

School of Music Staff

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Upcoming Events

October 2017

Guest Artist – Charles Ullery, <i>bassoon</i>	Tues., Oct. 10 @ 8 pm, Recital Hall*
JMU Brass Band	Fri., Oct. 13 @ 8 pm, Concert Hall*
JMU Jazz Combos	Tues., Oct. 17 @ 7-9, Artful Dodger
The Madison Singers & JMU Chorale	Thurs., Oct. 19 @ 8 pm, Concert Hall*
40 th Annual Parade of Champions	Sat., Oct. 21 – All Day, Bridgeforth Stadium
CMF Concert I	Mon., Oct. 23 @ 8 pm, Concert Hall*
CMF Student Composers Concert	Tues., Oct. 24 @ 5 pm, Recital Hall*
CMF Concert II	Tues., Oct. 24 @ 8 pm, Concert Hall*
CMF Guest Artist Concert	Wed., Oct. 25 @ 5 pm, Recital Hall*
CMF Concert III	Wed., Oct. 25 @ 8 pm, Concert Hall*
JMU Choruses & Treble Chamber Choir	Fri., Oct. 27 @ 8 pm, Concert Hall*

*These concerts provide student credit for MUS 195.

For tickets and further information, visit www.jmuforbescenter.com or call the Forbes Center Box Office at (540) 568-7000. For more on the School of Music, go to www.jmu.edu/music or call (540) 568-6714.

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents

the faculty recital of

**Beth Chandler,
flute and piccolo**

with

**Paulo Steinberg, piano
Dorothy Maddison, soprano
Diane Phoenix-Neal, viola
Jaclyn Wappel, harp**

Monday, October 9, 2017

8 pm

Recital Hall



There will be a 10-minute intermission

Program

“Sweet Bird that Shun'st the Noise of Folly” from George Frideric Handel
L'Allegro, il Penseroso ed il Moderato, HWV 55, (1685–1759)
for soprano, flute obbligato, and keyboard

In A Yellow Wood for piccolo and piano Timothy Hagen
(b. 1981)
Dedicated to Jack Wellbaum

Intermission

Aria, Op. 48, No. 1, for flute and piano Ernst von Dohnányi
(1877–1960)

Quatre Pièces pour flûte seule Jindřich Feld
(1925–2007)
1. *Méditation*
2. *Caprice*
3. *Intermède (Hommage à Bartók)*
4. *Burlesque*

Lines of Movement for flute, viola, and harp Kelly-Marie Murphy
1. Propel (b. 1964)

the Guildhall School of Music and Drama in London and during her professional career in Europe as a lyric-coloratura soprano, she was a full-time soloist with the Stadttheater of Döbeln, Germany, where she performed the roles of Olympia, Antonia, Guilietta and Stella in *Les Contes d'Hoffmann*, Lucia in *Lucia di Lammermoor*, Euridice in Offenbach's *Orphée aux Enfers*, and Susanna in *Le Nozze de Figaro*. She toured Germany singing Christine in the Yeston-Kopit version of Phantom of the opera.

She has performed as a soloist at JMU in oratorio and contemporary music concerts, as well as with the symphony orchestra and band. Off campus, she has performed in concert, chamber music and oratorio in the USA, England, Germany and for the Vice President of Brazil through *Musica Nos Museo* program. She also directs a summer abroad program for singers in Freiberg, Germany through the JMU Office of International Programs, the Middle-Saxony Theater and the Freiberg Technical Institute.

Violist **Diane Phoenix-Neal** performs nationally and internationally as a collaborative chamber musician and as a soloist. She also enjoys her roles as a clinician and educator nationwide. Her performances, including chamber performances with Musica Harmonia, have taken her to concert stages throughout the world, most recently to France, Poland, and Puerto Rico where she performed at the Music of the Americas conference. Her sound is described as “*rich and sumptuous*” (Classical Voice of North Carolina) with “*an admirable combination of precision and fire*” (The New York Times). Recent recordings in collaboration with Musica Harmonia include discs of the chamber music of Gwyneth Walker (released in 2017, on the Albany Label) and of Vincent Persichetti, soon to be released. Dr. Phoenix-Neal received her training from the Juilliard School as

a student of William Lincer and of the Juilliard Quartet, and from the North Carolina School of the Arts. She earned her DMA from the University of North Carolina at Greensboro. She is a longstanding performing faculty member of the Eastern Music Festival and currently holds the positions of assistant professor of viola at James Madison University and principal violist of the Shenandoah Valley Bach Festival.

