchestral Audition and Masterclass Performers Competitions. She was a Mary Louise Remy Endowed P.E.O. Scholar. As a Fulbright Scholar, Dr. Cahill studied in Kent, England, as one of six students selected internationally.

Her current and former students have enjoyed successes in competitions, fellowships, and graduate programs, and hold positions in public and private music education, with arts centers and symphony orchestras nationwide, and in military ensembles and other performance contexts. She is a recipient of the JMU College of Visual and Performing Arts Distinguished Teacher Award and Distinguished Service Award and is a past president of the National Flute Association.

A native Texan, Dr. Cahill received a Bachelor of Music from Baylor University, a Master of Music from New England Conservatory, and a Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music. Her album ***TIME PLACE SPIRIT: Music for Flute and Piano*** (MSR Classics), with pianist Paulo Steinberg, is available on CD and streaming. bethchandlercahill.com.

Paulo Steinberg has performed as a soloist and as a collaborative pianist across the U.S., Canada, South America, and Europe. During his sabbatical leave in 2017, he undertook a European recital tour stretching from the U.K. to Latvia including Ireland, Scotland, Luxembourg, Austria, Germany, and Sweden. He holds Piano Performance degrees from Conservatório “Carlos Gomes,” Universidade de São Paulo, Arizona State University (M.M.) and Indiana University (D.M.).

Biographies - Continued

Dr. Steinberg often serves as an adjudicator in competitions, and offers master classes, lectures, workshops, and performances in the U.S. and abroad. His summer projects normally include teaching at the Saarburg Chamber Music Summer Festival in Germany and traveling and performing around Europe, Brazil, and Canada. His research interests focus on piano technique and Brazilian music.

Four CD albums have been released recently: *The Recital Clarinetist* in collaboration with clarinetist Dr. Janice Minor; *Duos* in collaboration with clarinetist Dr. Sarunas Jankauskas; *Time, Place, Spirit* in collaboration with flutist Dr. Beth Chandler Cahill; and his solo CD album *Alma Brasileira*. For more information, go to www.paulosteinberg.com or follow him on Instagram (@paulosteinberg).

Carl Donakowski pursues an international career in Europe, Asia, and the Americas. Early in his career he was a finalist in the Mendelssohn Competition in Berlin. Since then, 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. Mr. Donakowski has performed on four continents, most recently (2017) in Guangzhou, China. 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. Of his performances at the Fontana Festival a reviewer wrote “Cellist Carl Donakowski is ideally suited to perform these romantic works. His tone is rich in resonance and passionate in approach, displaying the big sound that could sustain a charming longing.”

Donakowski is Professor of Music (Cello and Chamber music) at the James Madison University School of Music in Harrisonburg, VA, where he received the distinguished teaching award. 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 School of Music and Alma College. He is a frequent presenter at the American String Teachers Association national conference and a contributor to American String Teacher. He served as president of the Michiana Cello Society and currently edits the Cello Forum for the Virginia String Teachers Association. Donakowski was a student of Janos Starker at Indiana University. He also studied with Timothy Eddy, Gary Hoffman, and William Pleeth.