

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

Elizabeth Walczak
Senior Piano Recital

Monday, October 31, 2016 • 7:30 p.m.
Belhaven University • Concert Hall

*This recital is presented as partial fulfillment of the Bachelor of Music in Piano degree program.
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 pagers and cell phones.*

PROGRAM

- Sonata No. 26 in E-flat Major, Op. 81a “Lex adieux” Ludwig van Beethoven • 1770-1827
- Prelude and Fugue No. 8 in E-flat Minor, WTC I Johann Sebastian Bach • 1685-1750
Elizabeth Walczak, Piano
- Cello and Piano Sonata in G Minor Sergei Rachmaninoff • 1876-1943
III. Andante
John Sinclair, Cello; Elizabeth Walczak, Piano

INTERMISSION

- Blue Theme Trailand Eltzroth • b. 1995
*Zakary Joyner & Deborah Kim, Violin I; Miranda Kunk & Hannah Wilson, Violin II;
Thorburn McGee & Alexia Valente, Viola; Rebekah Miller & John Sinclair, Cello;
Elizabeth Walczak, Piano*
- Etude in A-flat Major, Op. 25, No. 1 Frederic Chopin • 1810-1849
Elizabeth Walczak, Piano

PROGRAM NOTES

I invite you to step into a world of color as we dive into this evening’s program. Each of these works is rich with hues and shades of various colors. Color is a vital part of who I am as a musician. As a young girl, I began to realize that color played a significant part in my world. The realization that I see color whenever I hear music shapes my art. The ability to see colors in this way is called Synesthesia and I use the ability to showcase what I actually see through my interpretation of those pieces. Perhaps you, too, can enjoy the colors present in these beautiful pieces.

Bold, beautiful and rich, dark red colors exemplify what the first movement of this **Sonata** displays in my mind. The second movement follows shortly afterward with beautiful melancholy dark, blue tones that shape the piece into a melodious whisper.

While the third movement is a strong contrast from the other two movements, there are still aspects that reflect the first movement. There are lovely deep and pale yellow tones that sway into the darker red tones when the piece moves towards the conclusion. This piece is a nod to Beethoven’s last few years in writing Sonatas. The piece has three movements which create its Sonata texture. The first movement is a gesture to Beethoven’s sad and terribly hard parting as he is forced to flee his beloved city, Vienna. The second movement empathizes how much the absence from his favorite city is to breaking his heart. How he yearns for his beloved, but it is not the correct time for him to come home. In the final movement, Beethoven is heroically and triumphantly returning home for good. The scale passages in the beginning of this movement signify the joyful thoughts of Beethoven

arriving home to his favorite city. The last andante section of the last movement pictures Beethoven with a full and happy heart being made whole again by being back where he feels complete.

Bach's choice of key signatures for the **prelude & fugue** is peculiar. The prelude is notated in E-flat minor while the fugue is represented in D sharp minor. One might think the enharmonic notation wouldn't matter. However, to the performer it does. The prelude is a sweet piece that reflects the calmness and greater influence that Bach gave to society of the day. Listen to the linear thought-process that Bach gave to the world as he presents this piece. The fugue follows three different voices in the overall architecture of the piece. Listen for the different voices as they tradeoff between the two hands in the soprano, alto, and bass lines. While one voice is primary, the other two lines are creating rich underlying countermelodies. The colors provide swirls of misting rich, dark eggplant tones throughout.

Considered the best movement out of the Sonata's four movements, **Andante** has a lovely and charming quality to it. While the instruments are equal in this piece, most of the themes introduced by the piano and then embellished and expanded in the cello. Deep, dark and mossy green combined with light, sky-blue tones are the main event of this piece. The middle portion, where the piano is climbing up from the low register into the high register, blooms into full vibrant red colors that sweep across the keys into the cello's high, luscious sounds. The material themes are developed more as the piece progresses and has a powerful, emotional climax which exudes a sweet and satisfying after-taste as the piece dies away.

Trailand Eltzroth, a recent graduate of Belhaven, wrote **Blue Theme** which combines an octet of strings with a piano as the soloist. The piece was originally inspired from a conversation we had discussed a few years ago. I mentioned the desire for a chamber piece where the piano was the soloist accompanied by a mini orchestra. Trailand started crafting away and Blue Theme spun out of a series of melodies which he wrote down over the course of the past couple of years. While the piece was originally composed for the Mississippi Symphony Orchestra student composers reading held earlier this year, Trailand made a smaller reduction version for strings and a piano. Blue Theme was officially premiered last April in his Senior Composition Recital. Both Trailand and I are very grateful to everyone involved in the process of helping to debut this fantastic and mystical piece again. It has been an honor to work alongside this friend of mine. Enjoy the wonderfully pale, deep, transparent and rich blue colors that swell back in forth between the piano and the strings.

An **etude** is a simple teaching mechanism designed to overcome a technical difficulty. While Chopin does this exquisitely, he elevates this piece of artistic and emotional expression into a whole new realm of virtuosity. The main architecture of the piece is written in sixteenth notes which alludes to a sense of tranquility in the sound even in the busyness of the notes. As the hands are playing all over the keys, the piece remains full of passion with a single melody in the top notes of the right hand. Rich tones sweep up from the piece and form fluid swirls full of hazy purple colors collaborating with softer, pale pinks floating around the luscious purple tones.

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 2016-2017." 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 fall 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 –Lighting, Mariah Taylor; Sound, Anne Hilleke; Videographer, Joanna Ayers; House manager, Ella Castro; Stage manager, Brandon Randle; Stage Hands, Zak Joyner & Thorburn McGee; Ushers, Jessica Schmidt; Reception Host, Rachael McCartney.

