

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

presents

Mrs. James R. Preston
Memorial Chamber Music Series:
Evening of Diamonds I
Mr. Kenneth Graves, Clarinet

assisted by
Ms. Shellie Brown, Violin
& Dr. Stephen Sachs, Piano

Saturday, October 13, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the evening 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

Sonata for Clarinet and Piano Francis Poulenc • 1899 - 1963
I. Allegro tristamente
II. Romanza
III. Allegro con fuoco

Nocturne Para Clarinette et Piano, Op. 26 Jacques Hétu • 1938 - 2010
Mr. Kenneth Graves, Clarinet; Dr. Stephen Sachs, Piano

Trio for Clarinet, Violin, and Piano Aram Khachaturian • 1903 - 1978
I. Andante
II. Allegro
III. Moderato
Ms. Shellie Brown, Violin; Mr. Kenneth Graves, Clarinet; Dr. Stephen Sachs, Piano

INTERMISSION

Ingenuidad Para Clarinet y Piano, Op. 8/59 Miguel Yuste • 1870 - 1947

Vier Stücke für Klarinette und Klavier, Op. 5 Alban Berg • 1885 - 1935
I. Mässig
II. Sehr langsam
III. Sehr rasch
IV. Langsam

Preludes for Piano George Gershwin • 1898 - 1937
I. Allegro ben ritmato e deciso
II. Andante con moto e poco rubato
III. Allegro ben ritmato e deciso

Mr. Kenneth Graves, Clarinet; Dr. Stephen Sachs, Piano

PROGRAM NOTES

Sonata for Clarinet and Piano (1962)

The Sonata for Clarinet and Piano was among Poulenc's final works and, like his Oboe Sonata, it dates from the summer of 1962. He dedicated the Clarinet Sonata to the memory of Arthur Honegger, a fellow member of "Les Six," who had passed away in 1955. Instead of following classical

German sonata form, Poulenc's piece takes inspiration from the less rigid 18th-century French sonatas of Couperin and Rameau.

The oxymoronic tempo marking for the opening movement (Allegro tristamente) encompasses both the cheeky clarinet introduction and the

wide-ranging main theme (which is reminiscent of Prokofiev), as well as the exquisite, nostalgia-tinged central section. Although Poulenc was to dedicate his valedictory Oboe Sonata (written just a few weeks later) to the memory of his friend Prokofiev, the lyrical spirit of the Russian composer also spills over into the serene interlude at the heart of the first movement of the Clarinet Sonata -- a poetic digression, with a touch of Satie, which flows along as a close musical sibling to the tender diversion Prokofiev placed at the center of the powerful "Montagues and Capulets" segment of his ballet Romeo and Juliet. The wistful principal clarinet melody in the gentle Romanza which follows provides the essential thematic material from which the composer weaves his melancholy second movement. The finale finds Poulenc at his most rambunctious -- from percussive piano passages and impetuous clarinet commentary at the outset to the impertinent ending flourish.

Nocturne for Clarinet and Piano (1977)

French-Canadian composer Jacques Hétu, for years one of his country's most prominent musicians and a teacher of considerable note, was born in Trois-Rivières, Quebec. In 1961, while attending the Montreal Conservatory, he won the school's premier prize in composition. After graduating, he was awarded a Canadian government scholarship to travel to Paris, where he studied with Henri Dutilleux and Olivier Messiaen. Hétu is prized throughout Quebec as perhaps its most gifted composer. He was for the most part a traditionalist-oriented composer; orchestral, chamber, and vocal music are his preferred genres. His vocal music naturally makes use of French texts and has a lyrical quality that disguises the dissonances in his music.

The Nocturne for Clarinet and Piano explores the dark as well as the meditative and expressive sides of the clarinet and is in ternary form. Calm and melodic intervals of a fourth are characteristic in the outer sections; more animated, the central section is built on an ostinato figure in the piano under trills and arpeggios of the clarinet.

