



dos

1  
Jason Haney (b. 1969) - *Fernweh* 9:47  
Jaclyn Wappel, harp

2  
Paul Kerekes (b. 1988) - *blur* 8:31  
Beth Chandler, alto flute

3-6  
Šarūnas Jankauskas (b. 1980) - *Four Somewhat Connected Visions*  
Awaiting Takeoff 1:48  
Hits 1:32  
Things I Told You Yesterday 2:57  
Hymn 2:34  
David Pope, tenor saxophone

7  
Richard Lavenda (b. 1955) - *Fragments* 7:04  
Gracefully - Methodical - Becoming frantic - Relaxed -  
Lyrical - Gracefully - Assertive - Questioning  
Jamison Walker, tenor

8  
Gabriel Santiago (b. 1980) - *Choro for Kristin* 6:47  
Paulo Steinberg, piano

9  
Ethan Frederick Greene (1982-2015) - *nana* 13:05  
Casey Cangelosi, marimba

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Zack Stanton (b. 1983) - *Stompin' Grounds* 7:52  
Mark Foley, double bass



Clarinetist **Šarūnas Jankauskas** enjoys a rewarding performance and teaching career. Most of his professional activities take place at James Madison University, where he guides an enthusiastic group of aspiring young musicians, teachers and entrepreneurs. Dr. Jankauskas joined the School of Music faculty in 2016 and is dedicated to exploring new ways of addressing playing techniques, expanding teaching literature and maintaining a highly positive learning environment.

His performance engagements have taken him through Europe, Canada and various parts of the United States. Jankauskas appeared as a concerto soloist with Boulder Chamber Orchestra, Round Rock Symphony, several university orchestras, and collaborated with accomplished artists, including St. Petersburg and Jasper String Quartets, and pianists Domenico Codispoti and Johan Botes. He participated in the *International Conservatory Week Festival* (St. Petersburg, Russia), *Musicalis Daunia* (Italy), *SoundSpace at Blanton*, *Chamber Music at the Barn*, *KNOB Festival of New Music*, *Electroacoustic Barn Dance*, International Clarinet Association's *ClarinetFests\**, College Music Society's National Conference and various new-music events. He also has been a fellow in prestigious summer programs: Sarasota Music Festival, New Music Workshop of Norfolk Chamber Music Festival, Round Top Festival-Institute and Texas Music Festival. A developing composer, Jankauskas has premiered a couple of his own works.

Dr. Jankauskas previously taught at Texas Lutheran University and Wichita State University 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. [www.sarunasjankauskas.com](http://www.sarunasjankauskas.com)

## Fernweh – Jason Haney

**Fernweh** is a German word I ran across when reading about “untranslatable” words in various languages. The closest approximation of an English meaning for it would be “homesickness, but for a place one has never visited.” This intriguing concept sparked the idea for this piece, which was commissioned by Sarunas Jankauskas, through the James Madison University Provost’s Research Award (an initiative made by Provost Heather Colman). The harmonic language can be thought of as a dialogue between two worlds: one enclosed, the other open. Beginning in the “enclosed” harmonic world, the piece is gradually overtaken by the “open” world of the imagination, linked with the never-seen, perhaps not even real place that is longed for. The two worlds coexist until the ambiguous ending. The work was finished in 2019 and premiered in 2020.

– Jason Haney



Jason Haney’s music can be heard on Centaur Records, Parma Recordings, and Capstone Records, and is published by Liber X Music. His works have been performed at Carnegie Hall, the Kennedy Center, the Scotia Festival, Music2000 in Cincinnati, the Composers Inc. concert series in San Francisco, Richmond’s ChamberFest, the Staunton Music Festival, and elsewhere throughout the US, as well as in Canada, Europe, South America and Hong Kong, and by groups such as the New Millennium Ensemble, the Chester Quartet, the Sunrise Quartet, Colloquy, the Indiana University New Music Ensemble, the Berliner Kapella and the American Modern Ensemble. His recent commissions have been from tenor Gerhard Siegel, L+M Duo, and the San Diego State University Symphony, among others. He has earned residencies at the MacDowell Colony, the Ragdale Foundation and the Deer Valley Institute, and studied composition at Indiana University. He is currently on faculty at James Madison University. [www.jasonhaney.com](http://www.jasonhaney.com)

Jaclyn Wappel is an experienced performer, instructor, and published scholar. She is known throughout the United States, Europe, Hong Kong, Peru, and India where she has presented recitals, masterclasses, workshops, and collaborated with ensembles and composers. Dr. Wappel is passionate about music inspired by South and Southeast Asian cultures and is a member of the American Harp Society Journal’s editorial board. In 2016 she earned her Doctor of Arts degree from Ball State University and currently maintains private studios in several cities of Virginia. Additionally, she regularly performs with local ensembles, including the Richmond, Williamsburg, Charlottesville, and Waynesboro Symphony Orchestras. Dr. Wappel is the Instructor of Harp at James Madison University, Washington and Lee University, and Southern Virginia University.



