presents

Daniel Hicks & Sarah Jones
Guitar & Piano
Junior Recitals

April 25, 2009
11:00 p.m.
Belhaven College Center for the Arts
Concert Hall
BELHAVEN COLLEGE 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 College 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 College through their advertising in “Arts Ablaze 2008-2009.” It is through these and other wonderful relationships in the greater Jackson community that makes an evening like this possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven College when you visit our community partners.

If you would like to receive email news-concert updates from the Belhaven College Music Department, please add your name and email address to the sign up sheet on the table in the foyer.

Thank you to those working behind the scenes to make today’s program a success: Josh Lee, door manager; Nicole Nutting and Tory Senete, ushers; Megan Russ, stage manager; Grace Slowik, stagehand; Valerie Tate, sound technician; Bethany Basham, reception assistant.

Upcoming Events:

Saturday, April 25, 2:00p.m., Recital Room: Carol Jackson Senior Viola Recital
Saturday, April 25, 7:30p.m., Concert Hall: Vocal Arts Concert-The Color of Jazz
Monday, April 27, 7:30p.m., Concert Hall: Ann Johnson Senior Voice Recital
Thursday, April 30, 7:30p.m., Concert Hall: Landrie Ethredge Senior Composition Recital

There will be a reception after the program. Please come and greet the performers. Please refrain from the use of all flash photography during the concert. Please turn off all pagers and cell phones.

BELHAVEN COLLEGE DEPARTMENT OF MUSIC FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair; Dr. Paxton Girtmon, director of bands, woodwind specialist; Dr. Andrew Sauerwein, composer, theorist; Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Song Xie, violinist, director of string ensembles; Chris Alford, jazz guitar adjunct; Nancy Bateman, cello adjunct; Richard Brown, string bass adjunct; Melvin Champ, assistant band director adjunct; Sybil Cheesman, flute adjunct; Dr. Dennis Cranford, music theory adjunct; Lisa Davis, French horn adjunct; Mark Davis, low brass adjunct; Dr. David Dick, music theory and trombone adjunct; Judy Dodson, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Reca Girtmon, drill team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet adjunct; Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Sarah Sachs, staff accompanist; Lloyd Turner, trumpet adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

BELHAVEN COLLEGE DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!


BELHAVEN COLLEGE DEPARTMENT OF MUSIC, DECEMBER 2008 GRADUATE!

Joel Delatte
PROGRAM

Estudios Sencillos
   No. 1
   No. 14
   No. 11
   No. 20

Leo Brouwer
   (b. 1939)

Didactic Doodle

Andrew York
   (b. 1958)

Tango en Skaï

Roland Dyens
   (b. 1955)

Daniel Hicks, guitar

Miroirs
   Oiseaux Tristes
   La Vallée des Cloches

Maurice Ravel
   (1875-1937)

Sarah Jones, piano

INTERMISSION

Capricho Arabe

Francisco Tarrega
   (1852-1909)

Saudade No. 3
   I. Rituel
   II. Danse
   III. Fête et Final

Roland Dyens

Daniel Hicks, guitar

Concerto in G Major, Op. 58
   Allegro moderato

Sarah Jones, solo piano; Dr. Stephen Sachs, orchestral reduction

Ludwig van Beethoven
   (1770-1827)
PROGRAM NOTES

Estudios Sencillos: You can think of these Brouwer studies as practice tools that actually last. They’re worthy of performance and it seems that every guitar player encounters them sooner or later. Short, rhythmic, and surprisingly expressive, they allow for some performer manipulation – not just playing everything exactly as written.

Didactic Doodle: York’s Didactic Doodle deliberately strings together a lot of challenging patterns, none of them lasting more than a couple of bars. It’s meant to be fast, but also gives some room to improvise/play with what’s written – something I seem to do a lot of…

Tango en Skaï: Written (and mostly improvised) at a party in 1978, Tango is truly fun to play. Raw physical energy and a depth of sound combine and feed off each other to the very end. It feels like something a listener taps into almost midstream – hopefully becoming contagious for both audience and performer.

Miroirs: Ravel composed this suite in 1904-05. Apparently Ravel was not a good pianist himself—his friends argued over whether he was worse at playing the piano or conducting. His friend Ricardo Víñes gave the first performance of this set in 1906. Oiseaux Tristes was dedicated to him. La Vallée des Cloches is dedicated to Maurice Delage. Both men, along with Ravel, were members of a group of avant-garde artists, writers, and musicians known as the Apaches.

Oiseaux Tristes means “Sad Birds.” Ravel was inspired to write it while he was on a walk in the forest. There are many different “birdcalls” that recur throughout this piece; for example, the two-note motive at the very beginning.

La Vallée des Cloches means “The Valley of the Bells.” It was inspired by the sound of church bells, but no one is sure about the location of this particular valley. Listen for the layers of bells ringing one on top of the other.

Capricho Arabe: Capricho is very ‘Spanish-Romantic’ from the late 19th century. It’s very structured but allows itself to be intimate – sometimes to the point of being cliché or sappy. When I can get some time away from it maybe I’ll even start to like it…

Saudade No. 3
   I. Rituel
   II. Danse
   III. Fête et Final

Simply put, playing Saudade has made me a much better musician – not just guitar player. At first violent, free, and dissonant, it winds into a Brazilian influenced rhythm that plugs away underneath the main theme. The last section is rhythmically complex, quick to contrast, and (at least for me) intensely liberating. Saudade is a Brazilian term embodying the feelings/detached knowledge of the loosely translated “bittersweet”. Under, around, and inside the entire piece is the alternation between (and juxtaposition of) deep joy and natural loss. It’s not about warm, fuzzy pasts or painful memories. It’s about the experience of just plain living – a mixture of thoughts, intentions, and feelings rolled into the living, breathing present.

Concerto in G Major: The premiere of this piece was in December 1808. It was part of a huge 4 hour program, performed in freezing cold temperatures. The 5th and 6th symphonies were also first performed in this concert. Beethoven himself conducted and played the solo part in the concerto. He had to use a second rate orchestra because they were all he could get. At one point during the concerto, Beethoven became so frustrated with the musicians that he knocked the candelabra off the top of his piano and threw things at the altar boy in charge of candles.

This concerto is unusual because the soloist begins the piece. Normally, the orchestra plays the exposition (in which the theme appears for the first time) and the soloist repeats it; but in this concerto, the soloist plays the first notes! One of the most difficult elements in this piece is the long trills, especially the double trills played with the right hand while the left hand plays a long chromatic scale.
Sarah Jones and Victoria (Tory) Senete pictured in the hallway prior to Sarah’s Junior Piano Recital. Tory Senete turned pages for Sarah Jones. This was part of a joint junior recital with Guitarist Daniel Hicks.