

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the faculty recital of

Diane Phoenix-Neal, *viola*

Paulo Steinberg, *piano*

with

Carl Donakowski, *cello*

Friday, February 18, 2022

7 pm

Recital Hall



There is no intermission.

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Program

Meditation

Paul Hindemith
(1895-1963)

Trauermusik

Langsam
Ruhig bewegt
Lebhaft
Choral

In Memory

Quinn Mason
(b. 1996)

Danzas Latinoamericanas

José Elizondo
(b. 1972)

I. Otoño en Buenos Aires
II. Pan de Azúcar

Carl Donakowski, *cello*

Brasiliana

Edino Krieger
(b.1928)

Interlúdio V

Edmundo Villani-Côrtes
(b. 1930)

Program Notes

20th century German composer Paul Hindemith was an accomplished violist and performed his own works extensively. **Meditation** and **Trauermusik** are works composed around the same period, 1936-38. Both works are powerfully lyrical and majestic in nature, and end peacefully. *Meditation* is a viola and piano version of music from his ballet *Nobilissima Visione* (The Noblest Vision), which depicts the story of the life of St. Francis of Assisi. *Trauermusik* was composed on January 21st 1936 in London in just a few hours, after the composer learned of the death of King George V on the previous day. Hindemith performed the premiere of *Trauermusik* with the BBC Orchestra on the evening of January 22nd in a live broadcast. The title, translated from German, means “Music of Mourning,” and the work has four interconnected movements. In the final section, Hindemith makes use of a chorale, “Here I stand before Thy throne.” The chorale’s phrases are interrupted by the soaring voice of the viola.

Based in Dallas, Texas, Quinn Mason is a multiple prize winner in composition, and has received numerous awards and honors. About **In Memory**, he writes: “This piece wasn't written about a specific time or person. It is meant to be a contemplation of memories past, which could be anything the listener/player desires - the viola acts as the voice that recalls these memories and reflects on them with tranquil, yet occasionally tumultuous introspection.”

Danzas Latinoamericanas exist in several different instrumental versions. José Elizondo describes the titles: “Since each of the dances reflects the music of a particular country, I decided to make reference in the title to a particular city within that country that evokes images for me that inspired that particular dance. For the first movement, the Argentinian tango is ‘Autumn in Buenos Aires.’ The second movement, which is a Brazilian bossa nova, is titled after the mountain of the same name in Rio de Janeiro.”

Many of Edino Krieger’s works embody a Brazilian nationalist aesthetic. **Brasiliana**, a sonorous fusion of European classical and Brazilian folkloric elements, is no exception. In a 2003 interview, he states: “I don’t see any incompatibility between using a very advanced harmonic language, and using elements, whether melodic or rhythmic, from the Brazilian musical tradition.”

In the score of **Interludio V** for viola and piano, Brazilian composer Edmundo Villani-Côrtes writes: “The air that we breathe, the people we deal with, our doubts, our faith, have a musical result that manifests differently each day, in each moment.” -translated from Portuguese.



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Biographies

Violist **Diane Phoenix-Neal** enjoys a vibrant teaching and performing career. She performs nationally and internationally as a collaborative chamber musician and as a soloist, and her performances have taken her to concert venues and music festivals throughout the world to four continents, including performances at Carnegie Hall, Lincoln Center, and the festivals of Bowdoin, Evian, and Spoleto. In France, she served as both the principal solo violist of Orchestre de Picardie and as violist of Quatuor Joachim, performing in final rounds of the Banff International String Quartet Competition. Her sound is described as “rich and sumptuous,” and she is a longstanding principal performer and soloist with the Shenandoah Valley Bach Festival as well as a collaborative artist and faculty member with the Eastern Music Festival.

A champion of new music for viola and of music by underrepresented composers, her recent recitals and commissioning projects featuring contemporary music for viola have been presented at James Madison University’s Contemporary Music Festivals, the Northwestern University New Music Conference, the University of Wyoming, International Viola Congresses in Adelaide, Australia (IVC 35) and Kraków and Poznań, Poland (IVC 41 in and IVC 43), in the Music by Women Festival and the 50th Anniversary American Viola Festival. Her recent CD, in collaboration with the chamber group Musica Harmonia *When the Spirit Sings*, features the chamber music of Gwyneth Walker and explores American spiritual melodies and themes.

Paulo Steinberg has performed as a soloist and as a collaborative pianist across the U.S., Canada, South America, and Europe. During his sabbatical leave in 2017, he undertook a European recital tour stretching from the U.K. to Latvia including Ireland, Scotland, Luxembourg, Austria, Germany, and Sweden. He holds Piano Performance degrees from Conservatório “Carlos Gomes”, Universidade de São Paulo, Arizona State University (M.M) and Indiana University (D.M.). Dr. Steinberg often serves as an adjudicator in competitions, and offers master classes, lectures, workshops, and performances in the U.S. and abroad. His summer projects normally include teaching at the Saarbürg Chamber Music Summer Festival in Germany and traveling around Europe, Brazil, and Canada. His research interests focus on piano technique and Brazilian music. Four CD albums have been released recently: *The Recital Clarinetist* in collaboration with clarinetist Dr. Janice Minor; *Duos* in collaboration with clarinetist Dr. Šarūnas Jankauskas; *Time, Place, Spirit* in collaboration with flutist Dr. Beth Chandler; and his solo CD album *Alma Brasileira*.

Carl Donakowski pursues a international career in Europe, Asia, and the Americas. Early in his career he was a finalist in the Mendelssohn Competition in Berlin. Since then, his recital performances have been enjoyed at the Kennedy Center in Washington, D.C.; Merkin Hall in New York City; and aired on WQRS Detroit, WQXR New York, and Südwestfunk Baden- Baden. He has performed at the Manitou, Fontana, Staunton, Tanglewood, Blue Lake, and Beethoven music festivals. Mr. Donakowski has performed on four continents, most recently (2017) in Guangzhou, China. As a member of the Arcos Trio, he was awarded an Artistic Excellence grant from the National Endowment for the Arts to perform and record piano trios by Latin American composers on the Centaur label. Of his performances at the Fontana Festival a reviewer wrote “Cellist Carl Donakowski is ideally suited to perform these romantic works. His tone is rich in resonance and passionate in approach, displaying the big sound that could sustain a charming longing.” Donakowski is Professor of Music (Cello and Chamber music) at the James Madison University School of Music in Harrisonburg, VA where he received the distinguished teaching award.

JMU School of Music Diversity Statement

Difference in identity enriches our community, fosters artistic and intellectual growth, and is vital to creating thriving venues for expression in a global world. In addition to welcoming all individuals and perspectives regardless of their race, ethnicity, gender identity, sexual orientation, religion, disability, socio-economic status, or citizenship status, we wish to make the following acknowledgements and affirmations, adapted from Americans for the Arts:

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result. We resolve to educate ourselves, keep vigilant watch, and act to bring an end to systemic oppression.
- Cultural equity—which embodies values, practices, and policies that ensure all people have access to, and are represented in, the arts—is critical to the sustained engagement of music in society.
- Acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of musicians in society can challenge inequities and encourage alternatives.



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