

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the faculty recital of

Carl Donakowski, *cello*

with

Gabriel Dobner, *piano*

Works by

Guinivan, Bartók, R. Schumann, and Falla

Friday, March 29, 2024

7 pm

Recital Hall



Program

Evening in Transylvania Béla Bartók
from Ten Easy Pieces (1908) (1881-1945)
arr. Laszlo Mezö and Imre Mezö

Fünf Stücke im Volkston, Op. 102 Robert Schumann
(1810-1856)

Mit Humor *Vanitas vanitatum*

Langsam (slow)

Nicht schnell, mit viel Ton zu spielen (not fast, to be played with a
large tone)

Nicht zu rasch (not too fast)

Stark and markirt (strong and marked)

Siete Canciones Populares Españolas (1914) Manuel de Falla
(1946-1946)

El Paño moruno

arr. Kochanski/Marêchal

Nana

Canción

Polo

Asturiana

Jota

Apparition (2023)* Eric Guinivan
(b. 1984)
Video (2024) by Lisa Tubach
(b. 1967)

*Première of *Apparition* with video

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

The unauthorized videotaping or any other recording
of this production is strictly prohibited
in adherence with Federal copyright laws.

Program Notes

Evening in Transylvania is one of a set of short piano pieces written in 1908, soon after Bartók's momentous discovery of Hungarian folk music. While not a folk song, *Evening in Transylvania* captures the rural setting of the region of Bartók's birth. It also illustrates the two types of music into which Bartók divided Hungarian Folk Music in his extensive writings on the subject: *parlando-rubato* where the rhythm follows the inflections and emphases of the (in this case imaginary) song text, and *tempo giusto* where the rhythm follows a steady dance-like pulse.

Robert Schumann's **Five Pieces in Folk Style** are the first (and only surviving) pieces by Schumann written for cello and piano. The subtitle of the first piece "Vanitas vanitatum" is a reference to the Book of Ecclesiastes 12:8: 'Vanity of Vanities, saith the preacher, all is vanity' cautioning the reader that all human activity is transient. Apparently a favorite phrase of the Schumanns, it also refers to a genre of painting which featured reminders of our mortality. Schumann's designation *Mit Humor* (with humor) suggests a possible approach to this situation. Like the first piece, the third and fifth are in A minor. The second and fourth pieces offer some relief through, respectively, pastoral and exuberant expression.

Falla: Siete Canciones Populares Españolas. Text/Translations

El paño moruno

Al paño fino, en la tienda,
una mancha le cayó.

Por menos precio se vende,
porque perdió su valor.
¡Ay!

Nana

Duérmete, niño, duerme,
duerme, mi alma,
duérmete, lucerito,
de la mañana.
Naninta, nana.
duérmete, lucerito
de la mañana.

Canción

Por traidores, tus ojos,
voy a enterrarlos.
No sabes lo que cuesta
»del aire«.
Niña, el mirarlos
»Madre, a la orilla«.

Dicen que no me quieres,
ya me has querido.
Váyase lo ganado,
»del aire«.
Por lo perdido,
»Madre, a la orilla«.

The Moorish cloth

On the delicate fabric in the shop there
fell a stain.

It sells for less
for it has lost its value
Ay!

Lullaby

Sleep, little one, sleep,
sleep, my darling,
sleep, my little
morning star.
Lullay, lullay,
sleep, my little
morning star.

Song

Since your eyes are treacherous,
I'm going to bury them;
you know not what it costs,
'del aire',
dearest, to gaze into them.
'Mother, a la orilla.'

They say you do not love me,
but you loved me once.
Make the best of it
'del aire',
and cut your losses,
'Mother, a la orilla.'

Program Notes - *continued*

Polo

¡Ay!

Guardo una pena en mi pecho
que a nadie se la diré.

¡Malhaya el amor, malhaya
y quien me lo dió a entender!
¡Ay!

Asturiana

Por ver si me consolaba,
arrimeme a un pino verde,
Por verme llorar, lloraba.
Y el pino como era verde,
por verme llorar, lloraba!

Jota

Dicen que no nos queremos,
porque no nos ven hablar.
A tu corazón y al mío
se lo pueden preguntar.

Ya me despido de tí,
de tu casa y tu ventana.
Y aunque no quiera tu madre.
Adiós, niña, hasta mañana

Polo

Ay!

I have an ache in my heart
of which I can tell no one.

A curse on love, and a curse
on the one who made me feel it!
Ay

Asturian song

To see if it might console me
I drew near a green pine.
To see me weep, it wept.
And the pine, since it was green,
wept to see me weeping!

Jota

They say we're not in love
since they never see us talk;
let them ask
your heart and mine!

I must leave you now,
your house and your window,
and though your mother disapproves,
goodbye, sweet love, till tomorrow.

Translations by Jacqueline Cockburn and Richard Stokes published in the Spanish Song Companion (Gollancz, 1992)

Apparition

Apparition is an expressive, ethereal piece for cello and electronics. While the piece does not have a programmatic narrative, its emotional core and otherworldly sound was shaped by the imagery of wishing to connect with a lost loved one and express previously unsaid feelings of love, longing, and regret. The piece floats freely out-of-time throughout its thirteen minute duration, and the evolution of its delicate and feathery texture represents the emotional journey of one reflecting on a beloved, lost relationship.

