

FORBES CENTER FOR THE PERFORMING ARTS  
**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

In My Mind's Eye:  
Music of Memory, Imagination, and Reflection

*the faculty recital of*

**Beth Chandler Cahill, *flute***  
**Paulo Steinberg, *piano***

*with*

**Diane Phoenix-Neal, *viola***

Wednesday, April 2, 2025  
7 pm  
Recital Hall



There will be one 10-minute intermission.

## Program

### In My Mind's Eye: Music of Memory, Imagination, and Reflection

- Trois Pensées* (Three Thoughts), Op. 23 (1923) Roland Revell  
I. *Je me demande.* (I wonder.) (1867-1938)  
II. *Je crois—j'en doute!* (I think so—I doubt!)  
III. *Enfin!* (Finally!)
- Mničáǵmuḡ (Sounds of Water) (2020) Linthicum-Blackhorse  
I. *Mnicásniyanyanla* (Rippling Water) (b. 1989)  
II. *Mnicáluza* (Rapid Water)  
III. *Mnióhuta* (The Shore)
- Le Merle Noir pour flûte et piano* (1952) Oliver Messiaen  
(1908-1992)

### 10-Minute Intermission

- Don't Forget to Write for solo flute (2022) Amanda Harberg  
1. Blue Skies (b. 1973)  
2. Flying the Coop
- Nadiya* (Rivers) for flute and viola (2017) Reena Esmail  
(b. 1983)
- Four Souvenirs for flute and piano (1990) Paul Schoenfeld  
(1947-2024)  
I. Samba  
II. Tango  
III. Tin Pan Alley  
IV. Square Dance

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## Program Notes

### In My Mind's Eye: Music of Memory, Imagination, and Reflection

**Roland Revell** (1867-1938) was an English pianist, composer, and arranger, although his work seems to be mostly unknown. Evidently he collaborated with Edith Penville, a successful flutist who concertized all over the British Isles. Composed in 1923, *Trois Pensées* is dedicated to Penville and is a charming foray into classic early twentieth-century French style. The work musically reflects an exploration of a concept or belief, and the movements are titled as such: “*Je me demande*. (I wonder.),” “*Je crois—j’en doute!* (I think so—I doubt!),” and “*Enfin!* (Finally!).” Revell’s piece features lovely lyricism, a variety of coloristic shadings, and quick passagework to convey these mental wanderings.

(William) **Linthicum Blackhorse** (b. 1989) is a multi-ethnic composer in North America that has received commissions for ensembles and performers across the globe. Born in Houston, Texas, he studied at Baylor University and later earned an MM and DMA in Composition from Texas Tech University. According to his website, his works include a wide array of themes stemming from his cultural, environmental, and spiritual influences, especially his Latino, Anglo, and Lakḥóta heritages. **Dr. Blackhorse** is an active member of the global LGBT+ community, giving voice to all of those who are marginalized for identifying outside of the hetero-normative Anglo Christian/ American colonial stereotypes—with the goal of one day being granted equal liberty in our collective humanity. He is a Pipe-carrier in the traditional spirituality and medicine of the Lakḥóta of South Dakota. Among his numerous composition awards and recognition, he lists that he was the Winner of the Choral Category of the James Madison University New Music for Young Musicians Composer Competition in 2016.

About *Mnicakmun*, or “Sounds of Water,” he writes:

“[The work] began as a project for my composition studio class at Texas Tech University. The first movement was written with the total absence of classical triadic harmony. As I continued to write the piece, I began to break from the strict rules that I set for myself and developed what I believe is a beautiful representation of the different emotions a person experiences in life, using water as the imagery. The title was a last minute realization that I had written the piece with the Lakota Sioux native flute in mind, so I found it suiting to name the piece and its movements in the Lakota language. The word *Mnicakmun* is both the description and terminology for the sound that water makes when moving over a rocky surface.”

## Program Notes - *continued*

A major figure in twentieth-century composition, French composer **Olivier Messiaen** (1908–1992) was also an accomplished organist and ornithologist. He entered the Paris *Conservatoire* at age 11 and studied with Paul Dukas, Charles-Marie Widor, and Marcel Dupré, among others. He taught at the Schola Cantorum de Paris and later the *Conservatoire*, also holding the post of organist at the *Église de la Sainte-Trinité* in Paris for 61 years. In 1940, Messiaen was interned in a German prisoner of war camp, where he composed his *Quatour pour la fin du temps* (Quartet for the End of Time) for clarinet, violin, cello, and piano, a landmark work of that century and his first to employ birdsong. Significant hallmarks of his music are his perception of the relationship between time and music, his innovative use of color, and his use of birdsong in much of his work.

