

Upcoming Events

February

JMU Percussion Ensemble	Tues., Feb. 6 @ 8 pm, Concert Hall*
JMU Jazz Combos	Tues., Feb. 6 @ 7 pm, Artful Dodger
University Choruses & Treble Chamber Choir	Wed., Feb. 7 @ 8 pm, Concert Hall*
School of Music Auditions	Sat., Feb. 10 All Day, Forbes Center/Music Building
Samuel Suggs, <i>double bass</i>	Sat., Feb. 10 @ 4 pm, Recital Hall*
Faculty Recital Diane Phoenix-Neal, <i>viola</i>	Sun., Feb. 11 @ 2 pm, Recital Hall*
JMU Symphony Orchestra	Tues., Feb. 13 @ 8 pm, Concert Hall*
JMU Jazz Combos	Tues., Feb. 13 @ 7-9 pm, Artful Dodger
Opera Spotlight – <i>An Evening in Strauss' Vienna</i>	Thurs., Feb. 15 @ 8 pm, Recital 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.

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FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY

School of Music

presents
the faculty recital of

Sue Barber, *bassoon*

Beth Chandler, *flute*

Lori Piitz, *piano*

Jeanette Zyko, *oboe*

Monday, February 5, 2018

8 pm

Recital Hall



There will be one 15-minute intermission.

Biographies

Bassoonist **Sue Barber** is an active as a soloist, chamber and orchestral musician. During the summer season Dr. Barber is a member of the artist/teaching faculty at the Brevard Music Festival in Brevard, North Carolina. She has also performed and presented master classes throughout the United States, in Europe and Asia and 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.

Sue Barber 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 held the principal bassoon positions 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, and the Banff and Sarasota Chamber Music Festivals.

Dr. Barber earned a Bachelor of Music degree in Bassoon Performance at the Crane School of Music in Potsdam in New York, a Master of Music degree at The Juilliard School in New York, and a Doctor of Musical Arts degree at Louisiana State University. For more information visit www.suebarber.com.

Lori Piitz enjoys a performance career that includes solo, four-hand and chamber music. She has performed in numerous festivals and venues, including the Festival of the Sound in Canada, the Schubert Club in Minneapolis, Lincoln Center and Steinway Hall in New York City, and the Schleswig-Holstein Festival in Germany. Ms. Piitz received her doctorate from Indiana University where she studied with Menahem Pressler.

Beth Chandler enjoys an active career as a soloist, chamber musician, orchestral player, and teacher. She continues to be in demand as a guest artist at universities and festivals throughout the U.S. and abroad. Chandler has won numerous competitions and awards, including a Fulbright Grant to study in the United Kingdom. She holds degrees from the Cincinnati College-Conservatory of Music, New England Conservatory, and Baylor University.

Oboist Jeanette Zyko, praised by *Fanfare Magazine* and *ArtsNash* for her “refined playing” and “achingly beautiful lines,” enjoys an active career as a chamber and orchestra musician. A versatile artist, she has performed music ranging from Andriessen to Zelenka, and is interested in playing seldom-programmed works.

Prior to joining the faculty of JMU, Zyko taught at Austin Peay State University and the University of Costa Rica. She received her doctorate from Manhattan School of Music.

Program

Duo for Flute and Bassoon, No. 1 (1992) Gernot Wolfgang
(b. 1957)

Sonata André Previn
(b. 1929)

- I. With energy
- II. Slowly – Slow waltz tempo
- III. Vivace, very rhythmic

15-Minute Intermission

Trio for Oboe, Bassoon, and Piano (1994) Jean Françaix
(1912 – 1997)

- I. Adagio, Allegro moderato
- II. Scherzo: Risoluto, Molto ironico
- III. Andante
- IV. Finale

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

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Program Notes

Duo No. 1 (1992)

by Gernot Wolfgang (b. 1957)

Critics describe GRAMMY® nominated Gernot Wolfgang as a “*master composer with important things to communicate to his listeners*” (David DeBoor Canfield, Fanfare) and a composer with a “*winning sonic arsenal*” (Donald Rosenberg, Gramophone), while jazz legend Dave Brubeck characterized Gernot’s music as being of “*unconventional beauty*”. In his review on icareifyoulisten.com, Don Clark portrays the compositions on Gernot’s 2016 CD *Passing Through* as “*substantial, provocative, entertaining examples of the now and future of chamber music.*”

Born in Bad Gastein, Austria in 1957, Gernot Wolfgang currently resides in Los Angeles. He is a graduate of the program “Scoring for Motion Pictures and TV” at USC, and holds degrees from Berklee College of Music in Boston and the University of Music in Graz, Austria.

