

FORBES CENTER FOR THE PERFORMING ARTS

JAMES MADISON UNIVERSITY®

School of Music

presents the guest artist recital of

Christopher Nichols, *clarinet*

Christine Delbeau, *piano*

***English and Irish Inspirations:
Romantic Works for Clarinet and
Piano***

Friday, September 20, 2024

7 pm

Recital Hall



There will be one 10-minute intermission.

Program

Six Studies in English Folksong (1926) Ralph Vaughan Williams
(1872-1958)

Adagio (Lovely on the Water)
Andante sostenuto (Spurn Point)
Larghetto (Van Diemen's Land)
Lento (She Borrowed Some of Her Mother's Gold)
Andante tranquillo (The Lady and the Dragoon)
Allegro vivace (As I walked over London Bridge)

Three Etudes on Themes of Gershwin (1975) Paul Harvey
(b. 1935)

I Got Rhythm
Summertime
Ain't Necessarily So

Ballad in Memory of Shirley Horn (2005) Richard Rodney Bennett
(1936-2012)

Intermission

Four Short Pieces (1937) Howard Ferguson
(1908-1999)

Prelude
Scherzo
Pastoral
Burlesque

Canzone (2014) Roma Cafolla
(b. 1949)

Three Intermezzi, Op. 13 Charles Villiers Stanford
(1852-1924)

Andante espressivo – Allegretto leggiero
Allegro agitato – Tranquillo
Allegretto scherzando

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personal computers, and any other electronic devices.

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Biographies

Critically acclaimed clarinetist **Christopher Nichols** enjoys a dynamic career with performances across the United States and in Italy, Costa Rica, Belgium, Malta, Canada, and the Netherlands. He joined the faculty of the University of Delaware School of Music in 2013 where he is Associate Professor of Clarinet.

Nichols regularly performs with orchestras throughout the Mid-Atlantic and is a member of Christiana Winds. He has recently collaborated with the acclaimed Serafin Ensemble, the Copeland Quartet, as well as members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. He has served for over a decade in Army Bands and is currently the first sergeant of the 287th Army Band in Wilmington, Delaware.

The Australian Broadcasting Corporation and public radio in Kansas, Vermont, New Hampshire, New York and Michigan, have broadcast his recordings. In 2015, the Delaware Division of the Arts awarded him an Established Artist Fellowship recognizing his work as a solo recitalist. He has released solo and chamber music recordings on internationally distributed labels including Navona Records, Viduus Records and Albany Records, which have won praise in publications such as *Gramophone*, *Fanfare*, *NACWPI Journal*, *De Klarinet*, and *Pizzicato*.

Pianist **Christine Delbeau** has performed as a soloist and collaborative pianist in the nation's most prestigious concert halls, including the Kennedy Center, Carnegie-Weill Recital Hall, Boston's Jordan Hall, Philadelphia's Verizon Hall at the Kimmel Center, and she has played in concerts abroad at the Théâtre du Châtelet in Paris and the Tonhalle in Zurich. She has performed in numerous chamber music recitals with concertmasters and principal members of the Philadelphia Orchestra, the Chicago Symphony Orchestra, and the Los Angeles Philharmonic. Christine Delbeau has also performed in the Fiddlefest Gala Concert, which took place at Carnegie Hall in New York City.

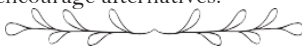
In addition to numerous regional and national recital appearances, performances have included invitations to play with colleagues and guest artists at the Society of Composers Inc. National Conference in Albuquerque, NM, the NACWPI International Conference in Vancouver, BC, and she has performed on several occasions for the Victoria International Arts Festival, Gozo, Malta. She has collaborated with colleagues at the International Clarinet Association Festival and has also performed with them at several National Flute Conventions.

Christine Delbeau is Professor of Piano at the University of Delaware, where she teaches applied piano, chamber music, keyboard literature, and piano pedagogy. She frequently presents master classes and serves as an adjudicator in the region and beyond. Former students have successful careers as performers and pedagogues throughout the United States and abroad.

JMU School of Music Statement of Community and Belonging

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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Dear Patron,

Thank you for attending today's performance. The JMU School of Music educates the most talented students from around the world to shape the fabric of society. We are ecstatic to return to our stages to showcase the talent and hard work of our students and faculty.

Scholarship contributions help young musicians blossom into mature artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the Music Scholarship Fund at James Madison University.

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