THE BELHAVEN COLLEGE DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

Erin Desmond & Julia Watkins
Piano & Violin
Junior Recitals

with
Amy Easley, piano

April 4, 2009
2:00 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 of Belhaven College directs you to “Arts Ablaze 2008-2009.” Read of the many excellent performances and presentations scheduled throughout this academic year at Belhaven College by the Arts Division. Please take a complimentary copy of “Arts Ablaze 2008-2009” with you.

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. It would be our pleasure to keep you informed regarding the 33 recitals/concerts to be presented by the Music Department at Belhaven during Spring Semester, 2009.

Thank you to those working behind the scenes to make tonight’s program a success: student workers – Hannah Thomas, door manager; Claire McCullough and Amy Easley, ushers; stage manager; Drew Lamb, sound technician; Lex Quarterman, light technician; Jackie Bateman and Shellie Brown, reception assistants.

Upcoming Events:
Saturday, April 4, 7:30p.m., Concert Hall: Guitar Ensemble Concert
Tuesday, April 7, 7:30p.m., Concert Hall: Belhaven College & Jackson Community Symphonic Band & Jazz Ensemble Concert
Thursday, April 14, 7:30p.m., Concert Hall: Suzanne Baucum Senior Guitar Recital
Wednesday, April 15, 7:30p.m., Concert Hall: John Phillips Senior Composition Recital
Thursday, April 16, 7:30p.m., Concert Hall: Arthur Alford Senior Composition Recital
Tuesday, April 21, 7:30p.m., Concert Hall: Best of Belhaven II
Thursday, April 23, 7:30p.m., Concert Hall: Belhaven College and Jackson Community Symphony Orchestra Concert
Saturday, April 25, 7:30p.m., Concert Hall: Vocal Arts Concert – The Color of Jazz

There will be a reception after the program in the foyer. 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.
Program

Baal Shem – Three Pictures of a Chassidic Life

Ernest Bloch (1880 – 1959)

Julia Watkins, violin; Amy Easley, accompanist

Sept Gnossiennes

II. Avec Étonnement (With surprise)
III. Lent (Slowly)
IV. Lent

Erin Desmond, piano

Tambourin Chinois, Op. 3

Fritz Kreisler (1875 – 1962)

Julia Watkins, violin; Amy Easley, accompanist

Excursions, Op. 20

I. Un poco allegro
II. In slow blues tempo

Erin Desmond, piano

Intermission

Chaconne from Partita No. 2

J.S. Bach (1685 – 1750)

Julia Watkins, violin

A Little Suite for Christmas, A.D. 1979

George Crumb (b. 1929)

I. The Visitation
II. Berceuse for the Infant Jesu
III. The Shepherd's Noël
IV. The Gift of the Magi
V. Nativity Dance
VI. Canticle of the Holy Night

Erin Desmond, piano

Program Notes

Baal Shem was composed in memory of and dedicated to the six million Jewish people killed during the holocaust. Tonight I dedicate the performance of this piece to the current “holocaust” occurring in America and in the world. Hear my violin as a voice for the 4,000 innocent children murdered every day in America alone. There have been 45 million children killed in America since Roe vs. Wade. Listen to their cries for help; they are the one's left with no choice in today's society. This is one of the biggest problems Americans face today. Please pray about making a donation to our local crisis pregnancy center. The enclosed flyer lists an address to which donations may be sent. 100% of the proceeds will go to Jackson’s Center for Pregnancy Choices. Even if you can't give financially, read the other flyers in the foyer and PRAY for the end of legalized abortion. On behalf of the unborn, I thank you!

Ernest Bloch composed Baal Shem, Three Pictures of a Chassidic Life in 1923, the year he procured American citizenship. Along with his most familiar work, Schelomo, Rhapsody for cello and orchestra, his three pieces From Jewish Life, the Méditation hébraïque, and the Sacred Service of 1930, tonight's selection belongs to a distinctive and unmistakable genus of pieces, in which Bloch's personal voice was powerfully established as being "Jewish" in utterance above all else.