Apparition unfolds across three broad sections. The piece begins with the cello playing gentle harmonic oscillations that are echoed by the electronics. Both parts flow and weave together in a lush, growing tapestry until the cello breaks free into a passionate, lyrical melody as the electronics continue with blossoming waves. In the second major section of the piece, the electronics shift from flowing waves to wispy tremolos, harmonic glissandos, and metallic fluttering. The cello plays a mysterious lament against this backdrop and later plays long, high harmonic tones in alternation with the electronics, as if sending out a signal to the beyond and hoping for a reply. The third major section returns to the wave-like oscillations of the first and reaches new emotional heights before fading into an airy coda that lingers beyond the conclusion of the piece.

Program Notes - *continued*

The electronics for *Apparition* are made entirely from cello samples recorded with Carl Donakowski in the fall of 2023. These samples include a multitude of individual harmonics, arpeggiated harmonic gestures, and improvised timbre manipulation on repeated notes and long tones. *Apparition* was written for Carl Donakowski in 2023, premiered in January 2024. Today's performance is the premiere of the work with video.

-Eric Guinivan

About the Video

This video accompaniment is intended to mirror the music's emotional narrative which, through its otherworldly sound, reflects "wishing to connect with a lost loved one and express previously unsaid feelings of love, longing, and regret."

Based on my art practice of documenting the aquatic biome and collaborating with marine science and related field work projects, the underwater videos included in this work came from glacier-fed inlets from Washington and Alaska, the Belize Barrier Reef, the Great Barrier Reef, and my most recent research trip to the Alboran Sea of the Mediterranean, near Málaga, Spain.

I selected video clips based on the visual rhythms they provided, and where the music became particularly bright or deep in tone or register, the color often reflects that musical quality. You will note that virtually no humans are present, except for the representation of human presence through occasional movement of my snorkeling, free diving, and resistance to waves and currents.

I have also included video footage from my research trip to the Alhambra in Granada and the Mezquita in Córdoba (Spain.) The Alhambra footage is from the Hall of Two Sisters (modern Spanish name) known originally as the "Garden of Happiness." It features the magical muqarnas cupola. Named originally by Yusuf III, the space features a poem that begins: "I am the garden that with beauty has been adorned." I am applying this notion of "garden" and all its richness to the underwater realm. Additionally, medieval Islamic architecture frequently involves symbolic and practical inclusion of water in its design; the awareness for the need of water conservation was written into the pages of the Quran, along with its spiritual verses.

I am using this footage as a metaphor for the connection with the lost loved one or their memory. It is symbolic of the depth of time and space beyond our immediate understanding. This piece also suggests that what may be lost is the richness and health of our oceans and other natural spaces—and the memories of what once was.

-Lisa Tubach

Biographies

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, earning his DMA from SUNY Stony Brook in 1999 as well as Gary Hoffman and William Pleeth.

Gabriel Dobner has recorded for Ottavo, MDG and Hänssler Klassik Profil. His first recording for MDG, consisting of songs of Liszt, Dvorák and Mahler with mezzo-soprano Cornelia Kallisch, won high praise from BBC Music Magazine, Fono Forum and the West German Radio in Cologne, who referred to Mr. Dobner as a “master among collaborative pianists”. Mr. Dobner’s first recording with Metropolitan Opera star, Gerhard Siegel was released in the fall of 2015 for Haenssler Klassik Profil, a program featuring songs of Richard Strauss, Arnold Schoenberg and Kurt Hessenberg. Mr. Dobner’s latest recording with Baritone Laurence Gien was completed in early fall, 2016 and will be used for a feature film focusing on Schubert’s Winterreise song cycle. Gabriel Dobner has also recorded extensively for radio broadcasts, including those for Saint Paul Sunday, the Bayerischer Rundfunk, Südwestfunk, Westdeutscher Rundfunk, Mitteldeutscher Rundfunk and the Chubu-Nippon Broadcasting Company in Japan.

Gabriel Dobner first appeared in concert in Europe in 1991 as part of the *Villa Musica Chamber Music Festival* in Mainz, Germany. 1993 marked the beginning of his nine years in Germany, after having been awarded a German Academic Exchange Scholarship (DAAD) to study Lied accompanying in Munich with Helmut Deutsch. The following year he won the special collaborative pianist’s prize in the *International Hans Pfitzner Lieder Competition* held in Munich.

While living in Augsburg, Mr. Dobner quickly established himself as a successful collaborative pianist performing regularly with such notable singers as Cornelia Kallisch, Gerhard Siegel, René Kollo, Christiane Oelze, Alexandra Petersamer and Kevin McMillan. He has also performed with instrumentalists such as Lawrence Dutton (Emerson Quartet), Allan Vogel (Los Angeles Chamber Orchestra), Ulf Rodenhäuser

Biographies - *continued*

(formerly of the Berlin Philharmonic), Eugenia Zukerman, Vladimir Mendelssohn, Nancy Ambrose King and Paul Ellison. In addition, Mr. Dobner performs regularly (including

an appearance at the Kennedy Center in Washington D.C.) with pianist Lori Piitz as part of a piano duo team. These musical collaborations have led to performances in many of the major concert venues throughout the United States, Europe and Japan.