***Le Merle Noir*** (The Blackbird) exemplifies exactly these features. The work was composed for the 1952 annual examination for flute at the Paris *Conservatoire*. At this time Messiaen was in a phase of utilizing not only traditional compositional methods, but also experimentation with more modern methods, including dodecaphony, total serialism, and the use of birdsong as thematic material. *Le Merle Noir* is based on the song of the common blackbird, also referred to as the Eurasian blackbird. It is Messiaen's shortest work and lacks both a time signature and key signature. The work is composed in several sections, comprising flute cadenzas that are direct transcriptions of blackbird song, as well as atonal but highly organized segments, one of which features a complex rhythmic three-part canon. *Le Merle Noir* is a seminal work in twentieth-century flute repertoire.

**Amanda Harberg** (b. 1973) is a composer whose work has been described by the *New York Times* as “a sultry excursion into lyricism.” Her writing for a wide range of instruments weaves classical Western tradition with contemporary influences to create a distinctively personal style which “conveys a thoroughly original sense of happiness in music,” according to *Cleveland Classical*. She has been commissioned by the Philadelphia Orchestra Association, the New World Symphony, the Grand Rapids Symphony, the Juilliard School, and the Dorian Wind Quintet, among many. Her recent works for flute and piccolo have won numerous awards, and Harberg “has become something of a hero to the flute and piccolo community along the way,” notes the website of the Chicago Symphony Orchestra. Also active as a concert-level pianist, Harberg has recently performed with principal flutists and piccoloists of major orchestras including Erica Peel (Philadelphia Orchestra), Robert Langevin (New York Philharmonic), Jennifer Gunn (Chicago Symphony Orchestra), and Stefán Höskuldsson (Berlin Philharmonic).

## Program Notes - *continued*

Dr. Harberg is a dedicated educator and teaches composition at Rutgers University Mason Gross School of the Arts, spending summers on the composition faculty at the Interlochen Arts Camp. Harberg is a frequent guest at schools and universities where she particularly enjoys speaking to students about how to live an artistically vital and authentic life in today's society. Dr. Harberg earned degrees at the Juilliard School and Rutgers University. She received a Fulbright/Hays fellowship to study for a year with composer/pianist Frederic Rzewski.

*Don't Forget To Write* was inspired by and dedicated to Harberg's son Lucas, "with love," as he heads off to college. Commissioned by the Oklahoma Flute Society as a competition piece, the work combines its varied musical elements with, as Harberg writes, "gut emotion...The first movement, 'Blue Skies,' is a warm expression of wistfulness, enriched by melodic phrases in major that echo back in minor. The second movement, 'Flying the Coop,' bursts with adolescent exuberance, at once sounding motoric yet eluding expectations through rhythmic chicanery."

Indian-American composer **Reena Esmail** works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Based in her hometown of Los Angeles, Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra, and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums. She is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence. She also has been in residence with the Seattle Symphony, Tanglewood Music Center, and Spoleto Festival.

Esmail holds degrees in composition from The Juilliard School and the Yale School of Music. Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse, and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India, with teachers Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Sali Oak. She is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

Esmail writes:

“*नदियाँ* (*Nadiya*) means ‘rivers’ in Hindi. In this work, I imagine two different streams intersecting—pushing and pulling against one another, tripping over each other, flowing into each other to create mellifluous, cascading melodies. The piece is in a composite of two Hindustani raags: Jog and Vachaspati—both have a light and a dark side, and they intermingle to create a luminous surface texture that twists and turns as it finds new points of resonance.”

## Program Notes - *continued*

This piece was commissioned by Benjamin Larsen and Martha Cargo for their Pieces of Eight Project and was generously underwritten by Henry Cox and Michael Kunkel. It was premiered on April 21, 2017, in Newport, RI.

**Paul Schoenfeld** (1947-2024) was an esteemed concert pianist, prolific composer, and educator. His works have been commissioned, performed, and recorded by numerous notable organizations, such as the New York Philharmonic, Seattle Symphony, Saint Paul Chamber Orchestra, and Haifa Symphony Orchestra. He was awarded grants from the National Endowment for the Arts, the Rockefeller Fund, the Bush Foundation, Meet the Composer, and Chamber Music America.

Born in Detroit, he began piano lessons at the age of six and composed his first piece at age seven. He studied at Converse College, South Carolina, Carnegie Mellon University, and the University of Arizona. His principal teachers included Rudolf Serkin, Robert Muczynski, and others. His varied life and unorthodox career included piano and composition teaching posts, performance tours and chamber music with the Music of Marlboro, an extensive performance discography, teaching math to high school students, and living on a kibbutz in Israel.