Trio for Clarinet, Violin, and Piano (1932)

The trio by Khachaturian is a student work that was written while the composer was enrolled at the Moscow Conservatory. It was completed in

1932, the same year as Khachaturian's well known Toccata for piano, but well in advance of the ballets and concertos that gained him world renown. Nevertheless the work is characteristic of its composer's distinctive, exotic style.

The rhapsodic first movement has gypsy-like, improvisatory qualities. The main melody, given successively to the clarinet, violin, and piano, is offset by highly ornamented passagework and cadenzas. The material is not so much developed as continuously repeated, creating a colorful yet hypnotic atmosphere. The second movement begins as if a scherzo, with a descending scale motive, but soon a carefree folk tune enters on the clarinet and the tempo relaxes. The agitato section which follows combines the two ideas, and a presto cadenza leads to a triumphant, ornamented return of the folk melody. The movement concludes, scherzando, as it began.

The finale is a set of variations on yet another folk-inspired tune, with a subsidiary rhythmic figure acting as a foil and gaining in importance as the movement progresses. Both share the spotlight at the climax, after which the music gradually winds down before dissipating into nothingness.

Ingenuidad op. 8/59 (1909-1936)

The popularity of the clarinet in Spain is second only to that of the guitar, and there is a rich tradition of clarinet playing that is accompanied by an equally rich repertoire of music for the clarinet by Spanish composers. The works for clarinet and piano by Miguel Yuste are among this little known repertoire. In the early twentieth century it was thought that Miguel Yuste wrote over one hundred works for clarinet. However, current research suggests that this is incorrect. What is known is that seven works for clarinet and piano have been published. Miguel Yuste and his music are pivotal in the establishment of the strong clarinet tradition for which Spain is presently known. In his thirty years as the clarinet professor at the Real Conservatorio Superior de Música de Madrid (1910-1940), Miguel Yuste's music and pedagogical ideas became, and continue to be among the foundations of Spanish clarinet playing.

Yuste's available works for clarinet and piano are written for B-flat clarinet and are one movement

in length. According to publisher Mundimúsica Ediciones, none of Yuste's available manuscripts supply dates of composition. However, it is known that most of his works for clarinet were written for auditions and exams at the Madrid Conservatory. Therefore, one can assume that *Ingenuidad*, op. 8/59 was written between 1909 and 1936. Yuste's works can be classified as Neo-Romantic and, according to clarinetist Joan Enric Lluna, are designed to "highlight the technical abilities of the performer...with beautiful melodies that suit the clarinet well."

Four Pieces for Clarinet and Piano, Op. 5 (1913)

Alban Berg is perhaps the most enigmatic member of the Second Viennese School, the movement towards dissonance and structured atonality championed by Berg's teacher, Arnold Schoenberg. Though he remained true to the Schoenberg's intention to expose the darkest recesses of human emotion, the musical language that Berg was to adopt in his later pieces (such as the opera *Wozzeck*) is much more lyrical and accessible and less faithful to the rigid constraints set forth by his teacher. As a result, Berg became stylistically isolated to a degree; his work would be much less of an influence on future generations than that of Schoenberg's other student, Anton Webern. The set of four short pieces in Op. 5 betray none of the lyricism and flexibility found in Berg's more mature work. They are indebted entirely to the teachings of Schoenberg (and are the first pieces Berg dedicated to his mentor). The primary building blocks here are not melodies or motifs, but small "cells" of pitches which may be rearranged, transposed, and deployed either melodically or harmonically. Though these pieces are very short and may sound fleeting as one experiences them, it would be unfortunate to simply dismiss the piece as devoid of substance. This is music of a highly crystallized nature; every note sounded

exists for a reason (completing the "cell" in use at the time), and gestures which are commonplace in previous generations (functional harmony, cadences, etc.) are considered no longer relevant and are left out.

Three Preludes for Piano (1926)

When blues and jazz music first become popular during the beginning of the 20th century, George Gershwin was the composer who brought this music into the concert hall with his performance of his popular *Rhapsody in Blue*. Rather than scorn this music as beneath him, Gershwin was one of several composers who used jazz and blues to enhance his work, blurring the line between classical and jazz. Gershwin's *Three Preludes for Piano* were first performed in 1926, and are well-known examples of 20th century classic music that were influenced by jazz.

