

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

presents

*William Murphy*  
*Junior Guitar*  
*Recital*

Saturday, April 25, 2015 • 4:00 p.m.  
Belhaven University Center for the Arts • Concert Hall

*Please come and greet the performer after the recital.  
Please refrain from the use of all flash and still photography during the concert.  
Please turn off all cell phones and electronics.*

## PROGRAM

La Catedral II. Andante Religioso III. Allegro Solemne	Agustin Barrios • 1885 - 1944
Etude in G, op. 13 from the <i>Bardenklänge</i>	Johann Kaspar Mertz • 1806 - 1856
Fuga 1	Leo Brouwer • b. 1937
Prelude No. 1 Choros No. 1	Heitor Villa-Lobos • 1887 - 1959

## PROGRAM NOTES

A cornerstone of the guitar's repertoire, **La Catedral** is amongst Barrios' most well-known contributions. Barrios was a famed improviser, taking great liberties with his own compositions. Because of this, *La Catedral* evolved alongside the composers' personal musicianship, and was 18 years in the making before getting published in 1939. The number of different editions resulting from this process creates a unique performance experience: listeners will rarely hear this piece played the same way twice. The piece tells a story of Barrios walking past his church, the titular Cathedral, and overhearing a Bach chorale prelude. A man of tremendous faith, he felt compelled to detour from his route and go in to bask in the solemnity of Bach's composition. After a time of prayer in the music of his respected elder, he left to continue towards his final destination: a crowded Paraguayan street market. He listened as the crowd's deafening roar eclipsed to ringing church bells. *La Catedral* is Barrios' objectification of this juxtaposition. If you listen, you too can hear the church bells' ring moving further and further away.

**Etude in G, op. 13:** Nicknamed the "Schumann of the Guitar," Hungarian Johann Kaspar Mertz

had a reputation as the imminent guitarist virtuoso of his day. Amongst his many contributions to the guitar, his "Sounds of the Bard" remains the most favored. From his collection of deceptively simple character pieces, this is the lone etude amongst them. It's a quick, light, slideshow of a wide variety of idiomatic guitar techniques, making efficient use of Mertz's extensive knowledge of the fret board. Notice the humorous and thoughtful chromatic melodies, a signature of Mertz's writing style.

**Fuga 1:** A native of Cuba, Brouwer began composing as a teen, primarily harmonizing existing folk melodies both local and abroad. As he developed, he began to write his own avant-garde melodies such as the one featured in the piece. As a part of his Julliard entrance portfolio, this fugue takes Brouwer's simple subject through many different rhythmic embellishments, depicting jungles of his native land. When Brouwer attended the premiere of Krzysztof Penderecki's *Threnody for the Victims of Hiroshima*, he immediately attempted to destroy his collection of works, in favor of pursuing a new more "mature" avant-garde style. He failed in destroying this and many of

his earlier works, which were published recently to the delight of his many fans. (Fret not; Brouwer's counterpoint is a lot better than his ability to destroy things.)

**Prelude No. 1:** Commissioned by Segovia, this prelude is the first of five preludes that Villa-Lobos wrote in 1940. It has since become one of the most popular works for the guitar. Villa-Lobos himself was an accomplished folk guitarist, but Segovia later edited the Prelude to accommodate traditional technique. This beloved concert piece is lauded for its particularly haunting and effective use of the guitar's open resonance and displays a rich, full-bodied sound from the instrument.

**Choros No. 1:** This provocative and lively piece is the first in a set of Choros, which Villa-Lobos composed as homages to Brazilian life and culture. Its name is the Portuguese word for weeping or crying, and was a common term for Brazilian street bands – famed for their elaborate funeral music. Choros 1 in particular is among the most quintessential guitar pieces, and one of the few that was recorded by Villa-Lobos himself. Its creative use of fermatas and juxtaposed moments of sobriety with contrasting vivacious melodies and dance-like sections is a beautiful capture of the Latin American view of life and death: joy in the life well-lived as well as fear of the unknown that lay beyond.

## 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, Dr. Sachs; student workers –house manager, Trailand Eltzroth; usher, Alexia Valente; recording/sound/lighting/video, Cory Smith; reception hosts, Kate Ray & Julie Wolfe.*

## UPCOMING EVENTS

Saturday, April 25, 7:30pm, Concert Hall  
Tuesday, April 28, 7:30pm, Concert Hall  
Wednesday, April 29, 7:30pm, Concert Hall

William Billings Choral Drama  
Best of Belhaven III  
Victor Piantanida & Daniel Bravo Joint  
Junior Percussion Recital

Saturday, May 2, 7:30pm, Concert Hall  
Wednesday, May 6, 7:30pm, Concert Hall

Thursday, May 7, 7:30pm, Concert Hall  
Saturday, May 9, 6:00pm, Concert Hall  
Saturday, May 9, 8:00pm, Concert Hall

Grace Anna Randall Senior Voice Recital  
Trailand Eltzroth & Justin Nipper Joint  
Junior Guitar & Percussion Recital  
Brooke Kressin Senior Piano Recital  
Alesia Sterling Senior Voice Recital  
Rachel Walczak Senior Piano 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

## **DEPARTMENT OF MUSIC, MUSIC MAJORS**

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