UPCOMING EVENTS

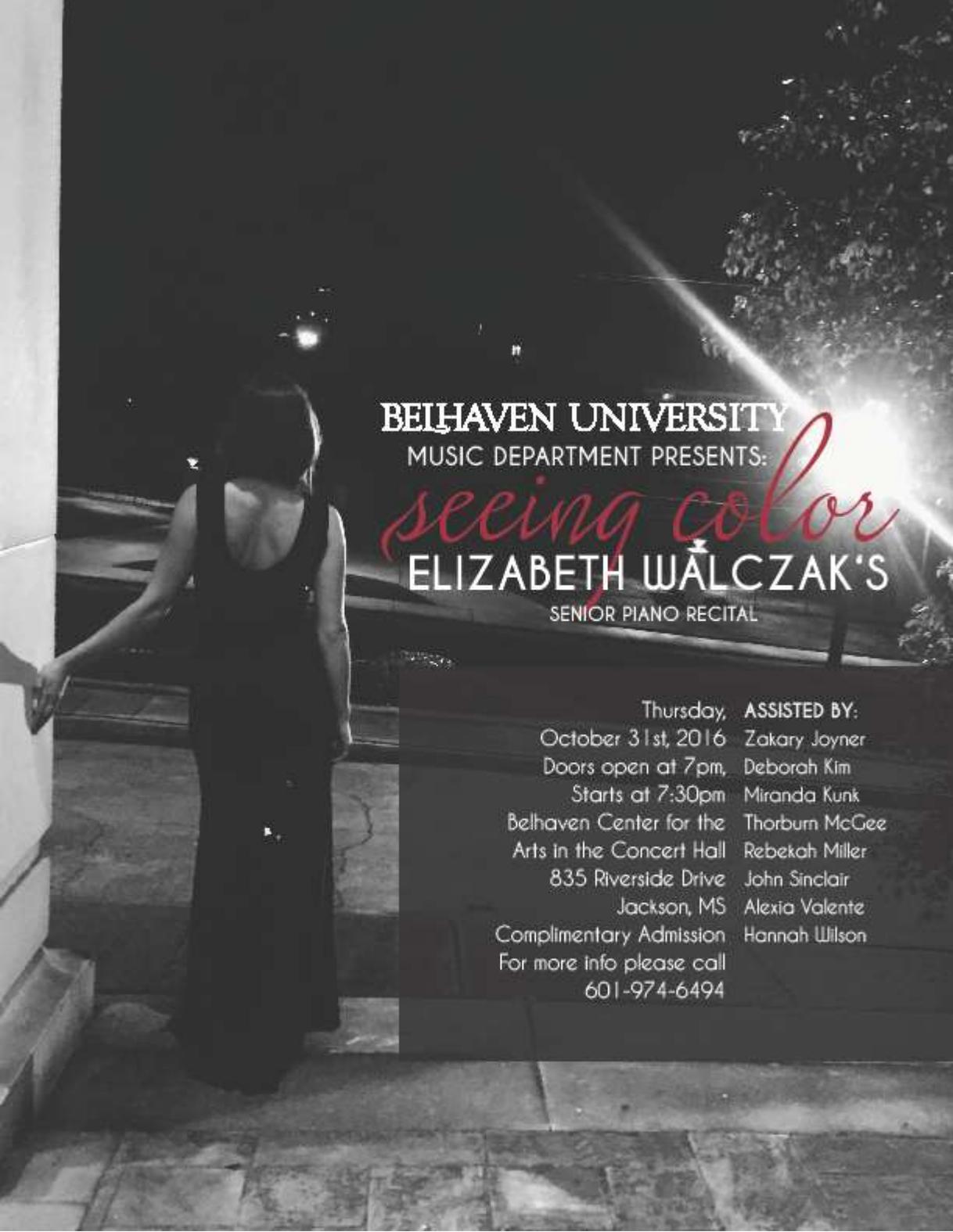
Friday, November 4, 7:30pm, Concert Hall	Symphony Orchestra Concert
Friday-Saturday, November 11-12	Mississippi Guitar Festival
Tuesday, November 15, 7:30pm, Concert Hall	Instrumental Arts Concert
Saturday, November 19, 7:30pm, Concert Hall	Choral Arts Concert
Monday, November 21, 7:30pm, Concert Hall	Best of Belhaven I
Tuesday, November 29, 7:30pm, Concert Hall	Student Composers Concert
Friday-Saturday, December 2-3, 7:30pm, Belhaven Bowl	Singing Christmas Tree

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, dean of fine arts, music chair, pianist • Dr. Paxton Girtmon, director of bands, woodwind specialist • Dr. Andrew Sauerwein, composer, theorist • Song Xie, violinist, director of string ensembles • Adam Almeter, low brass adjunct • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Dr. Rebecca Geihlsler, vocal and music history specialty instructor • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Richard Hudson, french horn adjunct • Margaret Ingram, jazz piano adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts specialty instructor, director of choral ensembles & Singing Christmas Tree • Dr. Owen Rockwell, percussion specialty instructor, director of percussion ensembles • Carolyn Sachs, piano adjunct • Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Sarah Anne Waters, vocal adjunct • Grace Anna Lane, administrative assistant

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BELHAVEN UNIVERSITY

MUSIC DEPARTMENT PRESENTS:

seeing color

ELIZABETH WALCZAK'S

SENIOR PIANO RECITAL

Thursday, ASSISTED BY:
October 31st, 2016 Zakary Joyner
Doors open at 7pm, Deborah Kim
Starts at 7:30pm Miranda Kunk
Belhaven Center for the Thorburn McGee
Arts in the Concert Hall Rebekah Miller
835 Riverside Drive John Sinclair
Jackson, MS Alexia Valente
Complimentary Admission Hannah Wilson
For more info please call
601-974-6494

