

Herberger College  
of Fine Arts

# School of Music

FACULTY ARTIST RECITAL SERIES

## *Pagano & Friends*

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Music by Mozart and DeMars

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Caio Pagano, piano  
Jonathan Swartz, violin  
Nancy Buck, viola  
Thomas Landschoot, cello

KATZIN CONCERT HALL  
Thursday, September 23, 2004 • 7:30 p.m.

**ASU** ARIZONA STATE  
UNIVERSITY

PROGRAM

*Tapestry II* James DeMars  
Piano solo (b. 1952)

**Piano Quartet K.493** Wolfgang Amadeus Mozart  
Allegro (1756-1791)  
Larghetto  
Allegretto

*Dedicage* James DeMars  
Cello and Piano

**Quartet** James DeMars  
Violin, Viola, Cello and Piano

*\*\*This evening's concert will be performed without intermission\*\**

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In respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

## Program Notes for works by James DeMars

I find that I have always been attracted to Mediterranean influences and the vast, dry, desert imagery of Albert Camus whose work has become a touchstone of vision and creativity. To find meaning in the metaphor of the *exile and the kingdom*, I listened as a stranger to the music of the mid-east and imagined a sensual optimism I could admire, a place I wanted to be.

The works on this evenings concert span twenty years of composition. *Tapestry II* is a rhapsody, a meditation in one movement. Within the guitar-like texture, ideas and images emerge as furtive glances, then episodes and finally an embrace, a deep breath of life.

The piece began as a solo for harpsichord, premiered by John Metz in 1981. In the 80's I continued to play the piece as a piano solo in concerts with the TOS Ensemble until Caio expressed an interest in the work. I took advantage of this opportunity and expanded the dimensions of the tapestry to engage the dramatic, interpretive insights of my colleague.

*Dedicage* originated as an accompaniment to poetry by R. Murray Schaeffer and appeared on my first recording in Arizona, *Desert Songs/Metropolis* with composer Glenn Hackbarth. The *Desert Songs* were choreographed by Beth Lessard without poetry for a national national tour of the "a.ludwig dance company", and later a transcription for horn was made for Thomas Bacon. *Dedicage* is simply an elegy for a personal friend.

*Quartet* is an expansive, intuitive, one movement work in two parts. Native American and Arabic themes provide the mood and atmosphere for a working out of our stoic and sensual natures. I worked with these ideas in an early composition for piano, cello, percussion and Native American flute and later revised the work to perform with clarinetist, Robert Spring on the 1999 Summer Music Festival in Biarritz, France. After several years I created a new work for piano and string trio from the original themes. It was a new approach to a fundamental contrast and a return to the desert imagery of *the exile and the kingdom*. J.D.

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