Duo No. 1 was written in 1992 and dedicated to the composer’s wife, bassoonist Judith Farmer. The form is A-B-C-A’; the melodic and harmonic language is based on synthetic scales (among others, those described as “double harmonic” by Vincent Persichetti), which in the course of the piece often appear simultaneously in different keys (polymodality). In keeping with my own jazz and funk background, the elements of rhythm and pulse are of decisive importance. However, the *Los Angeles Times* critique of 12 July 1994 included the words “...The piece may indeed be, as the composer claims, stylistically ‘between jazz and funk,’ but to one listener it seemed, with all its charms, highly legit. Classical, even.” (Gernot Wolfgang)

Sonata (for Nancy)

by André Previn (b. 1929)

André Previn began his musical studies in his native Germany at age 6. His family left Nazi Germany in 1938 and emigrated to Los Angeles the following year. Previn has led a multifaceted musical career, performing extensively as both a concert pianist and he can heard on many jazz recordings, both as leader and as a sideman. Previn made his conducting debut with the Saint Louis Symphony in 1962, and has been principal conductor of the Houston Symphony, London Symphony, Los Angeles Philharmonic, Pittsburgh Symphony, and Royal Philharmonic orchestras. His interest in composition was sparked while working as an orchestrator for MGM Studios. Many of his early compositions were film scores, four of which won Academy Awards. His composition in other genres has increased during the last twenty years. Recent premieres include *Owls* (Boston Symphony, 2008), *Brief Encounter* (Houston Grand Opera, 2009), and a number of solo and double concertos written for violinist Anne-Sophie Mutter. Previn is the recipient of the Glenn Gould Prize and Lifetime Achievement Awards from the Kennedy Center for the Performing Arts, the London Symphony Orchestra, and The National Academy of Recording

Program Notes (continued)

Arts & Sciences.

Previn wrote his *Sonata* for bassoon and piano in 1997 and dedicated it to Nancy Goeres, principal bassoonist of the Pittsburgh Symphony Orchestra. Previn and Goeres premiered the piece in April 1999 at the 92nd Street Y in New York City. The three-movement work is full of syncopation, blues scales, and other jazzy elements. The first movement (“With energy”) juxtaposes driving common-time lines with bars of 3/8, 5/8, and 7/8 that throw the groove slightly off kilter. A slower, more lyrical middle section provides a brief interlude before a return to the opening material. The second movement is a beautiful song-like slow waltz. Occasional outbursts from the piano and a short agitated section for bassoon interrupt the otherwise placid character. The final movement is the most overtly jazzy of the three, melodically, rhythmically, and harmonically. Like the first movement, it is fast with a slower contrasting middle section.

Trio for oboe, bassoon, and piano

by Jean Françaix (1912-1997)

French composer and pianist, Jean Françaix, was born in Le Mans in 1912. His father, a composer, pianist, and director of the Conservatoire in Le Mans and his mother, a voice teacher, recognized their son’s talent early and encouraged his musical study. He attended the Le Mans Conservatoire and later The Paris Conservatoire. He was heavily influenced by the works of Ravel and began composing at age 6 and had his first work published at age 12. The composition caught the attention of a composer working in the publishing house and he recommended Françaix to the noted teacher Nadia Boulanger. Boulanger considered the young Françaix to be one of her most gifted pupils, if not her most gifted pupil. A notable accolade considering the roster of composers who studied with Boulanger. Françaix was an accomplished pianist and often premiered his own works. He remained remarkably active as a composer throughout his lifetime.

The *Trio for Oboe, Bassoon, and Piano* (1994) was commissioned by the British Double Reed Society in honor of bassoonist William Waterhouse (1931-2007), a significant bassoonist and scholar. The work was premiered at the International Double Reed Society Conference in Rotterdam in August 1995 by Hans deVries, oboe; Milan Turkovic, bassoon; and Ivo Janssen, piano. This neoclassic work is characteristically light and witty which Françaix’s music accessible to the listener that some may dismiss as frivolous. However Françaix is a master of clear and precise formal structures and his compositions have a depth and originality that can easily be overlooked. This instrumental writing in this trio reflects his signature colorful orchestration with an intricate conversational interplay between voices.