

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents

Before Bach

featuring

Heather Miller Lardin, *G violone*

with

Alex Johnson, *portative organ*

Sam Suggs, *baroque bass*

Thursday, September 22, 2022

7 pm

Recital Hall



There is no intermission.

Program

- from* Partita sopra diverse Sonate
Toccata
Ruggiero per la lettera B
Chiacona per la lettera B
Giovanni Battista Vitali
(1632-1692)
- Fantasia 1^a
from Primo libro de canzoni, fantasie & correnti (1638) (ca. 1595)
Bartolomeo de Selma y Salaverde
- Toccata undecimal
from Il Secondo libro di toccata (1627)
Girolamo Frescobaldi
(1583-1643)
- Divisions on *Ancor che col partire*
from Motetti, etc... per sonar (Venice, 1591)
Giovanni Bassano
(ca. 1561-1617)
- from Musically Humours*
I Am Falling
Rossamond
Touch me Lightly
Tickle me Quickly
Tobias Hume
(1579-1645)
- Invidioso Amor
from Alcuni Opere Passeggiate per la Viola Bastarda (1626)
Vicenzo Bonizzo
(ca. 1630)
- Recercada primera
Quinta Pars *from Trattado de glosas* (Naples, 1553)
Diego Ortiz
(1510-1570)
- Sonata Prima for two bassoons, Op. 6
Largo
Allegro
Aria. Andante
Allegro
Minuetto
Jean-Daniel Braun
(ca. 1738)

Guest Artist Biographies

Early bass specialist **Heather Miller Lardin** is principal bassist of the Handel and Haydn Society and director of the Temple University Early Music Ensemble. Lardin is a regular member of the Philadelphia Bach Collegium and Tempesta di Mare and serves on the faculties of the Amherst Early Music Festival and the Curtis Young Artists Summer Program. Lardin co-directs Night Music, a Philadelphia-based period instrument chamber ensemble focused on music of the Revolutionary and Romantic eras. Night Music's debut recording *Music for a Viennese Salon* was released by Avie Records in August 2020. A graduate of the Curtis Institute of Music, Lardin holds a D.M.A. in historical performance practice from Cornell University. She performs on a Viennese violone after Stadlmann, ca. 1748 (Oskar Kappelmeyer, 2013), a violone in G after Busch, ca. 1630 (John Pringle, 1993) and a Baroque double bass after Maggini, ca. 1620 (Thomas Andres Wolf, 2019).

Harpsichordist, organist, and conductor **Alexander Johnson's** passion for both musical collaboration and historical context informs his musical life. Some of his varied musical activities have included four seasons as a repetiteur at Boston Opera Collaborative and harpsichord continuo performances with the Harvard Baroque Orchestra. He is an active recital accompanist for singers and instrumentalists across the United States, Germany, and Austria, performing on fortepiano, harpsichord, organ, and modern piano.

This season, Alexander is presenting "The American Voice," a recital program of American organ arrangements and transcriptions of vocal music performed on original 19th century instruments. Alexander holds degrees from Longy School of Music in Cambridge, MA, and from Shenandoah Conservatory in Winchester, VA. He is Director of Music at Christ Episcopal Church in Charlottesville, Virginia, and is a certified Colleague and Choirmaster of the American Guild of Organists.

Sam Suggs was named New Artist of the Month by Musical America, soon after receiving the Gary Karr Prize for 1st place at the 2015 International Society of Bassists Solo Competition, at which he performed many of his own compositions. An omnivorous musician, Sam was named Concert Artists Guild's New Music/New Places Fellow at the 2016 CAG International Competition, making him first double bassist in thirty-six years to join the CAG roster: "What Suggs proceeded to play quite simply boggled the mind." (Oregon Arts Watch). As a collaborative bassist, he has performed at Chamber Music Northwest, Mostly Music, Yellow Barn, Carnegie Hall and the Kennedy Center, and was named a Laureate Winner in the Open Division of the 2016 M-Prize Chamber Arts Competition. Most recently, at the 2017 Bradetich Foundation International Double Bass Solo Competition, the jury invented and awarded Sam a prize for "Extraordinary Creativity" following his solo recital.

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.