## blur – Paul Kerekes

The idea behind **blur** rose out of the clarinet and alto flute’s ability to blend well together. I was interested in making shapes and sounds that were achievable through their combined efforts, creating a sort of singular instrumental force. I felt that this textural approach accentuated the nature of their attractive blend, but I also wanted to further evoke the idea of this blurry mix in the music through the claustrophobic proximity of their melodic material, through their complex rhythmic interactions, hocketing, and canon-like displacements reminiscent of phasing, as well as through the use of trills and tremolos to get these flickering moments in the sound. The piece is in two parts; the first is filled with energy and activity and is followed by a more contemplative, quiet, and introspective second section. I like to think of the second section as a reflection on the first, almost as if it is looking back on that time and remembering its material. *blur* was commissioned in 2014 by Wichita State University’s Research and Creative Activity Grant.

– Paul Kerekes

**Paul Kerekes** is a composer and pianist from Long Island, NY, who has an omnivorous approach to making music. He is a co-founding member of piano sextet Grand Band and composer-performer-collective, Invisible Anatomy. Paul's music has been described as "gently poetic" (The New York Times), "striking" (WQXR), and "highly eloquent" (New Haven Advocate). His compositions and playing have been featured on NPR's *Performance Today*, WQXR's Q2 series, and released on major recording labels such as New Amsterdam Records, Innova, New Focus, and Naxos. He has received awards from ASCAP, American Composers Forum, and the Academy of Arts and Letters. Paul is a graduate of Queens College and Yale School of Music. [www.paulkerekes.com](http://www.paulkerekes.com)



## Four Somewhat Connected Visions – Šarūnas Jankauskas

**Four Somewhat Connected Visions** took shape in late 2017 and incorporates various influences and images. 'Awaiting Takeoff' deals with uncertainty and waiting. 'Hits' explores contrasts between sudden outbursts among quieter measures and hints to the ostinato figure that's introduced later. 'Things You Told Me Yesterday': who is "you" and who is "me" (it could be any one of us)? Every tomorrow will have a new yesterday. There could be many different things told, and thus an opportunity for a free improvisation. 'Hymn' is a set of three variations on an African-American spiritual "Down To The River To Pray." Some of the earlier occurring phrases in the work use fragments of this hymn. We premiered the piece with Dave in February of 2018 and also performed it at the ICA ClarinetFest©2019 in Knoxville, TN.

– Šarūnas Jankauskas



Flutist **Beth Chandler** enjoys a performance career as soloist and chamber musician. Praised for her colorful sound and musical versatility, she has been featured at major venues, universities, and festivals throughout the U.S. and abroad. Her album *TIME PLACE SPIRIT* (MSR Classics) features music for flute and piano. In demand as a pedagogue, she has been the flute professor at James Madison University since 2001. She earned degrees from the Cincinnati College-Conservatory of Music, New England Conservatory, and Baylor University, and she was a Fulbright Scholar to the United Kingdom. She is a past president of the National Flute Association. [www.bethchandler.com](http://www.bethchandler.com)

**David Pope** is Professor of Saxophone at James Madison University. He is widely known for his creativity as a performer, composer, and improviser and recognized for his unique work with multiphonics. He has published over 200 articles in *Saxophone Journal*, *Saxophone Today*, and his blog, *Practice Monster*. Pope teaches and performs across the U.S. and abroad and his former students are highly successful, all over the world. [www.popesax.com](http://www.popesax.com)



## Fragments – Richard Lavenda

**Fragments**, for B-flat clarinet and tenor, was commissioned by Wichita State University's Research and Creative Activity Grant and composed for Sarunas Jankauskas and Randolph Lacy. The premiere took place in 2014.

Text by Richard Lavenda.

Fragment: an interesting word

Can be a noun or a verb

Fra: a noun:

A part broken off; isolated; incomplete; unfinished

bit, chip, crumb, morsel, part

particle, piece, portion, remnant

scrap, shard, shred, sliver, snippet, speck, splinter

So many synonyms!

Frag: as a verb:

To collapse or break into pieces,

disintegrate

disunify

Composers write pieces

built from fragments,

That they connect, unify, join together

into coherent, longer, complete ideas.

But they also do

the opposite -

They take a theme, a motive, a phrase,

and make it shorter.

Fragmenting it, in other words.

So which is this?

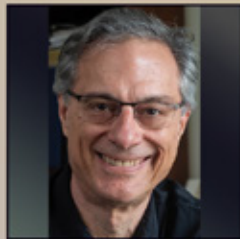
A fragmented piece about fragments?

Or...

Do the fragments combine into

a unified whole?

You decide!



