



*presents*

**Ensemble or Performer Name**

*Directed by*

Day of week, Month Day, Year

Time pm

Anthony-Seeger Auditorium



There will be one 15-minute intermission. *OR*

There is no intermission.

# Program

Sonatina #1 in D Major, Op. 137, D. 384 Franz Schubert

(1797-1828)

 Allegro molto

 Andante

 Allegro vivace

Suite from *Cinderella* Sergei Prokofiev

(1891-1953)

 The Grand Waltz

 Gavotte

 Court Dance

 The Winter Fairy

 Mazurka

Solo Sonata in E Minor, Op. 27, #4 Eugene Ysaye

(1858-1931)

 Allemanda: Lento maestoso

 Sarabande: Quasi lento

 Finale: Presto ma non troppo

Chaconne in G minor Tommaso Vitali

(1665-1717)

# trans. Leopold Charlier

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personal computers, and any other electronic devices.

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of this production is strictly prohibited

in adherence with Federal copyright laws.

# Biographies

**Foster Beyers (*conductor*)** is the Director of Orchestras and Assistant Professor of Orchestral Conducting at James Madison University where he conducts the Symphony and Chamber Orchestra and leads the Opera each Fall. His duties also include courses in orchestral literature and mentoring of students in the Masters and Doctoral program in Orchestral Conducting. Beyers came to Virginia from Minnesota where he was Director of Orchestras at Concordia College in Moorhead, MN.

Beyers is a committed advocate for and partner to music educators at every level. He began his career in the public schools of Green Bay, Wisconsin where he served as Music Director of the Green Bay Symphony Youth Orchestras while also teaching orchestra and band in the Green Bay Public schools for five years.  As an educator he has conducted the Merit School of Music Symphony Orchestra, Music Institute of Chicago Junior Academy Orchestra and the 2010 Minnesota Middle Level Honors Orchestra as well as numerous regional honors orchestras throughout the Midwest and East. Most recently Mr. Beyers conduct the All-Virginia Orchestra in March of 2019 and the North Carolina Eastern Regional Orchestra in February of 2020.

A native of Richmond, Virginia, **Kimberly Souther (*DMA Conductor*)** received her Bachelor of Music Education from James Madison and Master of Music Education from Shenandoah University. She is currently an orchestral conducting doctoral student at James Madison University. As a cellist, she has performed with the Fox Valley Symphony, Williamsburg Sinfonia, Las Colinas Symphony Orchestra, Peninsula Players Theater, Northern Lights Theater, Green Bay Symphony Orchestra, Weidner Philharmonic, Manitowoc Symphony, and Oshkosh Symphony.

She is currently the conductor of the Nelson County Community Orchestra and enjoys guest conducting university, youth, and regional orchestras whenever possible.

Souther is known for her genre-bending and alternative string playing on the cello. She specializes in multi-style performances using her six-string electric cello and has performed with the Tran-Siberian Orchestra and genre-fusion rock orchestra, Symphony on the Rocks. An active global musician, she has participated in projects with the Silk Road Ensemble, Sarah Jarosz, Aoife O’Donovan, Mark Wood, Michael Bolton, Rushad Eggleston, Mike Block, Yo Yo Ma and many other international musicians.



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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.

