Amy Easley
Senior Piano Recital

May 23, 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 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.

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 Cheeseman, 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
Italian Concerto, BWV 971  
Johann Sebastian Bach  
(1685-1750)

Sonata in F Sharp, Op.78  
Ludwig van Beethoven  
(1770-1827)

Etude in F, Op. 10, No.3  
Frédéric Chopin  
(1810-1849)

INTERMISSION

Scaramouche  
Darius Milhaud  
(1892-1974)

L’isle Joyeuse  
Claude Debussy  
(1862-1918)

**Italian Concerto, BWV 971**  
(1735)

This concerto is unique in that it has no accompaniment. Rather, the keyboard acts entirely as a solo and full orchestra. The three movements are a culmination of Bach’s experience with the Italian style, having transposed several of Vivaldi’s works for keyboard and studied other Italian composers. The first movement, which has no original tempo marking but is appropriately marked *Allegro*, contains the fullest “orchestration” in all the movements. Its use of ritornello form (“returning” motives and figures), lyricism and syncopation make use of the Italian *galant* style. *Andante* is in the expressive Baroque style. Missing are the full chords, counterpoint and driving rhythm. Instead, the left hand acts as a bass accompaniment, following a repetitive ostinato pattern (which makes it a challenge to memorize); the right hand acts as the solo instrument, sustaining a slight sense of rubato but maintaining its vocal fluidity. *Presto* returns to ritornello form and makes use of many scale patterns in mostly two-part counterpoint. The contrasting moods and tempi make this set a delight to listen to.
Sonata No. 24 in F Sharp, Op.78 (1809)
This two-movement sonata was the first written after Beethoven’s five-year hiatus from sonata composition since the famous “Appassionata.” Beethoven dedicated it to Countess Therese Brunsvik, a woman theorized as his “Immortal Beloved.” Although it is one of his more mature works and written when he was completely deaf, opus 78 is comparatively lighter and more jovial than previous sonatas. The first movement opens with a four-bar phrase (Adagio cantabile), which sets not only the lyricism in the Sonata-Allegro movement (Allegro ma non troppo) but also the dotted rhythm seen throughout the entirety of the piece. The second movement (Allegro vivace) is ABABA format that progresses through a series of key changes by means of rapid syncopated chord progressions, arpeggios, and chromaticism. It maintains its joke-like character through one of Beethoven’s overarching musical attributes: juxtaposed dynamics.

Etude in F, Op.10, No.8 (1831)
Chopin was the first composer to create a set of technique pieces intended for both practice and public performance. Some argue that the etudes are intended to showoff rather than work technique. Nevertheless, Chopin shows his mastery of music by creating much color in this arpeggiated etude. The left hand plays the melody while the right hand flutters about the keys in a seemingly simple ABA format.

Scaramouche (1937)
In this case, “scaramouche” is not a reference to the stock-character but to the Theatre Scaramouche. The theatre was known for its specialization in comedic plays for children. It was from the plays Le medecin Volant and Bolivar that Milhaud received inspiration for this suite. At first, Milhaud thought that Scaramouche would be unsuccessful. However, his publisher, “a man who only published what he liked,” insisted on publishing the score, resulting in a highly applauded and widely received piece. It has become one of his most well-known and enjoyed works, having been transcribed for saxophone, strings, and various ensembles. Each movement displays typical but ear-catching Milhaud traits: polytonality, contrapuntal textures, and jazz elements.

L’isle Joyeuse (1904)
Debussy composed L’isle Joyeuse (The Joyous Isle) during his elopement with Emma Bardac. Despite his distaste of being described as “impressionistic,” L’isle Joyeuse is very much an impressionistic aural painting of a fantasyland. Although considered avant-garde in his use of form and harmony, Debussy’s works never cease to evoke a sense of awe from audiences. The integration of trills and the diatonic, Lydian, and whole tone scales create a mystical aura. In addition, cross rhythms and delicate layers of voices add a constant fluidic feeling. If one is not attentive, the piece may sound like a mass of running notes. However, the dynamics and very defined sections should guide the ear along to the climactic, rambunctious ending.

I would like to thank those who have helped me during the previous four years and in the preparations for this recital, mainly to Dr. Sachs for his constant encouragement, challenge, and devotion to excellence in teaching; to Dr. Sauerwein (and other random persons I would grab from the halls) for a willingness to repeatedly listen to the same pieces throughout the weeks; and to my friends and family for their hugs, encouragement, and prayers.

--Amy