

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

presents

*Thorburn McGee &
Jessica Charitos
Senior Violin & Junior
Collaborative Piano Recital*

assisted by

Ms. Maggie McLinden, Accompanist

Madison Parrott, Mezzo-Soprano

Elizabeth Walczak, Piano

John Sinclair, Cello

Tuesday, March 31, 2015 • 7:00 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 cell phones and electronics.*

PROGRAM

- Etude in F Minor, Presto agitato Felix Mendelssohn • 1809 - 1847
- Sonata Op. 13, No. 8 in C Minor, "Pathetique" Ludwig van Beethoven • 1770 - 1827
Rondo: Allegro
Jessica Charitos, Piano
- Sonata No. 1 in D for Violin and Piano Ludwig van Beethoven
Allegro con brio
TEMA CON VARIAZIONI: Andante con moto
Rondo: Allegro
Thorburn McGee, Violin; Ms. Maggie McLinden, Piano
- Shy from *Once Upon a Mattress* Mary Roger • 1931 - 2014
Marshall Barer • 1923 - 1998
Madison Parrott, Mezzo-Soprano; Jessica Charitos, Accompanist

INTERMISSION

- Trio in B for Piano, Violin and Cello, KV 502 Wolfgang Amadeus Mozart • 1756 - 1791
Allegro
Elizabeth Walczak, Piano; Thorburn McGee, Violin; John Sinclair, Cello
- Scottish Fantasy, Op. 46, for Violin and Piano Max C. F. Bruch • 1838 - 1920
III. Andante sostenuto
IV. FINALE: Allegro guerriero
Thorburn McGee, Violin; Jessica Charitos, Accompanist

PROGRAM NOTES

Etude in F, Presto agitato: Mendelssohn wrote only a few piano etudes. Generally, an etude shows different techniques of a pianist. This etude requires the pianist to play the broken chord arpeggios under the voiced melody line with a fast tempo. This etude was written in the year of 1826 (early in his life). He was a famous pianist and organist. He played the piano piece himself.

Beethoven wrote the **Pathetique Sonata** when he was twenty-seven. He dedicated this to his friend, Prince Karl von Lichnowsky. The word

Pathetique was given by the publisher. The original name was Grande Sonate Pathetique. The main theme of the third movement of this sonata resembles the main theme of the first and second movement. This movement is in a rondo form with the use of coda. This sonata was written in the year of 1798. This is perhaps the earliest of his compositions to achieve popularity.

Sonata in D: Ludwig van Beethoven was born in 1770, even though he insisted that it was 1772, in the city of Bonn in the Electorate of Cologne,

a principality of the Holy Roman Empire. He wrote ten sonatas for violin and piano; the first sonatas, op. 12, no. 1-3 (Sonata in D major; A major; and E-flat major) composed in 1799 were dedicated to Antonio Salieri, the capelmaistro of the Viennese court and Beethoven's professor after Albrechtsberger. A thirteen-year-old Ludwig had been accepted as Assistant Court Organist, and in 1787 the court decided to send him to Vienna to study with Mozart. That is where, after hearing the audition, Mozart made the famous remark that Beethoven would "give the world something to talk about."

What is a sonata, anyway? It usually includes a keyboard instrument, and consists of three or four movements which vary in key, mood and tempo. "Sonata" comes from the Latin (and Italian) word "to sound," as opposed to "cantata" (cantare—"to sing"—in Latin—and Italian). At least one movement (the first movement in this sonata) will be in what is called sonata form, which in short consists of three sections: the exposition, development, and recapitulation.

The second movement is composed of a theme and its four variations, in the key of A Major. The theme goes like this: A, repeat, B, repeat. Each variation changes the notes but uses the same chords, and we hear once again: A, repeat, B, repeat. One variation has thirty-second notes, another has triplets, and another is in minor, with a slight difference in the repeats as well.

The third movement is a rondo, which means that the tempo is Allegro, it is probably loud at times, and it has a principle theme at the beginning that alternates with a few contrasting themes (or just one). This rondo is in A-B-A-C-A-B-A form; it brings us back to the key of D major. Listen closely, and try to hear the number of themes in this rondo.

Shy: Princess Winifred goes to the castle of Prince Dauntless to be considered as a suitable wife. The prince's highly protective mother, the queen, has dismissed all previous ladies, and plans to do the same to Winifred. Arriving

dripping wet from swimming the moat, the Princess tells about her biggest flaw, shyness!

