

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Sue Barber, *bassoon*

Lori Piitz, *piano*

Tuesday, December, 6, 2016

8 pm

Recital Hall



There will be one 15-minute intermission.

Program

Sonata Romantique *Hommage à Brahms* Ferenc Farkas
Allegro agitato (1905-2000)
Scherzo: Allegro molto
Andante moderato, espressivo
Allegro vivace

Novelette Marcel Mihalovici
(1898-1985)

Fagottino (Sérénade pour basson et piano) René Duclos
Prelude (1899 - 1964)
Lied et Rondo

15-Minute Intermission

Intermezzo Thomas F. Dunhill
(1877-1946)

Notturmo Robert Clérisse
(1899-1973)

Sonata in F Major William Hurlstone
(1876-1906)

Vivace
Ballade – Moderato, ma sempre a piacere
Allegretto
Moderato – Animato - Vivace

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personal computers, and any other electronic devices.

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Biographies

Sue Barber serves as professor of bassoon and wind chamber music at the James Madison University School of Music and is a member of the resident faculty wind quintet. During the summer season she is a member of the artist/teaching faculty at the Brevard Music Festival in Brevard, North Carolina. She is also an active freelance bassoonist regionally, performing with Opera on The James, Richmond Symphony Orchestra, Roanoke Symphony, Opera Roanoke, and the Williamsburg Sinfonia. She has also performed and presented master classes throughout the United States, in Europe, and Asia. She has served as a visiting professor at The Jacobs School of Music at Indiana University, teaching applied bassoon and presenting master classes during the 2012 and 2014-15 academic years.

Dr. Barber is an active solo and chamber musician. Past solo and chamber performances include presentations at The John F. Kennedy Center for the Performing Arts, performances at International Double Reed Society Conventions, The Virginia Music Educator's Annual Conference, The Midwest Band and Orchestra Clinic in Chicago, IL, The International Alliance for Women in Music's Annual Concert of Chamber Music by Women at the National Museum of Women in the Arts in Washington, DC, and The National Flute Association Conventions in Washington, DC and New York, New York. She has also appeared as a soloist and chamber musician at The Brevard Music Festival.

As an orchestral musician, Dr. Barber has performed with many of the leading artists of our time in many noted venues including The John F. Kennedy Center for the Performing Arts, Carnegie Hall, and Lincoln Center. She held the positions of assistant principal bassoon of the Baton Rouge Symphony Orchestra, principal bassoon of the Natchez Opera, and principal bassoon of the Acadiana Symphony Orchestra. In addition, she has also served as the principal bassoonist with The Hartford Symphony Orchestra, The Connecticut Opera, and The Sarasota Opera. Internationally, she served as assistant principal bassoon of Orquesta Sinfonica de Galicia (Spain). She has appeared with the New Haven Symphony, Rhode Island Philharmonic, New World Symphony, Florida West Coast Symphony Orchestra (Sarasota), Santa Fe Chamber Orchestra, and participated in the National Repertory Orchestra Festival, and the Banff and Sarasota Chamber Festivals.

She has taught bassoon and chamber music at a number of institutions including the Hartt School of Music, Trinity College (CT), and The New England and New York State Music Camps. She has given master classes in China, Spain, Chicago (IL), Bloomington (IN), Wichita (KS), Eugene (OR), Brevard (NC), Potsdam (NY), Durham (NH), Little Rock (AR), Tuscaloosa (AL), Hattiesburg (MS), and throughout Louisiana, Virginia, and Maryland. She is a co-host of James Madison University's Annual Double Reed Day Workshop for young oboe and bassoon players.

Dr. Barber earned a Bachelor of Music degree in Bassoon Performance from the Crane School of Music in Potsdam in New York, a Master of Music degree from The Juilliard School in New York, and a Doctor of Musical Arts degree from Louisiana State University.

Biographies *continued*

D.M., M.M., Indiana University; BMus, University of Ottawa (Canada); A.R.C.T., Royal Conservatory of Music, University of Toronto. Piano professors with whom Ms. Piitz has studied include Menahem Pressler, Leonard Hokanson, Jean-Paul Sevilla and Helgi Fatovic.

Canadian pianist, **Lori Piitz**, has lived, performed and taught in both North America and Europe. Prior to moving to Virginia, Ms. Piitz lived in Germany for 9 years where she participated in recitals for the Wagner Society and the New Music Association of Germany, as well as at the International Flute Congress in Frankfurt. A frequent soloist with the Neusäss Chamber Orchestra, she also presented a cycle of Beethoven works for cello and piano, with Professor Helga Winold, in Munich and Augsburg. Ms. Piitz has been a guest at the Festival of the Sound in Canada, the Schleswig-Holstein and Villa Musica Festivals in Germany, and at the Mozart Bicentennial Series in Avery Fisher Hall, New York. She and her duet partner, Gabriel Dobner, have performed in Canada, Europe and the United States, including the Kennedy Center in Washington D.C. In 2006 they returned to Germany to present recitals commemorating the 250th anniversary of Mozart's birth.

