

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

presents

*Mrs. James R. Preston
Memorial Chamber Music Series:
An Evening of Diamonds III*

featuring

*The Stardust Duo
Amanda Smith Roberts, Violin
Jonathan Roberts, Piano*

Tuesday, November 6, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

for Brahms and his music had grown during the 1870s. In 1880, Bülow was appointed as orchestra conductor at the court of Meiningen. He kindly offered up this ensemble to Brahms for him to use as a laboratory for trying out his new orchestral pieces.

In many ways, Brahms' final violin sonata is the most intense and virtuosic of his violin sonatas in the fusion of complex technique and passionate expression that marks his finest music. This work is Brahms' only violin sonata written in four movements-- his first two sonatas are in three movements. The first movement, *Allegro*, begins with interplay between the melody in the violin and an intricate octave figuration in the piano that moves the music ominously forward and generates much of its tension. At times, this movement is rhythmically unbalanced, giving the listener the sense of losing the beat. The middle two movements offer great contrasts of melodic simplicity and nonchalant humor. In the second movement, *Adagio*, Brahms created one of the most beautiful elegiac melodies ever written. The pace resumes with the third movement Scherzo, *Un poco presto e con sentimento* (A little rapidly, and with sentiment), follows in duple meter (2/4), rather than the expected and more conventional triple meter. A two-note repeated motive dominates this work, darting playfully about in the piano first, and then in the violin. The finale, *Presto agitato* (Very fast and agitated), written in 6/8, is the most symphonic in nature than the other movements of Brahms' violin sonatas. It opens boldly with chords stretching across the piano registers paired with a driving accompaniment in the violin. Brahms makes full use of the two instruments in building this finale as they urge each other on and exchange grandly-textured themes. Syncopations are a characteristic element of this fiery and exciting movement. This work builds up to a climactic finish ending in the home key of D minor.

Suite for Violin and Piano - William Grant Still
was born in Woodville, Mississippi on May 11, 1895 and died on December 3, 1978. He has often been termed the patriarchal figure in Black music and was the first Afro-American composer to secure extensive publication and significant

performances. His works represent the culmination of musical aspirations of the Harlem Renaissance, in that they "elevated" folkloric materials. Still's early years were spent in Little Rock, Arkansas, where his mother moved after his father's early death. His stepfather was a record collector, and those early opera discs and Still's violin studies stimulated his early interest in music.

Upon graduation from high school, Still planned to study for a medical career, but his love of music was intensified at Wilberforce College in Ohio, and especially at Oberlin, where he heard a full orchestra for the first time. During this period, he worked in Memphis for W.C. Handy, who soon recommended him as oboist for Ebie Blake's *Shuffle Along*. While touring in Boston with this show, Still secured composition lessons from George Whitfield Chadwick. After his return to New York, he studied with Edgard Varèse, although any avant-garde influence from this composer remains lost in Still's earlier, withdrawn works. He concentrated instead on the ethnic latitude more readily allowed by a neoromantic (and sometimes) neo-impressionistic approach.

In the late 1920s, Still began to receive grants and awards. These, combined with income from jazz arrangements written for Artie Shaw and others, enabled him to move to California where he soon formulated an influential orchestral palette through writing for films, and later television.

The *Suite for Violin and Piano*, composed in 1943, demonstrates Still's attempts at approximating indigenous African music, as he had earlier with his choral ballet, *Sahdji* (1931). Musical materials were not available to him, as little scholarly attention had been given to that area of ethnomusicology during the 1930s. He had to settle on modal inventions, which, if not authentic, at least gave the flavor of the idiom he desired.

Still sought further inspiration for his work from visual artists. The first movement of the *Suite* was inspired by Richmond Barthe's sculpture, "African Dancer." This movement utilizes a three-measure phrase structure in the opening theme and a

contrasting bluesy middle section. The second movement relates to Sargent Johnson's lithograph, "Mother and Child," and is a lyric work in ternary design. The third movement finale was influenced by "Gamin," a bronze sculpture by Augusta Savage. This movement portrays the playful and lively humor exhibited in other works by Still. The *Suite* was dedicated to Louis and Annette Kaufman, who presented the premiere in Boston's Jordan Hall on March 12, 1944.

Caprice No. 1 in A Major for Unaccompanied Violin - Mark O'Connor was born on August 5, 1961 in Seattle, Washington and currently resides in New York City. O'Connor's initial musical interests on the violin were of the fiddling genre. His first prominent mentor on the violin was Texas fiddler Benny Thomasson who taught O'Connor fiddling as a teenager. Also as a teenager, O'Connor toured with the French jazz violinist Stéphane Grappelli who served as another prominent mentoring figure in O'Connor's early career. In addition to the violin, O'Connor also succeeded as a mandolinist and guitarist.

Between the years 1986 and 1994, O'Connor composed his *Caprices for Unaccompanied Violin No. 1-6* as a means of developing various American styles of music and expanding violin technique, as well as furthering his own technical skills as a violinist. O'Connor's foundational

language for the six *Caprices* was inspired by two of the great European composers: Pietro Locatelli (1695-1764), and Niccolò Paganini (1782-1840). These six works exhibit a culmination of centuries of American music history while displaying a wide range of technical skills that are necessary for complete facility of the violin. In addition to traditional European classical techniques, the *Caprices* present many new techniques that are completely unique to this set of works, making O'Connor's *Caprices for Unaccompanied Violin* a monumental contribution to American classical violin repertoire.