The first prelude, *Allegro ben ritmato e deciso*, is based on a five-note blues motif. Flattened sevenths give the piece a strong jazz feel. The second piece: *Andante con moto e poco rubato*, was itself referred to by the composer as "a sort of blues lullaby". It starts slowly, with a steady bass line. The third piece, *Allegro ben ritmato e deciso*, also known as a "Spanish Prelude", is a brief but exciting blend of rugged jazz rhythms and syncopations.

These short pieces show Gershwin's brilliance at melding jazz and classical idioms; in fact, Gershwin went on to influence composers such as Leonard Bernstein and Aaron Copland, who would both go on to write pieces that would also meld jazz and classical elements. *Three Preludes for Piano* were arranged in 1987 by composer and Juilliard graduate James Cohn for clarinet and piano.

**Program notes by Sang Woo Kang, Erik Entwistle, Blair Johnston, Kathy Henkel, Brian Biddle, & Malena McLare*

ARTIST BIOS

Mr. Kenneth Graves, Principal Clarinet of the Mississippi Symphony Orchestra since 2010 has collaborated with leading musicians of today including Sir Neville Marriner, Leon Fleisher, James Conlon, John Williams, Paavo Jarvi, and Leonard Slatkin. He has performed chamber music with members of the Los Angeles Philharmonic, the Orpheus Chamber Orchestra and has appeared with the Colburn Chamber Music Society. Ken has participated in nationally recognized music festivals such as the Music Academy of the West, the National Repertory Orchestra, Spoleto Festival USA, and the National Orchestral Institute. He received his Bachelor of Music degree from the

University of Cincinnati College-Conservatory of Music and his Master of Music degree from the University of Southern California. He has also attended the Colburn Conservatory of Music in Los Angeles. Originally from Mount Pleasant, SC, Ken began his clarinet studies at age 11. He made his orchestral solo debut at age 15, performing Crusell's Clarinet Concerto No. 1 with the Charleston Symphony Orchestra as the winner of its concerto competition. His principal teachers include Yehuda Gilad and Richie Hawley. In his free time Ken enjoys roasting coffee, spending time with family, playing golf, and watching baseball and football games with friends.

Ms. Shellie Brown is a recent graduate of Belhaven University with a degree in violin performance. As a native of Jackson, Mississippi, Shellie grew up studying with various violin and fiddle teachers of the Jackson area and Mississippi Symphony Orchestra since the age of five, including Tammy Mason, Tim Avalon, Mickey Davis, and Song Xie. At a young age, Shellie was a member of the Mississippi Youth Symphony Orchestra when they performed in China, London, Paris, Vienna, and Salzburg. She has attended a variety of summer music festivals in the U.S. and has experienced a wide range of chamber and orchestral repertoire with musicians and coaches from around the world. These festivals include Rocky Mountain Summer Conservatory in Colorado, The Masterworks Festival in Indiana, and the Summer Music Institute at the Kennedy Center in Washington, D.C. which she attended as a recipient of a National Trustee's Fellowship. Shellie was the first place winner of the high school and collegiate divisions of the Mississippi Symphony Orchestra Concerto Competition, a finalist in the Coeur d'Alene Symphony Concerto Competition in Spokane, Washington, and advanced to the Southern MTNA competitions during the years 2006-2011. Shellie graduated from Belhaven University with various Music Excellence awards and was selected into Who's Who Among American Colleges and Universities. In the summer of 2012, Shellie auditioned and received a core position with the Mississippi Symphony Orchestra. She is excited for life after graduating as she continues to learn and pursue music.