Ms. Piitz holds a Bachelors degree in piano performance from the University of Ottawa where she was awarded the prestigious 'Isobel Firestone' performance scholarship. She received two full scholarships to the Banff Center of Fine Arts where she worked with Martin Isepp and Marek Jablonski. Ms. Piitz has been heard on both the French and English networks of CBC Radio, both as a soloist and chamber musician. She has been a winner in the Canadian Music Competitions (CMC) and was a finalist in CBC television's "Virtuoses en Herbe" Competition.

Since joining the piano faculty of James Madison University in 2002, Ms. Piitz has participated in the Contemporary Music Festival at JMU, the Bach Festival at EMU, the Richmond Chamber Music Festival and the Staunton Music Festival. Previous teaching engagements include the University of Ottawa, Indiana University, Eastern Mennonite University in Harrisonburg and the Augsburg/Nürnberg Hochschule für Musik.

Program Notes

Sonata Romantique was written in 1982 by Hungarian composer **Ferenc Farkas** and is a rich and playful composition that infuses modern tonal language with the traditional formal structure of a sonata. It bears the subtitle "Hommage à Brahms" and in a nod to the 19th century composer, Farkas uses a theme which is most clearly stated in the opening measures of the lyrical third movement, that is based on the notes that "spell" BRAHMS: b flat (B) – d (R) – a (A) – b natural (H) – e (M) – e flat (S). This signature is also present in the first movement of the sonata. The delightful first movement is written in the sonata form contrasting several obvious recurring themes with a clear recapitulation of the main theme. Traditional tonal relationships and structures associated with the sonata form are present but not followed strictly as composers in the 18th or 19th centuries may have done. The lively Scherzo that follows is characterized by intricate rhythmic patterns that shift quickly throughout the movement. The sonata concludes with an energetic *Allegro vivace* in which Farkas again contrasts themes in a fairly obvious manner.

Marcel Mihalovici's Novelette was published in 1959 and represents one aspect of 20th century French music that can trace its roots to the 1870s and new rising national consciousness in France. The *Société Nationale de Musique* was founded in Paris during this time and charged with the task of promoting the production and general distribution of all serious published and unpublished compositions by French composers. The result has been a richly deep treasure trove of solo and chamber works for winds. The Novelette is a musical example of the prevailing taste looking away from the large-scale late romantic works toward more intimate compositions with a clear, simple structure and smaller instrumentation. The bassoon, largely neglected by composers in the 19th century as a solo instrument, was now flourishing thanks to the work by many of these French composers in the early part of the 20th century. Romanian born composer Marcel Mihalovici came to Paris in 1919, the cultural capital of the world at the time, to study composition with Vincent d'Indy. His **Novelette** is characterized by a somewhat avant-garde use of harmony and contains an unusual rhythmic mixture that seems to conflict with the triple meter of the piece. It is a typical example of the decidedly French repertoire for winds of this period.

Fagottino, Serenade for bassoon and piano by **René Duclos** was written in 1946 as the concours, or final exam piece, for the bassoon class at the Paris Conservatory in that same year. It was often the practice that professors at the Conservatory would write pieces for the annual concours. This work is "amicably" dedicated to Gustave Dhérin the bassoon professor at the school from 1934 to 1957. The piece is in three movements with the second and third connected by a somewhat out of character cadenza. The first movement is entitled Prelude and is unusual in that it is a nearly solid flurry of very chromatic sixteenth notes in the bassoon line which alone is unremarkable for the listener but when combined with the interesting textures in the piano is quite pleasant. The Lied is, as the name implies, is melodic in nature and offers the bassoonist a delightfully expressive opportunity to display the instrument's lyrical capabilities. The Rondo presents a lively staccato theme that is perhaps most associated with instrument and is perhaps a nod to Duclos's composition teacher Paul Dukas. The piece explores the entire range of the instrument and its various colors and unique characteristics.

Program Notes *continued*

Englishman **Thomas Dunhill** was a composer and author on a variety of musical subjects. His list of compositions is diverse and includes several pieces for the bassoon. In 1893 Dunhill entered the Royal College of Music studying the piano, counterpoint, and harmony. In 1894 he began studying composition studies with (Sir) Charles Villiers Stanford continued his work with Stanford after graduation. From 1899 to 1908 Dunhill served as assistant music master at Eton and in 1905 he joined the staff of the Royal College of Music as professor of harmony and counterpoint. Beginning in 1907 and continuing through 1919, Dunhill presented a series of chamber music concerts in London featuring the works of British composers. The young **William Hurlstone** was among the composers represented in the first season.

In London musical circles Dunhill was a figure of increasing prominence because of his efforts supporting and promoting the city's musical life in the years before the First World War. He was invited to address the Musical Association in 1908 on the topic "The evolution of melody" and his remarks were widely reported in the general press. At the outbreak of the First World War he joined the Artists Rifles, a light volunteer infantry unit, and later became a bandsman with the Irish Guards.