Mr. Dobner received his Bachelor's Degree in piano performance from Chicago Musical College of Roosevelt University, where he studied with Ludmila Lazar. He then went on to Indiana University in Bloomington to earn his Master's Degree with James Tocco, as well as his Doctoral Degree with Leonard Hokanson. Gabriel Dobner joined the faculty at James Madison University in the fall of 2001. Previous teaching engagements include Indiana University and the Nürnberg/Augsburg Hochschule für Musik in Germany.

Eric Guinivan's music is characterized by propulsive rhythmic layers, slowly shifting harmonic fields, shimmering orchestration, and a strong sense of drive. His works have received notable honors from the American Academy of Arts and Letters, BMI, ASCAP, the Theodore Presser Foundation, and Meet the Composer. Eric has received commissions from Chamber Music America, the Fromm Foundation, New York Youth Symphony, the International Horn Society, Lake Union Civic Orchestra, the Firebird Ensemble, Staunton Music Festival, the Lotte Lehmann Foundation, and the Society of Composers, Inc., among others. His output includes works for orchestra, wind ensemble, percussion, brass band, chamber orchestra, film, and a wide variety of chamber ensembles and solo instruments.

Eric's music has been featured at numerous international festivals and conferences, including Cello Biennale Amsterdam, the Banff International String Quartet Competition, Melbourne International Chamber Music Competition, the College Band Director's National Association National Conference, the Percussive Arts Society International Convention, the Royal Northern College of Music Brass Band Festival, the North American Brass Band Association National Championship, the International Trombone Festival, the International Tuba and Euphonium Conference, and the American Liszt Society Festival. In 2021, Eric was composer-in-residence at Millay Arts and the Helene Wurlitzer Foundation of New Mexico.

Also active as a percussionist, Eric was a founding member of the GRAMMY-nominated Los Angeles Percussion Quartet and has performed with orchestras and chamber ensembles across the country. Eric made his Carnegie Hall debut in 2011 performing as soloist with the New York Youth Symphony in the premiere of his work *Meditation and Awakening* for percussion and orchestra. Eric has also performed as soloist with the Downey Symphony and the University of Southern California Thornton Symphony and regularly performs with the Shenandoah Valley Bach Festival and Staunton Music Festival in Virginia.

Eric received Bachelor of Music Degrees in Composition and Percussion Performance from Indiana University and holds Masters and Doctoral degrees in composition from the University of Southern California Thornton School of Music. Eric joined the faculty of the James Madison University School of Music in 2013 and is currently Associate Professor of Composition.

Biographies - *continued*

Lisa Tubach's creative work has been exhibited in over 70 exhibitions throughout the U.S. and internationally through opportunities in Peru, Suriname, France, Scotland, Japan, and Australia. Most recently, her work was included in "Coral in Contemporary Art," an exhibition of seven women artists at the Coastal Discovery Museum on Hilton

Head Island, SC. Current gallery representation includes Amy Kaslow Gallery (Washington, DC), Lorrie Saunders/Pop Blossom-Art Gallery (Norfolk, VA), Anderson O'Brien Fine Art (Omaha, NE) and through artist registries, including The Painting Center (NYC). Her work is also represented by the "Art-in-Embassies" program of the U.S. Department of State and is currently included in an exhibition in Lomé, Togo.

She has been awarded several artist residencies, including the Bajo el Olivo International Creative Arts Residency, Alhaurin el Grande, Málaga, Spain; the Bilpin International Ground for Creative Initiatives or BigCi (Bilpin, NSW, Australia); the Whiteley Center / Friday Harbor Laboratories / University of Washington (Friday Harbor, Washington); the Hospitalfield Centre for the Arts (Arbroath, Scotland); La Cité Internationale des Arts (Paris, France); the Vermont Studio Center (Johnson, VT); and the Dorland Mountain Artists' Colony (Temecula, CA).

Tubach's interests in ecology have resulted in other research opportunities, including volunteer work with shark conservationists in Belize, coral garden maintenance in Hawaii, invertebrate collection in the Puget Sound, and coral reef documentation in the Bahamas and Australia. As a part of these efforts, she also completed coursework in Tropical Coastal Ecosystems Management through the University of Queensland

Tubach's work is included in the following permanent collections: Dollar Tree Corporation; the U.S. Department of State/Monrovia, Liberia; the Buffet Cancer Center/UNMC in Omaha, NE; the Museum of Nebraska Art; and private collections in Atlanta, Boston, Chicago, Kansas City, New York, Omaha, and Tokyo. Her work is also with private collectors in Virginia.

Originally from Omaha, NE, she received a B.A. from Macalester College, an M.F.A. from Michigan State University, and a Certificate in Digital Video Production from New York University. She holds the position of Professor of Art in the School of Art, Design and Art History at James Madison University, teaching in both the undergraduate and graduate programs.