

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the faculty recital of

Sue Barber, *bassoon*

Tracey Schimmel Reed, *piano*

Tuesday, September 12, 2023

7 pm

Recital Hall



There will be one 15-minute intermission.

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Program

Three Romances, Op. 94

Robert Schumann

(1810-1856)

Nicht schnell

Einfach, innig

Nicht schnell

Sarabande et Cortège

Henri Dutilleux

(1916-2013)

Intermission

from *16 Waltzes for Solo Bassoon*

Francisco Mignone

(1897-1986)

Valsa – Chôro

Valsa improvisada

Argenta

Noelia Celeste Escalzo Roble

(b. 1979)

Zamba – Tango | Malambo | Vidala | Milonga

Program Notes

Three Romances

Robert Schumann (1810-1856), wrote the Romances, Op. 94 for oboe in 1849, a personally happy and productive year for Schumann. During this period, he wrote more than 40 works, many of which are lighthearted and intimate in character. The tone is remarkable when considering the remarkable time of upheaval brought on by mid-century revolutions in Germany. Schumann himself noted: *For some time now I've been very busy—it's been my most fruitful year—it seemed as if the outer storms compelled people to turn inward.* These pieces were special within the Schumann home originally presented to his wife Clara as a Christmas gift. They are exquisite examples of the 19th century musical form titled "Romance", a short, lyrical piece for piano or solo instrument with piano accompaniment. The Romances, Op. 94 consists of three movements, each with its own unique character and emotion. The first movement is a delicate lyrical piece that showcases Schumann's exquisite melodic sense. The second movement contrasts a heartfelt intimate theme with a theme that is more emotionally volatile. The final movement is a joyful and lively piece that presents contrasting thematic ideas in a somewhat operatic fashion juxtaposing fluid lyrical lines with more lively passages.

Sarabande et Cortège

French composer, Henri Dutilleux (1916 to 2013) remained a solitary presence in his own time, refusing to be associated with any of the prevailing compositional styles of his yet embracing them all. He was one of the very rare contemporary composers whose music became part of the repertoire during his lifetime. His unique style musical style blends the delicate translucence of impressionism and an eccentric modernism which is reminiscent of the colorful orchestrations of Prokofiev. His Sarabande et Cortège for bassoon and piano is both a beautiful and energetic piece that encapsulates his style of composition and exploits the full scope of the bassoon's expressive and playful characteristics. The piece begins with a slow and solemn section titled *sarabande*, which is borrowed from a much earlier time. Its hauntingly beautiful theme moves easily into an animated section that ends with a short cadenza for the solo bassoon. The section concludes with the opening lyrical material. The *cortège* connects with the *sarabande* and is a lively and energetic march in heavy contrast to the previous *sarabande* and reflects Dutilleux's colorfully modern compositional texture and style.

Program Notes *continued*

16 Waltzes

Brazilian composer, conductor, and pianist Francisco Mignone (1897-1986) is remembered for significant contributions to many aspects of Brazilian classical music. Versatile as a composer, Mignone composed in various genres, including orchestral, chamber, choral, and piano music. His compositions are characterized by a unique blend of Brazilian folk elements with traditional classical forms. Throughout his long career, Mignone created a significant body of work, including symphonies, operas, chamber music, and solo piano pieces. He was particularly skilled at capturing the spirit and rhythms of Brazilian folk music in his compositions, which earned him recognition as one of the leading Brazilian composers of the 20th century.

The 16 Waltzes for Bassoon is a charming collection of waltzes composed specifically for the bassoon, and for a specific French bassoonist Noël Devos who had a long career playing in Brazilian orchestras. Mignone was inspired to write for the instrument fairly late in his career after developing a friendship with Devos. The set of sixteen waltzes showcases Mignone's ability to infuse classical forms with Brazilian musical elements, creating delightfully humorous, beautifully lyrical, and sometimes somber works that showcase the bassoon's diverse and distinctive character. Each waltz in this collection is unique in style, allowing the bassoonist to explore a range of moods and expression. Mignone's use of folk-inspired rhythms and lyrical melodies infuses a unique Brazilian flavor into the traditional waltz form. Both the *Valsa-Chôro* and *Valsa improvisada* are improvisational in style. The choro is a genre of music that originated in Brazil in the 19th century and is considered a genuinely Brazilian style of music characterized by lively intricate melodies, and syncopated rhythms with strong connection to improvisation. The *Valsa improvisada* is intended to sound as if it is being "improvised" by the performer. The nature of all of these solo waltzes in the collection have this similar character.