One of the composers whom Dunhill greatly admired was (Sir) Arthur Sullivan. He generally avoided Sullivan's influence in his own music, but his 1928 study of Sullivan's music broke new ground: there had been many biographies and memoirs, but Dunhill's published study was the first book by a practicing musician to analyze the elder composer's music. In addition to the 1928 book, Dunhill arranged 15 piano albums of music drawn from all 14 Gilbert and Sullivan operas.

Dunhill was a stalwart of organizations dedicated to the welfare of his fellow musicians: these included the Performing Rights Society and the Musicians' Benevolent Fund. He was a director of the Royal Philharmonic Society and Dean of the Faculty of Music at the University of London.

At a time when Elgar's music was considered out of fashion, Dunhill was a strong advocate for performance of Elgar's music. His 1938 book about the composer is both a biography and musical analysis of Elgar's works. The Times Literary Supplement praised Dunhill for his accessible analysis and for "a portrait drawn by one who knew and loved him well."

Dunhill's works for bassoon are melodic and easily received by the listener. His romantic color palette also uses forms that are often characteristic of the works of an earlier generation of composers.

French musician and composer **Robert Clérisse** was the music leader (rank of Captain) of the 26th Infantry Regiment and was appointed Head of Air Force Music on July 1, 1942. During this time the music operation, under the name of "*Works of Music of the Air*", was dedicated exclusively to social work in the Air Force. During this period, Clérisse was stationed at the Toulouse radio studio and presented three to four monthly radio concerts with each concert ending with a vigorous "*Marseillaise*." Appointed bandmaster in June 1944, Commander Clérisse took over the Air Force Music and moved to Paris by October of 1944.

Program Notes *continued*

As the leader of the Air Force band, Robert Clérisse wrote many transcriptions that drew inspiration from his favorite repertoire rooted in the music of the twentieth century including that of Richard Strauss, Debussy, Chabrier, Ravel, Ibert, Chausson, and Stravinsky. Commander Clérisse left the Air Force band in 1955 and retired to Switzerland where he taught harmony. An Officer of the Legion of Honor, Robert Clérisse, died in Monaco in 1973 from complications following a surgery.

He has written numerous instrumental compositions dedicated to winds and several marches, including "*Gwynemer*" the official parade march of the Air Force. The **Nottorno** is one of several solo and chamber pieces that include the bassoon. It was published by Leduc in 1962 and was presumably written at that time for a bassoonist that he encountered while living in Switzerland. It is a colorful work that explores a fairly wide range of expression for the bassoon and piano.

English composer **William (Yeates) Hurlstone** studied piano and composition at the Royal College of Music as a scholarship student. His composition teacher Sir Charles Villiers Stanford considered him, among the many brilliant students whom he taught, to have been the most talented. In 1906, following his graduation, Hurlstone returned to the college as Professor of Counterpoint, but died later that same year of bronchial asthma. His fellow student, **Thomas Dunhill**, recalled him as having 'a dark visage, and somewhat awkward presence, modest and unassertive though they were, seemed to dominate his mental picture'

Hurlstone was unusual among British composers of his period in his predilection for instrumental music; his only grand choral work was titled "Alfred the Great", was composed in 1901. His instrumental music, which includes a piano trio, works for piano and winds, and sonatas for cello and bassoon, are mature, well-crafted, and contain shapely lyrical lines and an imaginative use of colorful harmonies. When the Patron's Fund was established to give performances of the works of young British composers, Hurlstone won places in the first two concerts. The critic of The Times (London) considered that Hurlstone's variations and Holst's orchestral suite in E-flat 'towered' over the rest of the program. The second Patron's Fund concert, later that year, included the piano quartet in e minor for winds. The Sonata for Bassoon was completed in July of 1904 and written for Belgian bassoonist Edward DuBrucq, principal bassoon of the London Symphony Orchestra. The Society of British Composers funded the publication of the Sonata posthumously as a tribute to Hurlstone.

Program notes by Sue Barber

Upcoming Events

December 2016

JMU Wind Symphony & Symphonic Band	Wed., Dec. 7 @ 8 pm, Concert Hall*
Masterpiece Season – The Tallis Scholars	Thurs., Dec. 8 @ 8 pm, Concert Hall*
JMU Chamber Winds	Thurs., Dec 8 @ 8 pm, Anthony-Seeger*
JMU Jazz Ensemble & Jazz Band	Sat., Dec. 10 @ 8 pm, Concert Hall*

January 2016

Faculty Recital – Jeanette Zyko, <i>oboe</i>	Thurs., Jan. 12 @ 8 pm, Recital Hall*
Guest Jazz Artists – The Family O'Brien	Fri., Jan. 13 @ 8 pm, Recital Hall*
Faculty Recital – Sarunas Jankauskas, <i>clarinet</i>	Thurs., Jan. 17 @ 8 pm, Recital Hall*

*These recitals provide credit for MUS 195.

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