



Rudi E. Scheidt
School of Music

LAVONTE SMITH TROMBONE RECITAL

Jingyi Bai, piano

MARCH 28 | 5:30 PM

HARRIS CONCERT HALL

Rudi E. Scheidt School of Music
Albert Nguyen, Interim Director
College of Communication and Fine Arts
Debra Burns, Dean

PROGRAM

A Caged Bird

Barbara York (1949-2020)

Jingyi Bai, piano

Latin Maerican Street Scenes*

Carolina Calvache (B. 1985)

I. Choro

II. Pasillo Lento

III. Pasillo Ligero

IV. Oportunidad

*All movements are played without pause

Jingyi Bai, piano

Intermission

Discourse of Goatherds

Vivian Fine (1913-2000)

Unsheltered*

Inez S. McComas (b. 1977)

I. Invisible

II. ... for six years

III. Homeless

IV. One Person, Us

*All movements are played without pause

PROGRAM NOTES

A Caged Bird (2014)

This piece was not written specifically in response to either the poem by Maya Angelou or that by Paul Dunbar that both refer to “the caged bird”. However, there is no doubt that both poems have inspired my own further exploration and now musical extrapolation on the subject of being “caged” and of still “singing” in spite of this. With all due respect and admiration for Ms. Angelou and Mr. Dunbar, I have attempted here in my own concept of “cagedness” to include, beyond racial references, also those issues that include gender, sexuality, economic status, medical/physical problems and any number of other situations that create restrictive and even imprisoning boundaries from which we and all others struggle to break free and find fully human, creative and even spiritual expression within ourselves. Even within the many bonds and restrictive boundaries that we often find ourselves, it still seems to be a fundamental part of our Nature as both human and Spiritual beings that we cannot help but “sing” in both joy and praise both from ourselves and to our own Creator despite the sometimes, even apparently insurmountable obstacles we encounter. For me, this piece is not so much an exploration as to “why the caged bird sings” as it is simply a commenting, even with some measure of wonderment, on its remarkable inevitability.

- Barbara York (Composer)

Latin American Street Scenes

The piece is inspired by the culture, joy, and resilience of Latin American people. It is written in four movements. Movement I. *Choro* presents elements of Brazilian folk music. Movements II and III are inspired by Latin American Waltz, also called “Pasillo”, or “Vals”. Movement IV, *Oportunidad*, is based on Colombian and Venezuelan folk music traditions using elements from the Pasillo and the Joropo style. This movement was inspired by the people from Venezuela who a few years ago, migrated to Colombia searching for better life opportunities.

- Carolina Calvache (Composer)

Discourse of Goatherds (1989)

The interesting aspect of this piece is that Fine created an actual discourse. The first section, labeled “Amorous,” is a collection of phrases moving rather slowly in quarter- and half-notes that are later fragmented and juxtaposed in the second section’s “Boisterous,” which consists of fast moving passages of eighth- and sixteenth-notes forming short phrases and figures that are interrupted frequently by passages from the previous section, creating the impression of two goatherds having a lively conversation.

- Heidi Von Gunden, Scarecrow Press 1999

Unsheltered (2022)

Unsheltered is the term used to describe those who dwell in spaces not designated for human habitation. This piece, by the same name, attempts to address this crack in our society by telling the story of once person: Cynthia English. Ms. English, who asked that her name be shared, courageously tells about the experience on the streets of New York City. Through her individual struggle, and the four movements of this work, we hear about the fractures in our healthcare, housing, and familial institutions. Further, we celebrate a woman who endured much, and who is able to offer guidance as we seek ways to make a practical, personal difference in the midst of a seemingly entrenched crisis.

- Inez S. McComas (Composer)