Of his own creative output he has declared, “I don’t consider myself an art-music [serious music] composer at all. The reason my works sometimes find their way into concert halls is [that] at this juncture, there aren’t many folk music performers with enough technique, time, or desire to perform my music. They usually write their own anyway.”

***Four Souvenirs*** was originally composed in 1990 for violin and piano through a commission by violinist Lev Polyakin. He specifically requested pieces he could play in a nightclub in Cleveland, Ohio. The arrangement performed this evening has been transcribed for flute by New York-based flutist Stephanie Jutt. The four works, “Samba,” “Tango,” “Tin Pan Alley,” and “Square Dance,” present a modern interpretation on traditional folk or popular music genres, with the occasional Jewish flair.

—Bios and content from composer and publisher websites.  
Program notes by Beth Chandler Cahill © 2025

## Biographies

Flutist **Beth Chandler Cahill** enjoys a varied performance career as soloist and chamber musician. Praised for her musical versatility and colorful sound, she has been featured at major venues, universities, and festivals throughout the U.S. and abroad. In demand as a pedagogue, she is the Professor of Flute at James Madison University and a recipient of both the JMU College of Visual and Performing Arts Distinguished Teacher and Distinguished Service Awards. Her former students perform, teach, and advocate all over the world. A native Texan, Dr. Cahill earned degrees from the University of Cincinnati College-Conservatory of Music, New England Conservatory, and Baylor University, and she was a Fulbright Scholar to the United Kingdom. Her mentors include Paula Robison, Trevor Wye, Jack Wellbaum, and Helen Ann Shanley. She is a past president of the National Flute Association and can be heard on **TIME PLACE SPIRIT** (MSR Classics), an album of music for flute and piano with pianist Paulo Steinberg, which is widely available to stream. She enjoys living in the beautiful Shenandoah Valley in Virginia with her husband and close to her college-aged twin sons. [bethchandlercahill.com](http://bethchandlercahill.com)

**Dr. Paulo Steinberg** is an accomplished soloist and collaborative artist, having performed across the U.S., Canada, South America, and Europe in prestigious venues like the Kennedy Center and Theatro Municipal de São Paulo. He is also a sought-after adjudicator, master class instructor, and lecturer, frequently traveling for performances and educational projects. His summer engagements include teaching at the Saarburg Chamber Music Summer Festival in Germany, along with various projects in Europe, Brazil, and Canada. In 2024, Dr. Steinberg spent three months in Latvia for an educational leave project, immersing himself in the Latvian language, culture, and music, which deeply influenced his research and artistic practice. He holds degrees in Piano Performance from Conservatório “Carlos Gomes” and Universidade de São Paulo in Brazil, as well as graduate degrees from Arizona State University (M.M.) and Indiana University (D.M.). Dr. Steinberg has held leadership roles in music organizations and has an extensive discography, including *Alma Brasileira*, featured in the Brazilian film *As Cadeiras*. [paulosteinberg.com](http://paulosteinberg.com)

Violist **Diane Phoenix-Neal** enjoys a vibrant international teaching and performing career, and her performances have taken her to concert venues and music festivals throughout the world to four continents, including to Carnegie Hall, Salle Pleyel (Paris), Spoleto Festival (Italy) and the Banff Centre (Canada). In France, she served as both the principal solo violist of Orchestre de Picardie and as violist of Quatuor Joachim for nearly a decade. Her sound is described as “rich and sumptuous,” and “priceless as it was memorable” (Cultural Voice of North Carolina). A champion of new music for viola and of music by underrepresented composers, her recitals and commissioning projects featuring contemporary music for viola have been featured worldwide. In the southeast, Dr. Phoenix-Neal is a soloist and advocate with the Shenandoah Valley Bach Festival as well as a collaborative performing artist and faculty member with Eastern Music Festival for twenty-five years. Other performing affiliations include the American Viola Society, the International Viola Congress, Colour of Music Festival, Gateways Festival, Roanoke Symphony Orchestra, and principal violist, Roanoke Opera. Hailing from North Carolina, she received her training from the Juilliard School and the Juilliard String Quartet, is a double alumna of the University of North Carolina School of the Arts and earned her Doctor of Musical Arts degree from the University of North Carolina at Greensboro after a ten-year career as a performer and teacher in Portugal and France. She serves as an Associate Professor of Music at JMU and received the JMU Compass Award for Leadership in 2022.

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