

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

**41<sup>st</sup> Contemporary Music Festival**

**Concert I**

*featuring*

**Richard Shuster, *piano***

**Ingrid Stölzel, *guest composer***

Monday, October 17, 2022

8 pm

Concert Hall



There is no intermission.

## Program

Étouffée (2016) Vito Žuraj

Chain of Circumstances (2020) Joe Klein

Zsarnokság (Tyranny) (2021) Gyula Fekete

Richard Shuster, *piano*

GLiTCH (2021) Eric Guinivan

Casey Cangelosi, *percussion*  
*World Premiere*

Lamentations (1973) Coleridge-Taylor Perkinson

III. Calvary Ostinato  
IV. Perpetual Motion

Carl Donakowski, *cello*

Illuminations (2018, arr. 2021) Eric Guinivan

III. flash

William Alderman, Michael Dolese,  
Shelby Shelton, Shane Roderick, *percussion*

Unus Mundus (2017) Ingrid Stölzel

Linlin Uta, *piano*

Fides, Spes (2022) Ingrid Stölzel

Wanchi, *violin* | Diane Phoenix-Neal, *viola*  
Carl Donakowski, *cello*  
*JMU Contemporary Music Festival Commission*  
*World Premiere*

## Program Notes

### Étouffée - Vito Žuraj

Étouffée could be seen as an étude for prepared piano. The title refers to a particular technique employed in harp playing, involving dampening each string with the fingers immediately after it has been plucked. A similarly truncated timbre can be achieved by dampening the strings inside a grand piano. For this piece, I settled on the use of adhesive putty such as the UHU brand's 'Patafix'. The pianist is instructed to dampen all but fourteen notes with that material, transforming the piano into an instrument with two distinct layers, in which the sustained and ethereal sounds of the undampened strings vie for centre stage with the dampened timbres, themselves a sort of hybrid between a xylophone and a suite of Javanese gongs that forays unabashedly into oscillations, loops and walking basses. — Alwyn Tomas Westbrooke

### Chain of Circumstances - Joe Klein

Chain of Circumstances is one of a series of open-form compositions that has occupied my creative interest in recent years. As with the other related works, Chain of Circumstances explores aspects of recombination, modularity, and non-linear musical structures. In this instance, the work is conceived as a series of disparate, distinctive, and relatively static musical states that provides an ever-changing sonic canvas, which the pianist(s) may alter at will. In performances that include solo dancer and/ or electronics, the result is a kind of dynamic and unpredictable "feedback loop" between the various elements. Chain was supported by a grant from Texas Woman's University and composed in February-March 2020 for pianist Richard Shuster and dancer/choreographer Jordan Fuchs, who first performed the work on September 10, 2021. — Joseph Klein

### Zsarnokság (Tyranny) - Gyula Fekete

Zsarnokság was written in 2021 by Hungarian composer Gyula Fekete, and was made possible by a grant from Texas Woman's University. After my Fulbright residency at the Franz Liszt Academy of Music in Budapest in 2019, I wanted a piece with a universal and timely theme that would also represent my connections to and admiration for Hungarian arts, language, and culture. Zsarnokság contains an excerpt from the lengthy poem "Egy mondat a zsarnokságról" (One Sentence on Tyranny) by Hungarian poet Gyula Illyés. The poem was written in Stalinist Hungary in 1950–51 and became a rallying cry for the Hungarian Revolution of 1956 against the Russians which led to 2,500 deaths and over 200,000 Hungarians leaving the country. For me, personally, it represents the resilience and grit of the Hungarian people and reflects the profound impact my Hungarian friends and colleagues have had on me as a musician and as a person. My translation of the excerpt, which is as literal as it could possibly be, is meant to be a guide for the listener during the performance. — Richard Shuster

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

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## Program Notes *continued*

### From *Egy mondat a zsarnokságról* "A Sentence on Tyranny" (1950-51)

Hol zsarnokság van,  
ott zsarnokság van,  
nemcsak a puskacsőben,  
hanem a börtönökben,

Where tyranny is,  
there is tyranny,  
not only the rifle barrel,  
but in the prisons,

hol zsarnokság van,  
nem csak a bíró hűvös  
ítéletében: bűnös!

where tyranny is,  
not only in the judge's chilly  
verdict: guilty!