Sept Gnossiennes: Erik Satie, a colorful figure in the early 20th century Parisian avant-garde movement, was a precursor to later artistic movements such as minimalism, repetitive music, and the Theatre of the Absurd. As a satirist, there was nothing he hated more than sentimentalism in music. After two short stints at the Paris Conservatoire, he was befriended by Claude Debussy, Maurice Ravel and Pablo Picasso who encouraged publication of his works. Gnossienne may be a reference of some sort to the Gnostic aspects of the Rosicrucian movement, with which Satie was loosely affiliated. Or the term may refer to the maidens of the castle of Knossos, an ancient city in Crete. According to legend, it was the home of the mythical Minotaur, who roamed the halls of the labyrinth, and which, just at the time of Satie's earliest compositions, had been discovered and was being excavated. The colorful chromatic twists and harmonic tangents of the piece could be heard as a musical evocation of the crane dance that was performed outside the labyrinth. Regardless of what may be the "real meaning" behind the piece it exudes a vague exoticism and is unambiguous in its emotional deliberation and focused, lucid expressivity.
During the late nineteenth century, Fritz Kreisler composed the charming Tambourin Chinois, Op. 3, at about the time that he established his reputation as an international violinist. Each measure of this three-sectioned piece is a violinist's delight, offering ample opportunity to indulge in both technical frippery and sentiment. The hammered open fifths of the brief piano introduction set up the non-European facade against which the violin bursts out with a flurry of pentatonic scale joviality. A miniature climax is soon achieved with a rapid, articulated descending glissando. A seemingly new melodic idea featuring repeated perfect fourths appears in the violin; this, however, is just a ruse, and Kreisler wraps up the opening section by returning to the first idea. The gorgeous middle section features dotted rhythms by which Kreisler might show off his famous "detached" style of bowing. The few "exotic" augmented seconds that appear do not dissolve the warm Viennese air of the music. Reprising the first section, Kreisler eventually achieves the juxtaposition of cultures that makes this piece such a pleasure to hear.

Samuel Barber was born in West Chester, PA. At an early age became very interested in music. It was also apparent that he had great musical talent and ability. At age 14, he entered the Curtis Institute of Music. Excursions (1942-44) was his first venture into American music. Its elements of boogie-woogie, blues, cowboy songs, and hoedown are not typical of Barber's classical and refined music. They are meant to explore the different cultural elements of America, each of the four movements based on a particular cultural experience. The first two movements are performed today, the first containing elements of boogie-woogie, though masked by more traditional chords and rhythms and the second based off the blues style.

One of the best known and masterful examples of the chaconne is the final movement from Bach’s 256-measure chaconne. Bach takes a plaintive four phrase motif through a continuous musical expression, in both major and minor modes. This piece is infamous for violinists being nearly uninterrupted for around 15 minutes. The chaconne is a simple dance form that often places an emphasis on the second beat. Bach's Chaconne is a set of theme and variations. While not too technically demanding, each variation must have its own identity, yet maintaining a cohesive whole. Conquering the technical demands is only a small step towards conquering the piece.

George Crumb, an American composer of modern, avant-garde music, is noted as an explorer of unusual timbres and extended pianistic techniques. He composed pieces with a refined use of harmonics, muted tones, and pizzicati, using these in combination with material performed on the keyboard in conventional fashion. Inspired by Giotto’s Nativity Frescoes in the Scrovegni Chapel in Padua, Italy, A Little Suite for Christmas tells the story of Christ’s birth and the surrounding events.

I. The Visitation is a startling and somewhat “timeless” image of the angel Gabriel informing Mary that she will be the mother of God’s Son. It contains many contrasting moods and colors that evoke images of the stillness of the night and the glory of the angel. “Hidden” within this movement is a rhythm that is commonly used in funeral dirges, perhaps meant to foreshadow Christ’s death.

II. Berceuse for the Infant Jesu is a soft and delicate lullaby periodically interrupted by harmonics that add color and character making this piece reflective and somber.

III. flute-like sonorities characterize The Shepherd’s Noël. Hear the simplicity, charm and serenity generally attributed to rural areas.

IV. The splendor of the story of the Magi is fully expressed in The Adoration of the Magi. This is the best example of the use of muted tones, used to create a color that is magical and foreign. Crumb uses a curious example of self-reference in this movement: there appears twice, in pizzicati, a melodic fragment from the “Wanderer-Fantasy” movement of Music for a Summer Evening. A connection is thus made with the Magi who have "wandered" from afar to Bethlehem.

V. Different in mood and color is the rhythmically exciting and expressive Nativity Dance inspired by Medieval Nativity Plays. VI. Canticale of the Holy Night is one of the most beautiful piano works I have ever heard, its every whispered utterance making one strain for more. Within this piece is the familiar Coventry Carol. This haunting carol comes from a Christmas play that was put on by the “shearmen and tailors” of the English city of Coventry, the words being sung in the play by the women of Bethlehem after Herod’s decree to kill all the young boys has been put into effect. The oldest surviving version of the text was written down in 1534. The earliest notation of the tune in of a four-part setting dates from 1591. I would like to draw attention to the parallel between Herod’s “massacre of the innocents” and the current massacre through abortion. Please pray that this ceases and justice is done. Not performed tonight, Carol of the Bells completes the set with fast-paced with bell sonorities and echoes of the first movement.

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 Evrett, vocal adjunct; Rea 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; Anne Katherine Ragsdale, staff accompanist; 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
Erin Desmond, pianist, Junior Recital, with power point projection of one of the art works that served as the inspiration for the George Crumb pieces “A Little Suite of Christmas Pieces, A.D. 1979” This was part of a joint junior recital with Julia Watkins, violinist.