Dr. Stephen W. Sachs, Professor of Piano and Music Chair at Belhaven University since 2004, remains active as a piano soloist, duo-pianist, chamber musician and accompanist. Dr. Sachs is a founding member of the Belhaven Piano Trio with esteemed colleague Mr. Song Xie, Assistant Professor of Violin and String Ensembles, and Mr. Bennett Randman, Mississippi Orchestra Principal Cellist. He has appeared with many orchestras, most recently with the MSO of Jackson performing Rachmaninoff's "Rhapsody on a Theme by Paganini". He received the D.M.A. degree in piano performance from The Catholic University of America studying with Thomas Mastroianni, the M.M. degree in piano performance from Ohio University studying with Richard Syracuse, a B.A. degree in music and a B.S. degree in music education from Lebanon Valley College studying with William Fairlamb. Dr. Sachs serves as Director of Music Ministries at Covenant Presbyterian Church of Jackson.

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.

If you would like to receive email news-concert updates from the Belhaven University 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 recitals/concerts to be presented by the Music Department during the 2012-2013 Academic Year.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Sachs; student workers –house manager, Megan van der Bijl; ushers, Rebekah Saks & Maggie McLinden; stage manager, Joshua Nichols; stagehands, Rebeka Larson & Brooke Kressin; recording/sound, Dorothy Claire Glover; lighting, Grace Anna Randall; videographer, Ms. Valerie Tate; reception assistants, Lydia Jones & Annie Andrews; page turner, Thorburn McGee; box office, Shannon Gragg & Amanda Hester.

UPCOMING EVENTS

Friday, October 19, 7:30pm, Concert Hall	Roddy Merritt Junior Voice Recital
Tuesday, October 30, 7:30pm, Concert Hall	An Evening of Diamonds II: Belhaven Piano Trio
Thursday, November 1, 7:30pm, Concert Hall	Sarah Bravo Senior Musical Theatre Project
Friday, November 2, 7:30pm, Concert Hall	Richard Heard, Tenor with Dr. Theresa Sanchez
Tuesday, November 6, 7:30pm, Concert Hall	An Evening of Diamonds III: The Stardust Duo
Friday, November 9, 7:30pm, Concert Hall	Orchestras and Strings Concert
Saturday, November 10, 2:00pm, Concert Hall	Megan van der Bijl & Kaitlin Rowan Junior Piano Recitals
Tuesday, November 13, 7:30pm, Recital Room	Student Composers Concert X
Thursday, November 15, 7:30pm, Concert Hall	Wind Ensemble, Percussion Ensemble, Jazz
	Guitar & Jazz Ensemble Concert
Saturday, November 17, 2:30pm, Concert Hall	Handel's Messiah Choral Concert
Monday, November 19, 7:30pm, Concert Hall	Best of Belhaven I
Fri. & Sat., Nov. 31 & Dec. 1, 7:30pm, Soccer Bowl	80 th Singing Christmas Tree

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

DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Grace Andrews • Oswald Gray Barnes • Daniel Bravo • Sarah Marie Bravo • Skyler Bready • Jenae' Brown • Jimmy Brown • Alexis Butler • Thomas Kyle Carter • Jessica Charitos • Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Curtis Harris • Eric Hartzog • Daniel Hause • Daniel Hicks • Andrew Horton • Emmerly Jefferson • James Johnson • Daniel Johnston • Lydia Jones • Temperance Jones • Joy Kenyon • Taylor Kniseley • Brooke Kressin • Cierra Lee • Robert Austin Marascalco • John Mathieu • Rachael McCartney • Joseph McCullough • Thorburn McGee • Maggie McLinden • Rodderick Merritt • Christina Mohrman • Lydia Moore • Joshua Nichols • Justin Nipper • William Anthony Peacock • Ruth Picha • Heather Plyler • Grace Anna Randall • Elisabeth Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • Rebekah Saks • Sadie Sasser • Amy Smith • Alexia Valente • Megan van der Bijl • Anne Wegener • Amanda Williams • Ellen Wise • Ellen Julie Wolfe • Jocelyn Zhu

DEPARTMENT OF MUSIC, May 2012 GRADUATES

Bethany Basham • Jacqueline Bateman • Shellie Brown • Christopher Carlson • Hannah Cross • Anna Cullnane • Sam Johnson • Abigail Crumley Johnston • Lauren Pratt • Michael Shofner • Abigail Wiggins