

FORBES CENTER FOR THE PERFORMING ARTS

**JAMES MADISON UNIVERSITY®**

School of Music

*presents*

*the guest artist recital of*

**Carsten Schmidt, *harpsichord***

***"Paris 1652: When Louis met  
Johann Jakob"***

Carsten Schmidt, harpsichord (Cornelis Bom, 2000,  
Schoonhoven, Netherlands, after an instrument by Michael  
Mietke, Berlin, c. 1710)

Monday, February 10, 2025

7 pm

Recital Hall



There is no intermission.

## Program

Prelude in e	Louis Couperin (c.1626-1661)
Allemande-Gigue-Courante-Sarabande in e	Johann Jakob Froberger (1616-1667)
Prelude in F	L.Couperin
Tombeau de Mr. Blancrocher	
Toccatà in a, FWV 101	Froberger
Fantasia in a, FWV 206	
Prelude in a, a l'imitation de Mr. Froberger	L.Couperin
Sarabande in a	
La Piemontaise	
Partita on Die Mayerin	Froberger
Tombeau de Mr. Blancrocher	
Prelude in D	L.Couperin
Meditation faite sur ma mort future	Froberger
Courante-Sarabande-Gigue in D	
La Cheron	Louis-Armand Couperin (1727-1789)
Les Barricades mysterieuses	Francois Couperin (1668-1733)

## Biography

Carsten Schmidt enjoys a flourishing career as a pianist, harpsichordist, and conductor, and has performed widely throughout Europe, North America, and Asia. He has been heard in such venues as the Ravinia Festival, Kennedy Center, Carnegie Hall, the Moscow Conservatory, the Kuhmo Festival in Finland, German Mozart Festival, as well as in broadcasts worldwide. His repertoire ranges from the early Baroque to new works, of which he has premiered more than 100. He studied at the Folkwang Institute in his native Germany, as well as Indiana University and Yale. Among his teachers are pianists Claude Frank and Leonard Hokanson and harpsichordist Richard Rephann. Since 1998 he has been Professor of Music at Sarah Lawrence College in New York, and Artistic Director of the Staunton Music Festival.

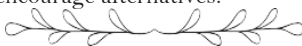
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## JMU School of Music Statement of Community and Belonging

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.



## Music and You How you can make a difference!

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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