

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

presents

Libby Roberts
Junior Piano Recital

assisted by
Jay Kenyon, Soprano

Saturday, January 26, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

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

PROGRAM

The Banshee	Henry Cowell • 1897 - 1965
Saudades Do Brazil, Op. 67 II. Botafogo	Darius Milhaud • 1892 - 1974
Excursions, Op. 20 II. Slow Blues Tempo	Samuel Barber • 1910 - 1981
The Crave	Ferdinand "Jelly Roll" Morton • 1890 - 1941
Variations on Balkan, Op. 60 III. Allegro ma non troppo	Amy Beach • 1867 - 1944
Aeolian Harp	Henry Cowell
Hommage a Faure from <i>Three Hommages</i>	Robert Helps • 1928 - 2001
King Porter Stomp	Ferdinand "Jelly Roll" Morton
	<i>Libby Roberts, Piano</i>
Ashes to Ashes	Libby Roberts • b. 1992

Joy Kenyon, Soprano; Libby Roberts, Accompanist

PROGRAM NOTES

The Banshee - Even in their darkest moments, classic piano pieces--such as that of Chopin or Rachmoninoff-- are still colored with an air of sweetness. This piece, however, is ominous to the core. Cowell's extraordinary creation exhibits a darker side of the otherwise romantic piano. The composer was a very innovative musician of the early 20th century, and many of his works--such as this one--challenge the ways in which we use and listen to instrumental sound. Cowell originally composed The Banshee without a title, purely interested in exploring the use of the piano strings. He later decided to

give it the name when it was suggested that audiences would only be able to accept it as music if there was some comprehensible story behind the noise.

Saudades do Brasil: Botafogo - Darius Milhaud, one of the famous Les Six composers of the early modern era, composed the Saudades collection under inspiration from the sounds, sights, and atmosphere of exotic Brazil. Saudades is a Portuguese term that translates in English as an emotion of longing or nostalgia for something or someone that is long past. It is a

bittersweet remembrance. Perhaps the composer is longing for the eyes of a Brazilian girl, or for the lush South American vegetation. He invites you, also, to awaken your longings and to discover those absences which still color your life daily. One way Milhaud achieves this bittersweetness is through polytonality: this song contains a constant dance accompaniment in F minor, and a melody in F sharp minor. These two keys scratch and clash with each other to create an eerie dance of mystery and desire.

Slow Blues Tempo - This piece is one of a set of pieces written by Barber during a vacation to various parts in the United States. This particular piece is an image of the Deep South, specifically the Bayou. Barber captures the raw essence of American folk culture, as he explores the simplistic harmonic core of the Blues. He ends with an unresolved cadence which is sweet in its uncertainty and infinity.

The Crave and King Porter Stomp - Jelly Roll Morton was reported to have pulled a pistol on a troublesome performer. He did not invent jazz, as he claimed, but he was serious about it. The King Porter Stomp was named after a friend who went by "Porter King" and it has remained a standard ever since. Jelly Roll--his birth name was Ferdinand--was proficient not only in the complex rhythms and harmonies he cultivated through his improvising, but also in blending the various musical flavors that spilled through New Orleans. The Crave is a great example of a Latin Rumba mixed with the delicious bite of American Jazz. It is worth noting that while much of Jelly Roll's music was the backdrop for casual, uncommitted, amorous activity, his music--quite ironically--requires strong commitment and faithful practice to present its complex beauty.

Allegro ma non troppo - Amy Beach was born in New England, and was a child prodigy, having begun her composition at age four and professional concert touring at age 16. She married a physician, and Beach was inspired to

write the Balkan Variations while visiting Europe with him. Amy Beach had a natural ability to write in a variety of musical styles, and possessed the character to write both sweet ballads and also dissonant pieces. However, her undeniable lyricism and poetic character remain unmistakable throughout her compositional life.

Aeolian Harp - This Cowell piece is part of Cowell's alternate piano technique. However, Aeolian Harp is far less abrasive than "The Banshee." For this piece, the pianist must depress the desired keys without sounding them--and then sweep the strings. The composer was inspired by a small wind-harp, often used in his day by children. Real Aeolian harps are placed in a windy area, and the breeze causes the instrument to emit ethereal, nearly undistinguishable tones.

Hommage a Faure - The music of Robert Helps is a curious blend of elaborate chords and music, as well as clear lyricism and romantic flair. Hommage a Faure is part of a set of "Three Hommages," with the other two being in the styles of Rachmaninoff and Ravel. One of the interesting things about the score is that, despite the undeniably expressive quality, the composer purposefully supplies only minimal articulations on the score, requiring the insight and creativity of the performer. Out of all the recital pieces, this one is the most complex, romantic, and also the neediest for practice attentions. This piece of music really helped me to understand how the art of pursuing a relationship between score and performer is so reflective of human relationships. One can gain a great deal of social exercise in simply learning to listen, wait, and love their music.

Ashes to Ashes - I wrote this song in my early teens, and it's since been one of my favorites. I've always loved the blues, and after coming up with the tune, the lyrics seemed to fall into place. There is a lot of mystery and uncertainty in life, and I have been realizing--especially recently--how communication with God is the

only source of stability. That hard process is reflected in this song (even though I knew much less of the process when I composed it). Everyone has had someone leave on them. For whom have you "lit a candle" in the window of your heart? Perhaps, as you reflect on this song, you remember a loved one who has died, a relationship that has left you alone, or

perhaps you even feel that you have lost yourself. Always be encouraged that "a light of Heaven has come down upon those who sit in darkness, and to guide to the path of peace." (Luke 1:78-79) For those who call upon the Lord, resurrection is not in question. Are you "waiting and watching" for redemption?

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.

For a complete listing of Music Department scheduled spring semester programs, please visit our website at <http://www.belhaven.edu/music/recitals.htm>. A complete listing of major Belhaven University arts events may be found at <http://www.belhaven.edu/arts/schedule.htm>.

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, Maggie McLinden; ushers, Christy Mohrman & Gray Barnes; stage manager, Ellie Wise; stagehand, Julie Wolfe; recording/sound, Michael Adkins; lighting, Thaddeus Morris; reception assistants, Rachel Walczak & Thorburn McGee.

UPCOMING EVENTS

Tuesday, February 19, 7:30pm, Concert Hall
Tuesday, March 5, 7:30pm, Concert Hall
Tuesday, March 19, 7:30pm, Concert Hall
Friday, March 22, 7:30pm, Concert Hall

Gena Everitt Faculty Voice Recital
Dr. Christopher Shelt Faculty Voice Recital
Sachs Piano Duo Faculty Recital
Strings & Chamber Orchestras Concert

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, pianist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Singing Christmas Tree director • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Melvin Champ, assistant band director adjunct • Sybil Cheesman, flute adjunct • Lee Craig, drill team instructor • Dr. Dennis Cranford, music theory adjunct • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal adjunct • Christina Hrivnak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

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DEPARTMENT OF MUSIC, DECEMBER 2012 GRADUATES

William Anthony Peacock

