

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

presents

Andrew Horton
Senior Violin
Recital

assisted by

Ms. Maggie McLinden, Accompanist

Alexia Valente, Violin

Belhaven String Octet

Saturday, April 11, 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

14 Duets For Two Violins

Paul Hindemith • 1895 - 1963

- I. Rondo-Munter
- II. Lebhaft

Andrew Horton, Violin I; Alexia Valente, Violin II

Romanian Folk Dances

Bela Bartok • 1881 - 1945

- I. Allegro moderato
- II. Allegro
- III. Andante
- IV. Molto moderato
- V. Allegro
- VI. Allegro

Legenda, Op. 17

Henryk Wieniawski • 1835 - 1880

Andrew Horton, Violin; Ms. Maggie McLinden, Accompanist

INTERMISSION

Sonata No. 4, Op. 23

Ludwig Van Beethoven • 1770 - 1827

- I. Presto
- II. Andante scherzoso, piu Allegretto
- III. Allegro molto

Andrew Horton, Violin; Ms. Maggie McLinden, Piano

Octet E-flat Major, Op. 20

Felix Mendelssohn • 1809 - 1847

- I. Allegro moderato, ma con fuoco

*Jessica Schmidt, Miranda Kunk, Zakary Joyner, Hannah Wilson, Violins;
John Farrar & Andrew Horton, Violas; John Sinclair & Rebekah Miller, Cellos*

PROGRAM NOTES

Paul Hindemith is a twentieth century composer whose music is contrapuntally complex in style. This style of music is most commonly called neoclassical. This generally isn't my favorite genre, but I've grown fond of these two selections from his **Fourteen Duets for Two Violins**. In each of these two pieces the parts stand alone, but, though the dissonance is striking at times, the parts still fit together to create a very emotional sound. *Lebhaft* is a slower piece that explores twentieth century composition by using dissonance and counterpoint. Violin I carries the melody, which is mostly eighth notes ascending

and descending with the dynamics dictating the mood. Violin II carries the harmony mainly in stepwise motion and appoggiatura leaps, and only takes the melody for three measures. *Munter* is a much faster duet where violin I plays large leaps throughout over half of the piece. Violin II mostly carries out its own part, yet plays in syncopation with violin I throughout the opening measures.

In 1911 Bartok wrote his first and only Opera called *Bluebeard's Castle*. He submitted it to the Hungarian Fine Arts Commission in hopes of winning a prize for

his work, but it was rejected and labeled as unfit for the stage. After that, Bartok wrote very little due to his great disappointment. He then dedicated most of his time to assembling folk music. It was at this point that the **Romanian Folk Dances** were assembled. This work consists of six short movements that Bartok heard while traveling in Romania. The first movement came from the region of Mezoszabad where he heard it being played by two gypsy violinists. The second is a dance called *Braul*, from Igris, in the region of Banat. The third movement is also from Igris, but is much darker and slower, and is supposed to recreate Middle Eastern instruments such as the flute. This entire movement is performed with harmonics in order to achieve the flute like resemblance. The fourth is from Bucium, and the fifth is from Beius. The fifth movement is an old Romanian dance similar to a Polka. The sixth last dance is composed of two similar melodies, and performed with no discernible pause.

Henryk Wieniawski was born in Lublin, Congress Poland in 1835. His skills at the violin were recognized at an early age, and he was accepted to the Paris Conservatoire in 1843, where special exceptions had to be made for his acceptance because he was not French. After graduation, Henryk and his brother continued to give recitals and tour extensively. **Legenda** is one of Henryk's more popular pieces out of his 24 opuses. When Henryk's engagement to Isabella Hampton was opposed by her parents, he wrote *Legenda*. This piece helped persuade them, and they allowed Henryk and Isabella's marriage to take place. The Polish culture of this time was mysterious and dark, and this sound is masterfully incorporated into *Legenda*. It tells a sad story, but one that is full of surprises. This is represented through the leaps and the tempo change in the middle section. It was typical of Henryk's style to compose music with large leaps and double stops, as he also used this as a teaching technique for his students.

Ludwig Van Beethoven was a German composer who spent most of his time in Vienna. He learned piano and composition from his father in Bonn, and was praised by Haydn at a young age. Beethoven experienced the onslaught of deafness early on in his career, along with other illnesses throughout his life. He had family issues, became suspicious of his friends, and grew to be more and more reclusive in his mid to late periods. Beethoven's patrons allowed him to have more artistic freedom in his composition, meaning that he was able to express more in his music rather than compose for what the public wanted to hear. For example, in **Sonata No. 4**, the music has obvious contrast of dynamics, soft and loud, with no warning at all. These surprises in dynamics encompass the agitated character in which Beethoven composed his music. *Sonata No. 4* follows a standard, three movement structure with the first movement being in Presto, the second being a slower Andante, and the third being Allegro Molto. Each movement is a perfect example of Beethoven's expressive mood and frustration with life, demonstrated through the dynamics and short phrasing throughout each piece with no obvious transitions.

Mendelssohn was born into a wealthy Jewish family and was baptized as a reformed Christian. He was recognized as a musical prodigy at an early age, but his parents were very cautious and did not want to capitalize on his abilities. However, against these odds Mendelssohn continued to develop his talents. He first achieved success in Germany as a composer and conductor, and later a soloist. After some time in Germany, he went to Britain and repeated his success. This octet was composed in 1825, at which time Mendelssohn was only 16. It is an energetic and lively representation of Mendelssohn's youthful brilliance. He composed it for his friend and violin teacher as a birthday gift.

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 Xie; student workers –house manager, Beth Walczak; ushers, Jessica Schmidt & Zakary Joyner; stage manager, Tripp Stewart; stage hand, Julie Wolfe; recording/sound, Cory Smith; lighting, Justin Nipper; videographer, Thorburn McGee; reception hosts, Jessica Ziegelbauer & Melissa Rey.

UPCOMING EVENTS

Saturday, April 11, 8:30pm, Concert Hall
Monday, April 13, 7:30pm, Concert Hall
Tuesday, April 14, 7:30pm, Concert Hall
Thursday, April 16, 7:30pm, Concert Hall
Saturday, April 18, 3:00pm, Concert Hall

Cierra Lee Senior Voice Recital
Joy Kenyon Senior Musical Theater Recital
Constance Prince Junior Voice Recital
Elizabeth Walczak Junior Piano Recital
Instrumental Arts Concert

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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