

Upcoming Events

February 2018

JMU Symphony Orchestra	Tues., Feb. 13 @ 8 pm, Concert Hall*
JMU Jazz Combos	Tues., Feb. 13 @ 7 pm, Artful Dodger
<i>An Evening in Strauss' Vienna</i>	Thurs./Fri., Feb. 15 & 16 @ 8 pm, Recital Hall*
JMU Jazz Ensemble & JMU Jazz Band	Sat., Feb. 17 @ 8 pm, Concert Hall*
JMU Chorale & Chamber Ensembles	Sun., Feb. 18 @ 4 pm, National Presbyterian Church, Wash, D.C.
School of Music Auditions	Sat., Feb. 19 All Day, Forbes Center/Music Building
Masterpiece Season – <i>Parade</i>	Tues. - Fri., Feb., 20-23 @ 8 pm Sat., Feb. 24 @ 8 pm & 8 pm Sun., Feb. 25 @ 2 pm, Mainstage Theatre*

*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

Diane Phoenix-Neal, *viola*

with

Gabriel Dobner, *piano*

Chris Carillo, *trumpet*

Joan Griffing, *violin*

Sam Suggs, *bass*

Sunday, February 11, 2018

2 pm

Recital Hall



There will be a 10-minute intermission.

Biographies

Chris Carrillo is a Conn-Selmer trumpet artist and Principal Trumpet with the New Orchestra of Washington, D.C. He has performed with numerous ensembles including the Dallas Wind Symphony, the Pittsburgh New Music Ensemble, the "President's Own" Marine Band Brass Quintet, and he spent five seasons as a member of the Corpus Christi and Victoria Symphony Orchestras. As a soloist and chamber musician he has performed at Carnegie Hall, the Kennedy Center for the Performing Arts, and City Recital Hall in Sydney, Australia.

Violinist **Joan Griffing** is the concertmaster of the Shenandoah Valley Bach Festival Orchestra, first violinist with the Virginia Symphony Orchestra, and first violinist and faculty member at the Eastern Music Festival. In the past 15 years she has performed and given master classes in Taiwan, Brazil, New Zealand and Australia. She is a founding member and tours regularly with the chamber music group Musica Harmonia. The group recorded a CD of chamber music by Gwyneth Walker, *When the Spirit Sings*, released in January 2017. The CD includes two works composed specifically for Musica Harmonia. Recent performances include solo violinist in *The Lark Ascending* by Vaughan Williams with Along with her Musica Harmonia colleagues, Joan recently recorded works for piano and strings by Vincent Persichetti for a CD to be released in 2017. Dr. Griffing earned her BM and MM degrees in violin performance from Indiana University and her DMA from The Ohio State University. She holds the position of professor of music at Eastern Mennonite University.

Sam Suggs was named New Artist of the Month by *Musical America*, soon after receiving 1st prize at the 2015 International Society of Bassists Solo Competition, at which he performed many of his own compositions. Sam was named Concert Artists Guild's *New Music/New Places Fellow* at the 2016 CAG International Competition. Most recently, at the 2017 Bradetich Foundation International Double Bass Solo Competition, the jury invented and awarded Sam a prize for "Extraordinary Creativity."

Biographies

Violist **Diane Phoenix-Neal** performs nationally and internationally as a collaborative chamber musician and as a soloist and enjoys her roles as a clinician and educator. Her performances, including chamber music 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 and earned her doctorate from the University of North Carolina at Greensboro. Originally from North Carolina, she is a longstanding performing faculty member of the Eastern Music Festival in Greensboro, NC, and currently holds the positions of assistant professor of viola at James Madison University and principal violist of the Shenandoah Valley Bach Festival.

Gabriel Dobner has recorded for Ottavo, MDG and Hänssler Klassik Profil. His first recording for MDG, consisting of songs of Liszt, Dvorák and Mahler with mezzosoprano Cornelia Kallisch, won high praise from BBC Music Magazine, Fono Forum and the West German Radio in Cologne, who referred to Mr. Dobner

as a “master among collaborative pianists”. Mr. Dobner’s first recording with Metropolitan Opera star, Gerhard Siegel was released in the fall of 2015 for Haenssler Klassik Profil, a program featuring songs of Richard Strauss, Arnold Schoenberg and Kurt Hessenberg. Gabriel Dobner first appeared in concert in Europe in 1991 as part of the Villa Musica Chamber Music Festival in Mainz, Germany. 1993 marked the beginning of his nine years in Germany, after having been awarded a German Academic Exchange Scholarship (DAAD) to study Lied accompanying in Munich with Helmut Deutsch. The following year he won the special collaborative pianist’s prize in the International Hans Pfitzner Lieder Competition held in Munich. While living in Augsburg, Mr. Dobner quickly established himself as a successful collaborative pianist performing regularly with such notable singers as Cornelia Kallisch, Gerhard Siegel, René Kollo, Christiane Oelze, Alexandra Petersamer and Kevin McMillan. He has also performed with instrumentalists such as Lawrence Dutton (Emerson Quartet), Allan Vogel (Los Angeles Chamber Orchestra), Ulf Rodenhäuser (formerly of the Berlin Philharmonic), Eugenia Zukerman, Vladimir Mendelssohn, Nancy Ambrose King and Paul Ellison. In addition, Mr. Dobner performs regularly (including an appearance at the Kennedy Center in Washington D.C.) with pianist Lori Piitz as part of a piano duo team. These musical collaborations have led to performances in many of the major concert venues throughout the United States, Europe and Japan. Professor Dobner has been a member of the faculty at James Madison University since 2001.

