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

Etude in G, op. 13 from the Bardenklange

Fuga 1

Prelude No. 1
Choros No. 1

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 Brouwers 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.

**UPCOMING EVENTS**

- **Saturday, April 25, 7:30pm, Concert Hall**
  - William Billings Choral Drama
- **Tuesday, April 28, 7:30pm, Concert Hall**
  - Best of Belhaven III
- **Wednesday, April 29, 7:30pm, Concert Hall**
  - Victor Piantanida & Daniel Bravo Joint
  - Junior Percussion Recital
Saturday, May 2, 7:30pm, Concert Hall
Grace Anna Randall Senior Voice Recital

Wednesday, May 6, 7:30pm, Concert Hall
Trailand Eltzroth & Justin Nipper Joint Junior Guitar & Percussion Recital

Thursday, May 7, 7:30pm, Concert Hall
Brooke Kressin Senior Piano Recital

Saturday, May 9, 6:00pm, Concert Hall
Alesia Sterling Senior Voice Recital

Saturday, May 9, 8:00pm, Concert Hall
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 Geihsler, 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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