

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

presents

Faculty Piano Recital
The Sachs Piano Duo

Friday, October 25, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the performance. 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

Two Bach Chorales

Johann Sebastian Bach • 1685 - 1750
arr. by Leonard Duck

Jesu, Joy of Man's Desiring from *Cantata BWV 147*
Sheep May Safely Graze from *Cantata BWV 208*

Six Pieces, Op. 11

Sergei Rachmaninoff • 1873 - 1943

- I. Barcarolle
- II. Scherzo
- III. Russian Theme
- IV. Waltz
- V. Romance
- VI. Slava (Glory)

INTERMISSION

Variations on a Theme by Haydn, Op. 56b

Johannes Brahms • 1833 - 1897

Choral: St. Antoni
Variation 1: Andante con moto
Variation 2: Piu vivace
Variation 3: Con moto
Variation 4: Andante con moto
Variation 5: Poco presto
Variation 6: Vivace
Variation 7: Grazioso
Variation 8: Poco presto
Finale: Andante

Tonight from *West Side Story*

Leonard Bernstein • 1918 - 1990
arr. by Ferrante & Teicher

Somewhere Over the Rainbow from *The Wizard of Oz*

E.Y. Harburg • 1896 - 1981
arr. by Ferrante & Teicher

PROGRAM NOTES

Two Bach Chorales - These two chorales are some of the most beloved settings from Bach's output. The literal translation of the original German text shows that "Jesu, Joy of Man's

Desiring" was originally a lively statement of faith and love. That influences our interpretation, which is not as soberly quiet as has become traditional.

*Jesus remains my joy,
my heart's comfort and essence,
Jesus resists all suffering,
He is my life's strength,
my eye's desire and sun, my soul's love and joy;
so will I not leave Jesus out of heart and face.*

The second cantata was for Duke Christian of Saxe-Weissenfels who enjoyed hunting. Much of the text is about him and his love of hunting, thus the references to him as a benevolent ruler in this chorale. Believers have transferred the duke's role to Jesus, the good Shepherd. *Sheep can safely graze where a good shepherd watches over them. Where rulers are ruling well, we may feel peace and rest and what makes countries happy.*

Six Pieces - Rachmaninoff's Six Pieces were written in 1894, in the midst of his piano writing but before any works for piano and orchestra, and before his most famous preludes. The subtle *Barcarolle* is in the "rocking boat" barcarolle rhythm and shifts between minor and major mode. Listen for the sparkle of light on the water in the primo part. *The Scherzo* is very fast and very playful with some slightly slower moments of reflection. The key still shifts from major to minor and the piece ends with an emphatic flourish! *Russian Theme* is melancholy and dark. It builds to a striking climax and then dies away before the final stately chords. *The Waltz* is similar in playfulness to the Scherzo, but has sections of exuberant power alternating with delicate melodic meandering. The tempo changes frequently and dramatically, as if the dancers keep changing their minds (or their partners!). *Romance* is in minor, and exploits cross-rhythms; the tug of feeling two and three in one beat heightens the sense of longing. It is interesting to see the juxtaposition of simple triple meter and compound triple meter in the two parts. *Slava*, a traditional Russian melody, is woven into all sections of the piece, either as foundation, melodic thread, or brilliant decoration. The imitation of tolling bells is present, and the layers of sound feel like all the bells in the city are ringing in celebration!

Variations on a Theme by Haydn - Haydn's melody was written as a divertimento for woodwinds, and has been borrowed for the hymn tune "St. Anthony's Chorale". The English text found most often is:

We, thy people, praise thee, praise thee, God of every nation!

We, thy people, praise thee, praise thee, Lord of Hosts eternal!

Days of wonder, days of beauty, days of rapture filled with light

Tell thy goodness, tell thy mercies, tell thy glorious might.

We, thy people praise thee, praise thee, praise thee evermore.

The stately chorale is followed by a set of variations, much like the transformational variations of Beethoven. No simple decorations here! The first variation plays with the cross-rhythm of two against three anchored by a repeating b-flat. The second variation has dramatic dotted rhythms, falling lines, and the accented b-flat again. Calmer, the third variation moves more gently with 16th note accompanying lines. The 16ths in Variation 4 are soft and smooth, but much more exciting and sweeping, resting gently on the now familiar b-flat. Frenzied triplets and double thirds characterize the fifth variation which ends lightly and suddenly. Variation 6 is foot-stomping with accented octaves and punctuating thirds. Graceful and beautiful, the seventh variation provides a respite from the energy of the previous variations. In a rocking compound meter, the dotted figure is gentle and soothing. Variation 8 comes softly and mysteriously, moving up and down the keyboards with stealthy speed. The Finale brings us back to the stately tempo of the chorale, but it is a passacaglia: its own set of variations on a simple bass line of 10 notes. As varied in treatment as the earlier movements, we hear chordal sections, flowing triplets, chromatic figures, and multiple layers. At the end, the chorale theme triumphantly appears accompanied by cascading runs to satisfyingly bring us back to Haydn's theme.

Brahms, who often wrote his orchestral scores for duo piano first, took the variations and orchestrated some of them. They are quite different for orchestra, and we prefer the excitement of the original piano version.

Arthur Ferrante (1921 - 2009) and Louis Teicher (1924 - 2008) met while studying at the Juilliard School of Music in New York. Musical prodigies, they began performing as a piano duo while still in school. After graduating, they both joined the Juilliard faculty. In 1947 they launched a full-

time concert career playing both classical literature and pops standards with orchestras across the United States. Ferrante and Teicher ceased performing in 1989 and retired to the west coast of Florida. Louis Teicher died in August 2008, three weeks before his 84th birthday. Arthur Ferrante died in 2009 at the age of 88 (he had once said he wanted to live one year for each piano key). We play two of their arrangements this evening.

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 2013-2014." 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. Christopher Shelt; student workers –house manager, Stephen Craig; ushers, Rachael McCartney & Tianna Rogers; stage manager, Daniel Nasif; stage hand, Allie Sahli; recording/sound, Justin Nipper; lighting, Grace Anna Randall; videographer, Morgan Robertson; photographer, Brandon Smith; page turners, Dorothy Claire Glover & Elizabeth Walczak; reception assistants, Lydia Moore & Jenae' Brown.

UPCOMING EVENTS

Saturday, October 26, 11:00am, Concert Hall
Tuesday, November 5, 7:30pm, Concert Hall
Tuesday, November 12, 7:30pm, Recital Room
Thursday, November 14, 7:30pm, Concert Hall
Monday, November 18, 7:30pm, Concert Hall
Saturday, November 23, 7:30pm, Concert Hall
Monday, November 25, 7:30pm, Concert Hall

Andrew Horton & Thorburn McGee Joint Violin Recital
Orchestra, Strings & Choir Concert
Student Composers Concert XI
Instrumental Arts Concert
An Evening of Diamonds II: Piano Trio
Grace Anna Randall & Cierra Lee Junior Voice Recital
Best of Belhaven I



BELHAVEN UNIVERSITY

Music Department presents

*The Sachs
Piano Duo*

Friday, October 25, 2013
Center for the Arts
835 Riverside Dr., Jackson, MS 39202

7:30 pm in the Concert Hall
Doors open at 7 pm
Complimentary Admission

For more information, call 601.974.6494