a csöndet  
növelő néma könnyek  
zuhatagában,

the silence  
increasingly muted tears  
in a flood,

hol zsarnokság van,  
ott zsarnokság van,  
nemcsak az ernyedetlen  
tapsoló tenyereken,

where tyranny is,  
there is tyranny,  
not only in the relentless  
applause in hand palms,

kürtben, az operában,  
épp oly hazug-harsányan  
zengő szoborkövekben,  
színekben, képtերemben,

in horns, in the opera,  
just like in the lie-shrillness  
resounding in the sculpture stones,  
in the colors, in the art gallery,

külön minden keretben,  
már az ecsetben,

separately in every picture frame,  
already in the brush,

mert álmaidban  
sem vagy magadban,  
ott van a nászi ágyban,  
előtte már a vágyban,

because even in your dreams  
you are not in yourself,  
there it is in your wedding bed,  
before even your desires,

cikáz a villám,  
az van minden váratlan zörejben,  
fényben,  
a nyugalomban,  
a zápor zuhogásban

zigzags the lightning,  
it is in every unexpected noise,  
in light,  
in tranquility,  
in the shower pouring,

a cellafal-fehéren  
bezáró hóesésben,

in the prison-cellwall whiteness  
enclosing in falling snow,

s mert minden célban ott van,  
ott van a holnapodban,  
gondolatodban,  
minden mozdulatodban,

because in every goal there it is,  
there it is in your tomorrow,  
in your thoughts,  
in all your movements,

## Program Notes *continued*

Ő néz rád a tükörből,	it is looking at you from the mirror,
Ő les, hiába futnál, fogoly vagy s egyben foglár;	it is spying on you, in vain you would run, a prisoner you are and at the same time a prison guard,
s nem érzed már, mi élni hús és kenyér mi, mi szeretni, kívánni, karod kitérni,	and you no longer feel what it is to live, what meat and bread are, what it is to love, to wish, your arms to unfold,
bilincseit a szolga maga így gyártja és hordja, ha eszel, őt növeszted, gyermeked neki nemzed,	his own shackles the servant himself manufactures and wears, if you eat, you grow it, to it your bear your child,
s feszengünk kamarában, futva bár Szaharában; hol zsarnokság van, mindenki szem a láncban;	and we are tense in its room, whilst running in the Sahara, where tyranny is, everyone is a link in the chain,
belőled bűzlik, árad, magad a zsarnokság vagy, vakondként napsütésben, így járunk vaksötétben,	from you it stinks, it flows, you yourself the tyranny are, as a blind mole in the sunshine, so we walk in the darkness,
vakondként napsütésben, így járunk vaksötétben, hol zsarnokság van, mindenki szem a láncban,	as a blind mole in the sunshine, so we walk in the darkness, where tyranny is, everyone is a link in the chain,
mert ahol zsarnokság van, minden hiában, a dal is, az ilyen hű akármilyen mű,	because where tyranny is, everything is in vain, even the song, as well as faith in any kind of loyal artform,
mert ott áll eleve sírodnál Ő mondja meg, ki voltál, porod is neki szolgál	because there it waits from the beginning at your grave, it says who you were, your ashes also it you serve.

—*Illyés Gyula; trans. Richard Shuster*

## **Program Notes *continued***

### **GLiTCH - Eric Guinivan**

GLiTCH is a piece about disruptions and tension. It begins with stable, consonant, and welcoming gestures, but these are gradually corrupted and interrupted by “glitches” that undermine the listener’s sense of stability and comfort. Rhythmic manipulation provides the primary means for disruption, but considerable tension also arises between harmonic consonance and dissonance as well as timbral relaxation and abrasiveness. The piece unfolds like a battle between the two opposing forces of stability and instability.

The electronic accompaniment for GLiTCH is created from samples of hammered dulcimer, log drums, and piano strings played with sticks. The hammered dulcimer and log drum samples are also processed with a granular synthesizer to create the synthetic pulsating and rhythmic sounds that complement the acoustic samples at the forefront of the music’s texture. Tonight’s performance is enhanced by a DMX lighting installation that highlights the gestures of music with color and pulsing throughout the piece.

### **Lamentations - Coleridge-Taylor Perkinson**

As part of a rich professional life centered in New York, Coleridge-Taylor Perkinson co-founded the Symphony of the New World in 1965, the first racially integrated orchestra in the country. In 1973, he wrote Lamentations for one of the orchestra’s cellists, Ronald Lipscomb, creating a “Black/Folk Song Suite” in four movements, each referencing an aspect of traditional African American music. “The common denominator of these tunes,” Perkinson explained, “is the reflection and statement of a people’s crying out.”

The all-plucked third movement, Calvary Ostinato, takes its name and thematic material from an African American spiritual. Its refrain, “Surely he died on Calvary,” recalls the site outside of Jerusalem where Jesus was crucified, but it has also been viewed as a veiled reference to lynching. Ostinato refers to the musical technique of cycling through a steady pattern, in this case a nine-beat loop that makes ample use of open strings, allowing the cellist to superimpose a melody.