O'Connor composed his *Caprice No. 1* in 1986 as a means of developing the American hoedown style in a new way through experimenting with improvisational ideas. This work expands on the traditional classical sonata form structure and is written in what O'Connor refers to as a "Hybrid Sonata Form," which contains two separate development sections instead of the conventional one. Also *Caprice No. 1* develops advanced bow control through the use of string crossings over three strings, a pattern of unequal slurs paired with rhythmic string crossings and accents, and rapid spiccato passages that cross quickly over all four strings. An improvisatory middle section, marked "freely," evokes O'Connor's beautiful tone and signature sound.

STARDUST BIOS

Jonathan Roberts, of Providence, Rhode Island, is currently completing his Doctor of Musical Arts degree with a minor in music theory at the University of Alabama on full scholarship. Having performed solo and chamber recitals throughout the eastern United States, he holds his Masters degree from the Cleveland Institute of Music in piano performance, as well as his Bachelor of Arts degree in piano performance and Bachelor of Music degree in music education from the University of New Hampshire. He has studied with Irina Tchantceva, Arlene Kies, Kathryn Brown and Noel Engebretson.

Having studied piano since the age of seven, Jonathan has performed in venues throughout the Northeast United States. He has been a featured soloist with the Ocean State Chamber Orchestra and the University of New Hampshire Wind Symphony. Also, Jonathan has competed as a semi-finalist in the Music Teachers National Association Piano Competition, the Wideman International Piano Competition, and as a finalist in the Cleveland Institute of Music Concerto Competition. Along with Classical music, Jonathan enjoys exploring the alternative styles of Jazz and Pop music, having also studied with renowned pianist and CIM music theory professor Dr. Marshall Griffith. Jonathan also has a passion and talent for performing as a collaborative pianist and has given concerts with renowned artists such as Mark O'Connor, Angella Ahn, Eugene Friesen, and Julia Dinerstein. Since 2011, he has served as a staff accompanist for the Mark O'Connor Method Camp in Charleston, SC. In 2012, he served as staff accompanist for the Premiere Orchestral Institute in Jackson, MS where he accompanied recitals

put on by the faculty. As a member of The Stardust Duo since 2008, Jonathan also performs frequently with his wife, violinist Amanda Smith Roberts. They specialize in performing classical works influenced by other musical styles such as jazz and blues. Jonathan and his wife Amanda both enjoy a lifelong passion for sharing music with others through performing and teaching.

Amanda Smith Roberts, of Brandon, Mississippi, received her Doctor of Musical Arts degree from the University of Alabama on full scholarship. Her doctoral dissertation was written on violinist and composer Mark O'Connor's *Six Caprices for Unaccompanied Violin*. She holds both her Bachelor of Music and Master of Music degrees in violin performance from the Cleveland Institute of Music, where she studied under renowned pedagogue, Paul Kantor. Three years prior to attending CIM, Amanda and her mother made frequent trips to Nashville, Tennessee where she studied with Connie Heard, professor of violin at Vanderbilt University. From 1994-2001, Amanda studied with Patrick Rafferty, professor of violin at the University of Alabama. During the summers, Amanda enjoyed studying with Stephen Clapp while attending the Meadowmount festival and the Hochschule fur Musik in Leipzig, Germany.

Amanda has performed solos with professional orchestras such as the Mississippi Symphony Orchestra, the Corinth Symphony, the Sewanee Festival Orchestra, the Tuscaloosa Symphony, and the Shoals Symphony. In 2001, she appeared on the International radio show From the Top. In 2011, Amanda was the national first-prize winner of the National Federation of Music Clubs Student/Collegiate Auditions. She has also competed as a finalist in many other national competitions, including both the high school and college division of the Music Teachers National Association and the National Federation of Music Clubs Young Artist Awards. In 2008, Amanda and her husband, pianist Jonathan Roberts, founded their group, The Stardust Duo. The duo specializes in performing classical works influenced by other musical styles such as jazz and blues.

Having studied violin since the age of three, Amanda has a lifetime of experience playing a variety of musical styles. In her formative years, Amanda's mentor, Mickey Davis, incorporated alternative styles into her training. In fact, she made her debut as a featured soloist with the Mississippi Symphony at age 9, performing the Orange Blossom Special. Now, Amanda balances her love for Classical music with avidness for Jazz, Blues, Celtic, and Fiddle styles. Twice, she was awarded the Mississippi State Fiddling Championship. In her spare time she enjoys performing as a fiddler and participating in recording projects with various popular artists.

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, Mr. Song Xie; student workers –house manager, Lydia Jones; ushers, Stephen Craig & Sadie Sasser; stage manager, Andrew Horton; stagehands, Heather Plyler & Grace Andrews; recording/sound/lighting, Daniel Hause; page turner, Gray Barnes; reception assistants, Lydia Moore & Jessica Charitos; box office, Grace Anna Randall.

UPCOMING EVENTS

Friday, November 9, 7:30pm, Concert Hall
Saturday, November 10, 2:00pm, Concert Hall
Tuesday, November 13, 7:30pm, Recital Room
Thursday, November 15, 7:30pm, Concert Hall

Saturday, November 17, 2:30pm, Concert Hall
Monday, November 19, 7:30pm, Concert Hall
Tuesday, November 20, 7:30pm, Concert Hall
Fri. & Sat., Nov. 31 & Dec. 1, 7:30pm, Soccer Bowl
Sunday, December 2, 2:30pm, Concert Hall

Orchestras and Strings Concert
Megan van der Bijl & Katie Rowan Junior Piano Recitals
Student Composers Concert X
Wind Ensemble, Percussion Ensemble, Jazz
Guitar & Jazz Ensemble Concert
Handel's Messiah Choral Concert
Best of Belhaven I
Eric Hartzog Senior Guitar Recital
80th Singing Christmas Tree
Choral & Vocal Arts: Handel's Messiah

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 Spro, 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