**Richard Lavenda's** catalog of nearly seventy works ranges from music for solo flute to an opera, and includes numerous pieces for orchestra and music for a wide diversity of chamber ensembles. His music has been commissioned, performed, and recorded across the United States, and in Europe, Israel, South Korea, and Australia, by ensembles including the Houston Symphony, Musica Nova/Tel Aviv, the Slovak Radio Orchestra, the Diotima, Chiara, Enso, T'Ang, and Sun String Quartets, and the Oasis Saxophone Quartet. It has been commissioned by, among others, the National Endowment

for the Arts, the Houston Arts Alliance, the Vaughn Family Foundation, Da Camera, and the Miyazawa Flute Company. His most recent CD, *Chiaroscuro*, was released on Ravello Recordings 7881. Lavenda has degrees from Dartmouth College, Rice University, and the University of Michigan. He joined the faculty of the Shepherd School of Music in 1987, where he is now Professor of Composition and Theory and Director of Graduate Studies. [www.lavendamusic.com](http://www.lavendamusic.com)

**Jamison Walker** has performed in recital, opera, symphonic, and academic settings across the United States and in Europe and Asia. He has appeared with Augusta Opera, New World Opera, Florida Grand Opera, First Coast Opera, Opera in the Ozarks, Central Florida Lyric Opera, and is also a frequent oratorio soloist. Before completing his education, Dr. Walker served as a Counterintelligence Agent in the U.S. Army. He performed in over 400 venues as soloist for the Signal Center of Excellence at Fort Gordon with the Army Band. Dr. Walker holds degrees from Stetson and Florida State Universities. He has served on the faculties of Troy University, Stetson University, The Kaiwen School in Beijing, China, and joined the faculty of James Madison University in the fall of 2018. [www.jamisonleewalker.com](http://www.jamisonleewalker.com)



## Choro for Kristin – Gabriel Santiago

**Choro for Kristin** was commissioned by my great friend clarinetist Kristin Almond and premiered on her recital back in 2009, at The University of Texas at Austin. The basic idea is that the main theme is a Choro-style melody. Choro is a very important genre in Brazil, first appearing in urban Rio de Janeiro around the early 1900s. Choro music can be very uplifting but it always preserves some kind of sorrow and longing feeling in its melodies. The piece explores a particular type of chord that I call “adjacent fifths,” which is developed throughout the music. The interplay between the clarinet and piano slowly reveals the main theme at the very end.

– Gabriel Santiago



Brazilian-born, 2010 ASCAP Young Jazz Composer Award Winner **Gabriel Santiago** is a Composer/Arranger/Acoustic and Electric Guitar Player with 10 released albums. Called by JazzTimes Magazine “a young master at both the acoustic and electric guitars” and his compositions defined as “stunners”, Santiago holds a Doctoral Degree in Composition from the University of Texas at Austin, where he won the Outstanding Dissertation Award. His background also features studies with jazz masters Pat Metheny, Adam Rogers and Maria Schneider. Santiago has collaborated with

a wide variety of artists including Esperanza Spalding, Chris Potter, Stefon Harris, John Clayton, Terence Blanchard and Recording Engineer Master Rupert Neve, being invited to be the first artist to record with Neve’s first ever line of microphones. Gabriel has been composing music for a variety of ensembles, styles and media, including Film, TV, and Internet. His music is fresh and carries influences that range from Brazilian Music to Jazz and Classical Music. [www.gabrielsantiagoproject.com](http://www.gabrielsantiagoproject.com)

**Paulo Steinberg** has performed as a soloist and collaborative pianist across the U.S., Canada, South America, and Europe. A native of Brazil, he is Professor of Piano at James Madison University and teaches at the Saarburg Chamber Music Festival in Germany in the summer. He holds a Doctor of Music degree from Indiana University. He often serves as an adjudicator in competitions, and offers master classes, lectures, workshops and performances in the U.S. and abroad.

To date he has released three CD albums – *The Recital Clarinetist* in collaboration with clarinetist Dr. Janice Minor, *Time, Place, and Spirit* with flutist Dr. Beth Chandler, and his solo album *Alma Brasileira*. [www.paulosteinberg.com](http://www.paulosteinberg.com)



## nana – Ethan Frederick Greene

**nana** (2014) for clarinet and marimba, is a quiet, meditative work, written in honor of the birth of my son Mateo. The piece begins as a song in slow motion, flickering in and out of focus. As it progresses, the underlying “nana” – Spanish for lullaby – takes shape. A bout of unison rhythmic fits interrupts the meditation, but the nana returns, complete and unadulterated, settling to rest, content. *nana* was commissioned through funding by Wichita State University and premiered February 9, 2014, in Wichita, KS, with Gerald Scholl.

– Ethan Greene

This recorded version of *nana* is dedicated to Ethan’s memory as well as to his wife Alma and son Mateo. – S.J.