The finale, Perpetual Motion, uses a label associated with European art music, but the same style of continuous playing is just as much a feature of traditional Black music and the African sources it descended from. The orientation around a droning note parallels a typical pattern of music played on the banjo, an instrument modeled after African plucked string instruments — like the akonting from Gambia — and popularized by those enslaved in the antebellum South. — Aaron Grad

## Program Notes *continued*

### Illuminations - Eric Guinivan

Illuminations is a collection of three pieces which each depict a different setting of light and a related state of mind. Movement III, flash, depicts radiant beams of light splashing color across the canvas of the sky. The music blazes and soars at breakneck speed, evoking a state of mind of euphoria and unbridled energy. Most of the movement is governed by strict canon at either the eighth-note or quarter-note, as if one player is a “shadow” to the other fighting with all their might to keep pace in a mad dash toward the heavens.

Illuminations was conceptually inspired by Jacob Druckman’s landmark work for solo marimba *Reflections on the Nature of Water*, and the movement titles are inspired by poems of Dylan Thomas, Thomas Moore, and Rabindranath Tagore that feature light as a central thematic element. *Illuminations* was commissioned for the *Escape Ten* percussion duo by the Fromm Music Foundation at Harvard University and was arranged for marimba quartet in 2021.

### Unus Mundus - Ingrid Stölzel

*Unus Mundus* was commissioned by pianist Eunmi Ko for the centennial celebration of Isang Yun’s birth. I have long been fascinated by Yun’s compositional technique of “Hauptton” (main tone) which one can hear in his piano solo piece *Interludium A*, with pitch-class “A” being a centering main tone. Every time I listened to *Interludium A*, I was struck by a section about five minutes into the composition where he indicates a meter for the first time. This section starts with a disarming B-Major triad, which gets reiterated the line below and suffused with quartal harmonies. I decided that this moment would become the soundworld that I would inhabit for my composition. I also felt that taking a moment in time as my inspiration aligns with Taoist philosophy, a strong influence on Yun’s music, in which the part is the whole and the whole is the part, and in which the dark and the light are intertwined with each other. I believe that music in its deepest expression has the power to fuse opposites to create oneness that cannot be fragmented, because as Carl Jung says “everything divided and different belongs to one and the same world.” This concept, which Jung called “*Unus Mundus*” from Latin “One World,” seemed like a fitting title for a composition honoring Isang Yun.

### Fides, Spes - Ingrid Stölzel

Willa Cather’s poem “*Fides, Spes*”—Latin for “Faith, Hope”—is an ode to the cyclical nature of the seasons: the vibrancy of Summer, matureness of Fall, death of Winter, and the hope that comes with Spring. All of it is nestled in the awareness of life’s impermanence. Faith and hope are emotions that give us a sense of optimism. In many ways the two words are intertwined. Cather’s words ground faith in the reality of the past and hope to the future. This alongside the poem’s vivid imagery, emotional landscape and poetic structure became the creative catalyst for my composition also entitled “*Fides, Spes*.” “*Fides, Spes*” was commissioned by the James Madison University Contemporary Music Festival for the 2022 Festival.

## Guest Artist Biographies

American pianist, **Richard Shuster**, DMA, is professor of piano at Texas Woman's University in Denton, Texas. He is a versatile pianist and a dedicated pedagogue and mentor to a diverse class of piano students majoring in piano performance, piano pedagogy, music therapy, music education and liberal arts/music. Shuster is in demand as a guest teacher and adjudicator and is an active performer of a wide range of solo and chamber repertoire. In 2019 Shuster was awarded a Fulbright Scholar Grant to teach at the Franz Liszt Academy of Music in Budapest, Hungary. His CD, *Gabriel Fauré: The Complete Nocturnes*, has received great critical acclaim and can be found on the Fleur de Son label.

*"Shuster... seems totally at home with this idiom. He brings each to life and has no technical limitations. There is an insight here that only a master musician can bring... It is rare to hear a disc so captivating..."*— James Harrington, American Record Guide

Shuster has served as guest teacher and adjudicator at a variety of institutions in the United States and abroad including the week-long Seattle Young Artists Music Festival. He spent one month teaching, performing, and leading curriculum development activities at St. Paul University Manila, Philippines as a Fulbright Specialist. He has been a guest teacher at the Vienna International Piano Academy in Austria, Marco Polo Festival in Querceto, Italy, and Mukogawa Women's University in Hyogo, Japan and has traveled extensively throughout Taiwan serving as master class teacher and examiner for the International Piano Performance Examination Committee.

Shuster earned the Doctor of Musical Arts and Master of Music in Piano Performance degrees from the Eastman School of Music, and the Bachelor of Music in Piano Performance degree from Indiana University.

Composer **Ingrid Stölzel** has been described as having "a gift for melody" (San Francisco Classical Voice) and "evoking a sense of longing" that creates "a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day." (I Care If You Listen)

Stölzel's compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings can be found on various commercial releases including her portrait album "The Gorgeous Nothings" which features her chamber and vocal chamber music. Stölzel teaches composition at the University of Kansas School of Music.