Tianna Rogers
Junior Piano Recital
assisted by
Andrew Horton, Violin

Saturday, April 13, 2013 • 2:30 p.m.
Belhaven University Center for the Arts • Concert Hall
There will be a reception after the program. Please come and greet the performer. Please refrain from the use of all flash and still photography during the concert. Please turn off all pagers and cell phones.

PROGRAM

Sonata in G Major, Op. 79
   I. Presto alla tedesca
   II. Andante
   III. Vivace

Scherzo No. 2 in B-flat Minor, Op. 31

Ondine from Preludes, Book 2

Concerto No. 9 in A Minor, Op. 104
   I. Allegro maestoso

Tianna Rogers, Piano

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Andrew Horton, Violin; Tianna Rogers, Accompanist

PROGRAM NOTES

Sonata in G Major - This sonata is a delightfully and surprisingly lighthearted work for Beethoven. Written in 1809, this piece was composed during what is often referred to as the “Middle period” of Beethoven’s life. At this point, Beethoven realized that he was going deaf, and he experienced great depression. However, he decided that it was important to continue composing. His determination to continue composing in the midst of this great trial was evident in his music. He began to use music as a dramatic way of expressing his feelings. While this sonata contains the sudden, sharp contrasts so typical of his music, the piece really has a classical, lighter feel that at times even resembles earlier composers such as Mozart.

I. Presto alla tedesca - “Tedesca” is a fast German dance. This dancelike character is evident right from the beginning with a forceful three note motive that recurs throughout the movement. The playfulness of the movement is really heard in the development. In this part, there are fun left-hand crossovers that resemble the sound of a cuckoo bird. For this reason, this sonata is often affectionately referred to as the “Cuckoo Sonata.” The coda for this movement is also quite humorous with the main theme switching from the right hand to the left and vice versa. The comedic alternation of voices hints of comic opera.

II. Andante - This short, delicate movement is a dramatic character shift from the vivacious first movement. It is very soothing with a beautiful songlike melody.

III. Vivace - This rondo finale returns to the playful spirit found in the first movement with even greater excitement and humor. The piece makes me picture a garden party. There is a lighthearted atmosphere. One of the guests is a portly gentleman who takes himself very seriously but does not realize that he comes across as very ridiculous. It’s often hard to know whether to take it seriously or not!
Scherzo in B-flat Minor - Robert Schumann, composer and contemporary of Chopin, compared this scherzo to a Byronic poem, “so overflowing with tenderness, boldness, love, and contempt.” The beauty and creativity of this Chopin scherzo led me to quickly fall in love with it. This piece is filled with numerous contrasts such as the opening arpeggiated pianissimo chords followed by fortissimo chords. These contrasts allow the listener to ride an emotional rollercoaster. There is, however, a degree of predictability with repeated sections. These repeated sections contain slight variations which allow the listener to feel secure in the familiarity yet experience something slightly different. The transition to the coda provides an unexpected deviation. This piece has interwoven themes which parallel overarching themes found in Scripture relating particularly to creation, fall, and redemption. The mysterious opening phrase which recurs throughout the piece strikes me as a picture of God’s creation of the world. It sets the mood for the idea of the earth being “formless and void and darkness being over the face of the deep.” God said, “Let there be light,” and BOOM- there was light! The huge contrast of going from nothing to each perfect part of creation must have been breathtaking as is the opening of this piece. This piece contains many joyful, beautiful passages which cause me to think of the many splendid aspects of God’s creation. This scherzo also is filled with a sense of longing and in spots a frantic unsettledness, characteristic of many of Chopin’s pieces.

Political troubles in Poland made it impossible for Chopin to return to his homeland. These sections could relate to his longing to return to Poland as Christians can also interpret the longing as a symbol of man’s separation from God because of sin and the sadness of living in a broken, fallen world. The triumphant coda can represent the fulfillment of God’s sovereign plan and the victory that we have in Christ.

From Preludes, Book II
VIII. Ondine - This colorful piece is inspired by a legend about a water nymph who likes to lure innocent fishermen to destruction. If this sounds familiar, Maurice Ravel also composed a piece using this same story in the second movement of his Gaspard de la nuit. What makes this piece so entrancing is the different ways Debussy depicts this scene. One can hear the rippling waves and quick movements of fish. It has been exciting and challenging to learn how to produce different sounds or colors and “paint” through the piano. I hope you too will be entranced by this piece and that it will stimulate your imagination.

Concerto No. IX in A Minor
I. Allegro maestoso - Charles de Bériot was a Belgian violinist and composer during the Romantic era. This movement is from one of his most popular concertos and sets a wonderful foundation for further development of the major concertos of the Romantic era. The violin part is both technically and musically challenging.

DEPARTMENT OF MUSIC MISSION STATEMENT
The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their
artistic discipline.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in “Arts Ablaze 2012-2013.” It is through these and other wonderful relationships in the greater Jackson community that makes many of our concerts possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Stephen Sachs; student workers – house manager, Jessica Charitos; ushers, Katie Rowan & Brooke Kressin; stage manager, Dorothy Glover; stagehand, Lydia Moore; recording/sound, Grace Anna Randall, lighting; Justin Nipper; videographer/photographer, Joy Kenyon; reception assistant, Allie Sahli.

UPCOMING EVENTS

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