Program

Infanta Marina for viola and piano Vincent Persichetti
(1915-1987)

Lento doloroso, sempre cantabile “to my father” Tania León
from Four Pieces, version for solo viola (b.1943)

Sanctum: Rhapsody for viola and piano (2008) Adolphus Hailstork
(b. 1941)

Intermission

...and justice for all? (2017) Richard Clark
(b. 1964)

Chris Carillo, *trumpet*
Sam Suggs, *bass*

From the Depths of the Soul for violin and viola (2018) Gwyneth Walker
(b. 1947)

1. Go Down Moses
2. Deep River
3. Down to the River

Joan Griffing, *violin*

Fantasy Pieces, Opus 73 bis for viola and piano Robert Schumann
(1810-1856)

1. *Zart und mit Ausdruck*
2. *Lebhaft, leicht*
3. *Rasch und mit Feuer*

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

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Program Notes

Infanta Marina (Princess of the Sea) by American composer **Vincent Persichetti** receives its title from the poem by American modernist poet Wallace Stevens. Composed in 1960, the overall effect is contemplative and lyrical, a duo that uses the full range of colors on each string of the viola. Waves of motion and muted sounds that evoke jazz rhythms and harmonies are ever-present among subtle interchanges between the various voices and conversations between the two instruments. *Infanta Marina*, by Wallace Stevens:

Her terrace was the sand and the palms and the twilight. She made of the motions of her wrist the grandiose gestures of her thought. The rumpling of the plumes of this creature of the evening came to be sleights of sails over the sea. And thus she roamed in the roamings of her fan, partaking of the sea, and of the evening, as they flowed around and uttered their subsiding sound.

Lento doloroso, sempre cantabile (“to my father”)

This work is a prayer dedicated to the composer’s father and among the first compositions she wrote after his death. It is a beautiful meditation that gently but firmly undulates, like the sea, and uses harmonics and fullness of range of the instrument to illustrate depth and movement. It is the second of four pieces she wrote for solo cello in 1981, and I perform my own transcription of this scintillating work. Cuban born **Tania León** is a highly regarded composer and conductor recognized for her accomplishments as an educator and advisor to arts organizations. She is the artistic director of Composers Now, a NYC based organization that has the mission to empower all living composers, celebrates the diversity of their voices and honors the significance of their contributions to society. She has received numerous Honorary Doctorate Degrees, and has served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A Professor at Brooklyn College since 1985 and at the Graduate Center of CUNY, she was named Distinguished Professor of the City University of New York in 2006. Her life in composition and diversity is featured in February 2018 edition of *International Musician* and in January 2018, Tania León received a United States Artists Fellowship, awarded to "the most compelling artists working and living in the United States, in all disciplines, at every stage of their career" -- just as she celebrates her 50th year of residence in the United States.

Sanctum: a Rhapsody for viola and piano

Sanctum was written for violist Beverly Baker, principal violist of the Virginia Symphony. This work is the third of his “cathedral pieces” which reflect his memories from earlier years as a chorister in Albany, New York and evokes the search for serenity within the walls of the cathedral, in contrast to the outside world. Professor of composition and theory and Eminent Scholar at Old Dominion University, **Adolphus Hailstork** studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. He received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra. In 1992, he was proclaimed a Cultural Laureate of the State of Virginia and is the recipient of numerous honors and awards.

Program Notes Cont.

...and justice for all?

Composer, conductor, violinist, and violist **Richard Auldson** Clark is Artistic Director and Conductor of the Manhattan Chamber Orchestra, Manhattan Contemporary Chamber Ensemble, and the Finger Lakes Chamber Music Festival. Currently, Mr. Clark is Professor of Music at Butler University. A strong proponent of American music, Mr. Clark has performed and/or recorded hundreds of world premieres, and his work has received extraordinary praise in the New York Times, Fanfare, American Record Guide, Washington Post, and dozens of others. With more than twenty chamber works to his credit, Mr. Clark’s compositions have been praised in the New York Times and broadcast on NPR stations around the country...and justice for all? is a jazz influenced trio. From the composer “...and justice for all? is the final line of our nation's Pledge of Allegiance. I have used it as a question rather than a pledge. My composition is a personal reaction to events of the last few years involving violence against minorities and the deplorable treatment of those in poverty in our wealthy nation.” The Viola plays several cadenzas crying out for justice against a kind of jazz "chorus" from ancient theatre comprised of trumpet and double bass.

From the Depths of the Soul are arrangements of traditional American spirituals, many of which are rooted in sorrow and suffering, the spontaneous creation of African American slaves in the United States. All three of the spirituals performed are listed in the book *Slave Songs of the US*, compiled and published by William Francis Allen in 1867. Originally composed for contralto and viola, the version for violin and viola is a premiere, with the blessing of the composer.

Go Down Moses slowly carries along a message of oppression and “Let my People Go” is the emphatic statement. Deep River features a flowing theme, like a river, flowing upward towards the Promised Land. Down to the River to Pray, is a spiritual that re-surfaced in the film “O Brother Where Art Thou” as performed by Alison Kraus. Its original title from Allen’s source is “The Good Old Way,” suggesting the river as a path to freedom and as a part of the ritual of baptism. Walker’s swing rhythm version is a joyous journey allowing the viola to slide down into the river, musically, with a glissando. The music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. She is a graduate of Brown University and the Hartt School of Music, and he holds B.A., M.M. and D.M.A. degrees in Music Composition. A proud resident of Vermont for many years, she is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council and in 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences. Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement.

Fantasy Pieces Op. 73 bis

Composed in 1849, this set of three brief character pieces are duos of the highest caliber, as by this time in his career **Robert Schumann** had become a master of chamber music. These pieces exist in various versions with piano (clarinet, cello and violin), and naturally fit the range and timbre of the viola. Three different moods are expressed in these miniatures- a flowing melodic first gives way to a playful second and finally, a fiery, noble mood ends the set.