Program Notes *continued*

Argenta *A Little Argentinian Suite for bassoon and piano*

Argentinian composer Noelia Celeste Escalzo Robles was born in Cordoba in 1979. She studied violin, piano and voice, graduating from the national conservatory in Buenas Aries. As a composer, Escalzo Robles writes in a variety of genres and her music has been performed around the world.

Argenta A Little Argentinian Suite for Bassoon and Piano is a delightful musical journey that showcases the versatility of the bassoon and the expressive capabilities of the piano. It pays homage to Argentina's music and culture, offering a charming and immersive experience. The piece is in four continuous movements based on dances and songs native to Argentina. It was dedicated to Lewis Lipnick, former contrabassoonist of the National Symphony Orchestra.

The first movement *Zamba - Tango*, begins with an atmosphere of introspection and reverence. The zamba is a traditional Argentine folk dance. The bassoon's lyrical and expressive lines are accompanied by delicate harmonies in the piano creating a celestial soundscape that invites contemplation. There is a dramatic turn to a tango, a famously iconic Argentine dance, celebrated for its passion and sensuality. In this movement, the bassoon and piano engage in a seductive dance. The tension between the instruments intensifies, suggesting the romantic allure of a moonlit tango. The beautiful melodies and rhythmic drive capture the essence of this world-famous dance. The first movement returns to the more subdued theme of the Zamba before coming to a close.

The second movement is entitled *Malambo* which is a traditional Argentinian dance and musical form originating from the Pampas region in the northern part of the country. It is characterized by its energetic, rhythmic footwork, powerful and percussive movements, and is often performed by male dancers. The malambo is rooted in the cultural heritage of the Argentine gauchos, who were skilled horsemen and cattle ranchers of the Pampas.

The third movement *Vidala* is a traditional type of folk song sometimes accompanied by a dance that comes from the Andean regions of Argentina. They are characterized by slow, haunting melodies, and introspective lyrics, often dealing with themes of love, nature, and spirituality. They are usually simple forms, often just voice or Andean flute, guitar, and sometimes a small drum. Vidalas are an integral part of the musical heritage of the Andean people.

The journey through *A Little Argentinian Suite* concludes with a *Milonga* which is a distinctive Argentine musical style, known for its quick tempo, rhythmic syncopations, and lively melodies. In this movement, the bassoon and piano are in a playful dialogue, perhaps portraying the bustling city of Buenos Aires and the rippling waters of the Río de la Plata, the region where this musical form is thought to have originated.

Biographies

Sue Barber is an active music educator and performer as a bassoonist. During the summer season she performs and teaches at the Brevard Music Festival. She is an active freelance bassoonist, performing as principal bassoon with CityMusic Cleveland Chamber Orchestra and the North Charleston Pops! Orchestra. She has performed with many regional organizations including 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, Europe, Brazil, and China. She has also served as visiting professor at The Jacobs School of Music at Indiana University, teaching applied bassoon and presenting master classes.

An active solo, chamber musician, orchestral musician Sue has performed with many of the leading artists of our time in noted venues such as The John F. Kennedy Center for the Performing Arts, Carnegie Hall, and Lincoln Center. Previous positions include assistant principal bassoon of the Baton Rouge Symphony Orchestra, principal bassoon of the Natchez Opera, and principal bassoon of the Acadiana Symphony Orchestra, and principal bassoonist of 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 Music Festivals. She has also presented at International Double Reed Society Conventions, Virginia Music Educator's Annual Conferences, The Midwest Band and Orchestra Clinic, 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.

Tracey Schimmel Reed studied piano and collaborative coaching at James Madison University and earned both BM ('09) and MM ('13M) degrees while studying with Drs. Lori Piitz and Gabriel Dobner. Ms. Reed's current work involves short- and long-term execution of rehearsals and coachings with musicians of all levels, from amateur to student, to professional, in preparation for performances, competitions, and educational programs.

Ms. Reed holds the Principal Pianist position with the acclaimed Shenandoah Valley Children's Choir and has worked with other regional choral organizations, including being a founding part of inclusive community choirs (Crozet Chorus), intergenerational choirs aimed at providing invaluable training for student conductors (in collaboration with JMU faculty and students); and, auditioning adult show choirs (Masterworks Chorus).

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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