

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

presents

Rachel Walczak
Senior Piano Recital
assisted by Brooke Kressin

Saturday, May 9, 2015 • 8:00 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

Piano Sonata in D Minor Op. 31, No. 2 (The Tempest) Ludwig van Beethoven • 1770-1827
I. Largo – Allegro
II. Adagio
III. Allegretto

Rachel Walczak, Piano

INTERMISSION

Hommage à Rameau from *Images I* Claude Debussy • 1862-1918

Prelude in B-flat Minor, BWV 867 Johann Sebastian Bach • 1685-1750
Rachel Walczak, Piano

I Got Rhythm: Impromptu Variations George Gershwin • 1898-1937
arr. Gregory Stone • 1900-1991
Brooke Kressin, Primo; Rachel Walczak, Secondo

Etude in C-sharp Minor, Op. 25, No. 7 Frederic Chopin • 1810-1849
Rachel Walczak, Piano

PROGRAM NOTES

Piano Sonata in D minor, Op. 31, No. 2
Written in 1800-1802, during the time Beethoven began to lose his hearing, the **Largo – Allegro** appropriately sets the tone for the tempestuous musical storms that occur within this sonata. Alternating between “seemingly” peaceful moments with extensive bouts of turmoil and passion, this piece aptly fulfills the label, “The Tempest,” that has been associated with it. Listen for the qualities that create the storm within the music – the long, rolled chords, the tremolo-like theme of the exposition and fast and suspenseful passages. Are you able to hear the rumbling storm roll in? Contrasting with the tumultuous bookends, the **Adagio** is slower and more settled than the previous movement – the calm in the midst of the storm. Yet, one can still hear the rumblings,

particularly in the left hand, of the surrounding “Tempest” as it closes in.

The **Allegretto** brings the rage and power from the first movement and the moments of peace in the second movement together in a powerful finale. Though the turmoil remains, one can only wonder if this entire sonata reflects Beethoven coming to terms with his deafness. That it was written as expression of the conflicting and overwhelming emotions that surrounded the loss of the ability to hear the extraordinary music that was being created.

Debussy, known for the many contrasts and colors displayed within his compositions, provides no exception in **Hommage a Rameau** with the variety of colors that float towards the listener. Taking a melody from one of Jean-

Phillippe Rameau's operas as his inspiration, Debussy writes a masterful tribute, indicating his high regard and respect for Rameau. Written in the style of a sarabande (a courtly dance where the emphasis is placed on the second beat), "Hommage a Rameau" has the feel of four dances effortlessly strung together. Each section or dance expresses and reveals a new emotion as the piece ebbs and flows towards the next dance. As the listener reaches the fourth section, can one hear the reminiscence of the previous dances?

Prelude in B-flat minor

Written as a didactic work, "The Well-Tempered Clavier" is a collection of two books which pair preludes and fugues together in each of the twenty-four keys. This particular prelude from Book I showcases Bach's meticulous genius of the power of counterpoint. The first two measures demonstrate the emotional tone of the piece through the pulsating ostinato – particularly, the emotion of grief. Though the prelude may come across as a simple concept of a shifting harmony over a repeating pedal bass eighth note, it can have an intricate, complex effect.

As Gershwin's name continued to become popular during the Jazz Age, he would be asked to attend parties and provide the music. During many of these parties, he would improvise on a tune he had written for the musical, "Girl Crazy" (1930). Those improvisations were later written down by Gershwin into two versions – one of which Gregory Stone arranged. Well-loved, this melodic chord progression of "**I Got Rhythm**" became known as "rhythm changes" and has become a set standard in the jazz world.

Etude in C-sharp Minor

Referred to as the "Cello" Etude, due to the notable left-hand melody, this etude differs from Chopin's other virtuosic etudes due to the focus on the sound and phrasing rather than the usual virtuosity for which his etudes are known. Set up with a simple structure and *lento tempo*, the melody repeats four times – each being separated by interesting and unexpected harmonic changes, modulated variations of cadences and other melodic content. The difficult fioritures help demonstrate the virtuosic elements while the needed balance of the left hand and high melodic-line duet provides the technical demands of any Chopin etude.

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, Jessica Ziegelbauer; usher, Daniel Bravo; stage manager, Grace Anna Randall; recording / sound, Anne Hilleke; lighting, Justin Nipper; videographer, Jessica Schmidt; page turner, Beth Walczak; reception host, Julie Wolfe.

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