Jaclyn Wappel is an experienced harp performer, instructor, and scholar with national and international performance experience in numerous orchestra, opera, chamber, and solo performance settings. Jaclyn's awards include first prize in the Top Division of the Midwest Solo Harp Competition in Tulsa, Oklahoma, a full scholarship from the Tuscia Opera Festival to perform Mozart's *Concerto for Flute and Harp* in Rome and Viterbo, Italy, and a performance in Carnegie Hall with the Purdue University Wind Ensemble. She has held the position of Principal Harp for numerous ensembles including: The Mucie Symphony Orchestra, Anderson Symphony Orchestra, Manchester Symphony, Austin Summer Pops Orchestra, Austin Civic Orchestra, and more.

Dr. Wappel served as Adjunct Professor of Harp at Earlham College in Richmond, Indiana, and taught and Dr. Wappel served as Adjunct Professor of Harp at Earlham College in Richmond, Indiana, and taught and assisted the World Music courses in 2015. She graduated in 2009 with her Bachelor of Music degree in Harp Performance from the University of Texas at Austin, her Master of Music in from Ball State University in 2012, and her Doctor of Music in harp performance with a secondary emphasis in Musical Historical Ethnography in 2016.

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

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Biographies

Beth Chandler, flutist, is currently Professor of Flute at James Madison University. She enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. A frequent guest artist and masterclass clinician, Dr. Chandler has performed and presented at universities and festivals throughout the United States and abroad.

As a soloist, she has performed at fine venues throughout the world, including solo recitals at the John F. Kennedy Center for the Performing Arts in Washington, D.C. and the Portuguese Embassy in Rio de Janeiro, Brazil. She has won numerous awards and honors, including the top prizes at the *Flute Talk* Magazine Competition and the Myrna Brown Artist Competition. She has also been a prizewinner or semifinalist in the Concert Artists Guild International Competition in New York City, and in National Flute Association (NFA) Piccolo Artist, Young Artist, Orchestral Audition and Masterclass Performers Competitions. She was also a Mary Louise Remy Endowed P.E.O. Scholar. As a Fulbright Scholar, Dr. Chandler studied with Trevor Wye in Kent, England as one of six students selected internationally.

Her current and former students have enjoyed successes in competitions, fellowships, and graduate programs, and are working in public and private music education, as professional performers, and with arts centers and symphony orchestras nationwide.

A native Texan, Dr. Chandler received a Bachelor of Music from Baylor University, a Master of Music from New England Conservatory, and a Doctor of Musical Arts from the University of Cincinnati College-Conservatory of Music. Her principal teachers include Bradley Garner, Jack Wellbaum (piccolo), Paula Robison, Trevor Wye, and Helen Ann Shanley. She joined the JMU faculty in 2001 and was the 2016-17 College of Visual and Performing Arts Distinguished Teacher

Award recipient. She recently completed a term as President of the National Flute Association. Her upcoming recording, “Music of Time, Place, and Spirit” is a collaboration with pianist Paulo Steinberg and will be released in 2018. Please visit bethchandler.com for more information.

Dr. Paulo Steinberg teaches applied piano and piano literature for both undergraduate and graduate programs at James Madison University. He has performed as a soloist and as a collaborative pianist in Brazil, Canada, Iceland, and in the U.S., including two solo recitals at the Kennedy Center.

Dr. Steinberg holds a bachelor’s degree in piano from Universidade de São Paulo, a Master’s degree from Arizona State University, and a Doctor of Music degree from Indiana University. A winner of several national competitions in Brazil, he was also the recipient of a substantial scholarship from the Brazilian Government while pursuing his Master’s degree in piano. He has studied with Brazilian pianists Gilberto Tinetti, Caio Pagano and Paulo Gori, and Belgian pianist Ms. Evelyne Brancart.

Dr. Steinberg’s recent studies and interests include piano technique and Brazilian music. He often serves as an adjudicator in national competitions, and offers master classes, lectures, workshops and performances in the USA and abroad. Besides his love for performing and teaching, Dr. Steinberg holds an administrative position as president of the Virginia Music Teachers Association. He has several CD projects underway, including a solo recording on Brazilian music, a recently released CD for clarinet and piano, collaborating with JMU faculty Dr. Janice L. Minor, and an upcoming recording, “Music of Time, Place, and Spirit” with flutist Beth Chandler.