Wolfgang Amadeus Mozart composed his **Piano Trio in B-Flat Major, K. 502** in 1786, which was close enough after the death of J. S. Bach that the lighter baroque sound is still present. The biggest difference is the addition of the piano rather than the harpsichord. This trio has three movements, and featured tonight is the first movement, the Allegro. This movement is actually in the key of B flat (the second movement is not). Such music as this had everything that one might expect to reflect the Enlightenment era; if it was not opera, it was music that could inspire dancing. The B-flat trio itself is very ordered in its number of measures, the placement of the entries, the length of sections, the constant tempo. It seems almost impossible for any 18th century classical music to be emotionally sad. Mozart also wrote *Le nozze di Figaro*, Concerto in E flat for Horn, Sonata in F for keyboard-four hands, and Symphony in D, No. 38 ("Prague"), in 1786. His wife was a constant support to him, especially when he was being drained and exhausted late at night by his work.

Max Bruch was born in Cologne, Germany (remember Beethoven?), on January 6, 1838. He was composing by the age of ten, and soon went to train under Ferdinand Hiller. The rigorous and somewhat stifling musical training had positive effects, but also left young Max with a cripplingly conservative outlook; tonight's featured work will actually sound more tonal than other post-Romantic pieces. With the funds from the publishing of his early music, Bruch was able to spend the 1860s mainly travelling, teaching, and establishing a solid reputation as a composer. Remember the G minor Violin Concerto? In the late 1870s, a good decade after the premiere of that piece, Bruch was inspired by the talent and brilliance of his friend Pablo de Sarasate; and he began composing the **Scottish Fantasy**, Opus 46, for Violin and Orchestra, which he anticipated to be played by the violinist. Sarasate agreed, but was

unresponsive to the point where Bruch turned instead to Joseph Joachim to be the soloist. According to Bruch, Joachim ruined the Scottish Fantasy. Sarasate and Bruch reconciled; and they began collaborating and revising the music. Bruch conducted the work with Sarasate as the soloist on March 15, 1883, with the London Philharmonic in a memorial concert for Wagner. The performance was very successful, but the Scottish Fantasy virtually disappeared in the first half of the 20th century, until Jascha Heifetz brought it out of the darkness. We will be playing the last two movements of this four-movement piece. "do sol-la do re-re do-re-mi, etc." The Andante sostenuto movement has its own melody, and does not contain any material from the first movement.

This new melody appears at the beginning of the movement, and then it is developed over six beautiful minutes and two keys.

Movement IV, like the other movements, is based on a Scottish tune, this one being "Hey Tuttie Tatie" (and "Scots Wha' Hae"). FINALE: Allegro guerriero elaborates on the tune(s) for ten minutes, repeating themes in different keys, using variations and concludes the work with a reference to a cyclical theme ("do sol-la do re-re do-re-mi, etc.") from the first movement. This theme is brought back at the end of the second movement, helping to link it to the third. Remember, this theme is not in the third movement, so it will not be heard until it is played at the conclusion of the piece.

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 2014-2015." 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; student workers –house manager, Andrew Horton; ushers, Julie Wolfe & Brandon Smith; stage manager, Wil Murphy; stage hands, Miranda Kunk & Taylor Scrivner; recording/sound/lighting, Zakary Joyner; videographer, Rachael McCartney; page turner, Anne Hilleke; reception hosts, Ann Louise McGee, Haley Rogers, & Christie Barber.

UPCOMING EVENTS

Friday, April 10, 7:30pm, Concert Hall
Saturday, April 11, 2pm, Concert Hall
Saturday, April 11, 7pm, Concert Hall
Saturday, April 11, 8:30pm, Concert Hall

Belhaven Strings & Orchestra Concert
All-State Strings Concert
Andrew Horton Senior Violin Recital
Cierra Lee Senior Voice Recital

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 and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Dr. Dennis Cranford, music theory adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Andrew Lewis, jazz and music theory adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Marlynn Martin, music education adjunct • Maggie McLinden, staff accompanist • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Dr. Carla Stovall, low brass adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Randall, administrative assistant

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Lauren Barger • Daniel Bravo • Gabriella Castro • Jessica Charitos • Clay Coward • Stephen Craig • Roland Dixon • Sidney Durham • Trailand Eltzroth • John Farrar • Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Byron Hammond • Eric Hartzog • Anne Hilleke • Andrew Horton • Madeline Jolley • Lydia Jones • Zakary Joyner • Joy Kenyon • Brooke Kressin • Miranda Kunk • Cierra Lee • Jordan Locke • Rachael McCartney • Thorburn McGee • William Murphy • Justin Nipper • Billy Overton • Victor Piantanida • Constance Prince • Grace Anna Randall • Brandon Randle • Katherine Ray • Charity Ross • Alexandra Sahli • Jessica Schmidt • Faith Schumacher • Taylor Scrivner • Michael Shofner • Susan Smallwood • Brandon Smith • Cory Smith • Alesia Sterling • Tripp Stewart • Mariah Taylor • Alexia Valente • Elizabeth Walczak • Rachel Walczak • Hannah Wilson • Ellen Wise • Julie Wolfe • Jessica Ziegelbauer