**Ethan Frederick Greene** created music and sound art for concert hall, gallery, stage and screen. A frequent collaborator with visual artists, choreographers, filmmakers and video game developers, his work spans from opera and electroacoustic chamber music to hip-hop, rock and electronica. His projects include music for *This American Life* (Showtime), *The Conspirator: the Plot to Kill Lincoln* (National Geographic), and *Night Sky*, an experimental feature film by Alison O'Daniel; sound score for renowned choreographer Deborah Hay's *Perception Unfolds*; and music and sound

design for video games *Waking Mars* and *Spider: the Secret of Bryce Manor* (Tiger Style Games). Ethan has received commissions from Houston Grand Opera, the East Coast Contemporary Ensemble, Opera Southwest, the Fountain City Ensemble and line upon line percussion, among many others. He served on faculties at Stetson and Tennessee State Universities and holds music degrees from Amherst College, Rice University, and The University of Texas at Austin. [www.ethangreene.org](http://www.ethangreene.org)

**Casey Cangelosi** is the Director of Percussion Studies at James Madison University and is commonly hosted world-wide by educational institutions, music festivals, competitions, and educational seminars. Casey has been a visiting guest artist in Italy, Greece, Germany, Costa Rica, Mexico, Argentina, Croatia, Sweden, Taiwan, and widely across the U.S. at events including The Midwest Clinic and PASIC Showcase Concerts. He is a regularly commissioned composer called the "Paganini of Percussion" and "The voice of a new generation." Casey holds music degrees from Rice University, The Boston Conservatory, and Utah State University. He is endorsed by Majestic, Mapex, Innovative Percussion, Zildjian, Grover Pro Percussion, and Remo. [www.caseycangelosi.com](http://www.caseycangelosi.com)



## Stompin' Grounds - Zack Stanton

*"My musical roots are bluegrass. I am a musician today solely because of my infatuation with the banjo, which began when I was eleven years old after hearing a Nashville session player named Mark Barnett. 'Stompin' Grounds' (2013) is the first bluegrass-flavored piece I have written since I defected to the "dark side" of classical music when I was a teenager. Sarunas asked me to write a piece for him and his colleague, Mark Foley. Mark is a bass player with backgrounds in classical music, bluegrass and jazz, and Sarunas wanted me to take advantage of his versatility. While bluegrass and jazz are obviously improvisation-oriented genres, my piece is completely notated. However, it takes a performer with fluidity in those styles to pull off the right "feel," to play "in the pocket." I named the piece 'Stompin' Grounds' because when I was writing it, I felt like I had returned to the old homestead. The end product is definitely not straightforward bluegrass or jazz, because it is informed by all of my musical interests from folk to classical, but those genres were certainly my initial points of reference."*

- Zack Stanton



**Zack Stanton** is a composer and conductor from Conway, Arkansas. He has been awarded first prize in the International Horn Society Composition Contest (for *Trio for Horn, Viola, and Harp*) and in the Sanibel-Captiva Trust Prize in Choral Composition (for *Before You Kissed Me*). His *Concerto for Piano and Wind Ensemble* received Honorable Mention in the ASCAP/CBDNA Frederick Fennell Competition. Zack's works have been performed by the Conway Symphony Orchestra, The University of Texas Symphony Orchestra, and Austin Symphony Orchestra. Zack received his DMA in composition

from The University of Texas at Austin. He is currently Lecturer of Composition and Theory at the University of Iowa. [www.zackstantonmusic.com](http://www.zackstantonmusic.com)



**Mark Foley** is Principal Double Bass of the Wichita Symphony Orchestra and Professor of Double Bass and head of the Audio Production program at Wichita State University. He has been a featured soloist with the Wichita Symphony Orchestra, performs extensively as a jazz artist and is also an avid bluegrass player. Passionate about promoting new and diverse music, Mark is the founder and music director of the Knob Festival of New Music, a series of concerts held in a Wichita art gallery every Fall. You can listen to his radio commentary *Musical Space* on KMUW.org.

## Thank You:

*To all composers and collaborative artists, School of Music and College of Visual and Performing Arts at James Madison University, School of Music and College of Fine Arts at Wichita State University; Tom and Carter for their amazing knowledge and skills; my parents Asta and Kostas for their constant support, my wife Jessica for always being near and challenging me to continue growing; my teachers and students from whom I will never stop learning.*

Produced by **Šarūnas Jankauskas**

Tracks 1-9

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Track 10

Sound engineer: **Carter Green**

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May of 2016  
[www.greenjeansstudios.com](http://www.greenjeansstudios.com)

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Photo of Gabriel Santiago: ©**Dani Gurgel/Dá Pa Virada**

Šarūnas Jankauskas plays Jensen Handmade Mouthpieces. [www.tenormadness.com](http://www.tenormadness.com)



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