Soprano **Dorothy Maddison** received a BM degree at St. Olaf College and her MM and DMA in vocal

Program Notes

George Frideric Handel’s (1685-1759) work, *L’Allegro, il Penseroso ed il Moderato* (“The Cheerful, the Contemplative, and the Moderate Man”), has been defined as a pastoral ode—an elaborately structured poem praising or glorifying an event or individual, describing nature intellectually as well as emotionally. More commonly, the work has been recognized as an oratorio—a larger-scale musical work which includes orchestra and voices. The work is based in part on the text of John Milton’s two well-known poems “*L’Allegro*” and “*Il Penseroso*.” A close friend and supporter of Handel, James Harris suggested the use of Milton’s works as representation of different facets of Handel’s own personality. At Handel’s request, librettist Charles Jessens (who would later write the libretto to Handel’s arguably most famous work, *Messiah*) wrote a third part to balance the work, highlighting the virtues of moderation. The libretto and music were composed within seventeen days in 1740 and premiered three weeks later at the Royal Theatre of Lincoln’s Inn Fields in London.

Handel musically represents the allegorical characters Allegro as a tenor and Penseroso as a soprano, each supported by a chorus which joins in the discussion of the two moods. Handel’s aria, “**Sweet Bird that Shun’st the Noise of Folly,**” is extracted from the middle of the first part of the large work and is a prime example of the popular Baroque vocal form, the da capo aria. Its popularity was certainly perpetuated by Handel, who himself wrote over 1000 da capo arias throughout his career. This structure features the setting of short stanzas, followed by a middle contrasting section, and then a return “to the head” (*da capo*) of the aria, which is then repeated and embellished.

“Sweet Bird” features Il Penseroso (the soprano) extolling the virtues of nature, while the nightingale, as played by the obbligato flute, sets the scene with pastoral warbling.

Sweet bird, that shun’st the noise of folly,
Most musical, most melancholy!
Thee, chauntress, oft the woods among,
I woo to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand’ring moon
Riding near her highest noon.
Sweet bird. . . (da capo)

Newly appointed to the faculty at the University of Wisconsin-Madison, **Timothy Hagen** (b. 1981) is an internationally acclaimed flutist, praised for his “technical virtuosity and musical sensitivity” (*NewMusicBox*). He has won prizes in numerous national and international flute competitions, serves as Principal Flute of the Missouri Symphony, and substitutes regularly with the Symphony of Northwest Arkansas and the Dallas Wind Symphony. In addition, he has had solo debuts at New York’s Lincoln Center and 92nd Street Y.

His chamber and solo works for flute, published by Owl Glass Music, have been commissioned and performed throughout the United States. Hagen received his Doctor of Musical Arts from The University of Texas at Austin, Professional Studies Certificate from the Colburn School, Master of Music from the University of Southern California, and Bachelor of Music from the University of North Carolina School of the Arts. His former flute teachers include Jim Walker, Marianne Gedigian, Philip Dunigan, Renée Siebert, and Tadeu Coelho.

Hagen’s **In a Yellow Wood** was commissioned by a consortium of family,

Program Notes (cont'd)

friends, and former students of Jack Wellbaum to honor his wonderful legacy. Mr. Wellbaum was the longtime solo piccoloist with the Cincinnati Symphony Orchestra (for 38 years) and taught at the University of Cincinnati College-Conservatory of Music for 48 years. Inspired by Mr. Wellbaum's overwhelming generosity and kindness as a teacher, musician, and person, Hagen writes:

“...his conscious, continuous decision to give of himself reminded me of “The Road Not Taken,” the iconic Robert Frost poem. Frost begins, “Two roads diverged in a yellow wood,” eventually divulging that he “took the one less traveled by, and that has made all the difference.” In my mind, the “yellow wood” is the place inside all of us where decisions are made...To that end, *In a Yellow Wood* explores the moment of decision between light and dark, between opening up and withdrawing. This is an oversimplification, as most decisions are not so easily divided into white and black, yet the piece idealizes Mr. Wellbaum and exhorts us all to give of ourselves to others, whenever and however we can. Along the way, there are subtle and not-so subtle hat tips to some of the piccolo's composer-champions, including Mahler, Bartók, and one of Mr. Wellbaum's personal favorites, Rossini.”

Known as a first-rate pianist, conductor, and composer, **Ernő Dohnányi** (1877-1960) “is considered the first architect of Hungary's musical culture in the 20th century.” Trained at the Budapest Academy of Music—where he eventually served as director—Dohnányi studied with professors who were heavily influenced by Liszt and Brahms, who, despite being painted as polar opposites, did share in a general, German romantic style. Dohnányi's works are also rooted in this style, though they are certainly written in his own voice as opposed to being mere copies of the older masters. As such, his highly expressive, tonal idiom was not a reaction to the more radical, modernist movements of his lifetime but simply a product of his upbringing, which he clearly valued. Late in life, he moved to the United States and, along with his wife, achieved American citizenship. At the time of his death, he was a professor at Florida State University, serving as a rare and important link to the European roots of American classical musicians.

The **Aria** was written in 1958 and bears Dohnányi's last opus number. The other work in this opus (No. 2) is the Passacaglia for solo flute, whose technical wizardry perfectly complements the lyrical beauty of its companion. These final pieces were written for Eleanor Baker—later known by her married name, Eleanor Lawrence—a fine musician and one of the first female flutists to successfully work as a freelancer in New York City, playing with many of the area's best professional ensembles. Whether Dohnányi was taken with her playing or another quality, one cannot hear this gorgeous Aria without thinking he was somehow smitten with her.

(Program note by Timothy Hagen)

Czech composer **Jindřich Feld** (1925-2007) studied composition at the Prague Conservatory, the Prague Academy of Music, and earned a Ph.D. in musicology, aesthetics, and philosophy from Charles University in Prague. He spent a brief time as visiting professor at the University of Adelaide in Australia, returning to Prague to be appointed faculty of the Conservatory. His early music is somewhat neo-Baroque in style, but he soon adopted a variety of modern techniques. He was particularly influenced by Bohuslav Martinů, as well as the French aesthetics of Debussy, Messiaen, Stravinsky, Prokofiev, and Bartók.

Feld's pieces for flute have become important works in the canon, most notably the Concerto for Flute and Orchestra (1954) and the Sonata for Flute and Piano (1957). Like these works, a lesser known work, the *Fantasy Concertante* for flute, string quartet and percussion instruments (1980), was championed by the late, great French flutist Jean-Pierre Rampal. The **Four Pieces for solo flute** exploit the timbral range of the flute through a variety of contrasting characters. The third movement, “*Intermède: Hommage à Bartók*,” is, coincidentally, the second work on this program to pay tribute to Bartók's Concerto for Orchestra.

Kelly-Marie Murphy was born on a NATO base in Sardegna, Italy, and grew up on Canadian Armed Forces bases all across Canada. She began her studies in composition at the University of Calgary with William Jordan and Allan Bell, and later received a Ph.D. in composition from the University of Leeds, England, where she studied with Philip Wilby. After living and working for many years in the Washington D.C., area where she was designated “an alien of extraordinary ability” by the U.S. Immigration and Naturalization Service, she is now based in Ottawa.

Her work **Lines of Movement** for flute, viola, and harp was composed in 2011 and premiered in Vancouver, July 24, 2011. This evening's performance features the first movement, Propel. Of the work Murphy writes,

“In the early part of the twentieth century, artists were exploring a couple things. The Cubists were interested in still life and portraits and fracturing these forms into simpler objects. The Futurists were interested in movement and speed. One of the founding members of the Futurists was Giacomo Balla who spent much of his career studying the dynamics of movement and speed. He was concerned with how to create the illusion of motion and speed in his paintings.

From this inspiration comes the harp trio, **Lines of Movement**. Although it is much easier to address speed, motion, and direction in music, momentum is still an engaging topic. How you build, maintain, or diffuse the energy of moving lines is critical in making a successful piece of music...The first movement (Propel) is about overcoming the initial resting state and reaching a dynamic level of activity.

Lines of Movement was commissioned by [harpist] Judy Loman for the Eleventh International Harp Congress. The piece is dedicated to Judy with great admiration. The composer acknowledges the generous financial support of The City of Ottawa and the Ontario Arts Council.”

Beth Chandler
October 9, 2017