

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

presents

# *Faculty Recital*

*Sylvia Hong*

*with*

*Michael Rector*

*Duo Pianists*

Saturday, February 11, 2012 • 2:00 p.m.  
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the evening programs. 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

Fantasy on Themes from *Porgy and Bess* for Two Pianos                      George Gershwin • 1898-1937  
Arranged by P. Grainger • 1882-1961

*Michael Rector, Primo; Sylvia Hong, Secondo*

Nuit d'été for Piano, Four Hands    Louis Andriessen • b.1939

Paganini Variations for Two Pianos    Witold Lutoslawski • 1939-1994

## INTERMISSION

Petite Suite for Piano, Four Hands    Claude Debussy • 1862-1918

Suite No. 2 for Two Pianos, Op. 17    Sergei Rachmaninoff • 1873-1943

*Sylvia Hong, Primo; Michael Rector, Secondo*

## PROGRAM NOTES

***Porgy and Bess***, George Gershwin's "folk opera," has been plagued by misconceptions and criticism since its premiere at the Alvin Theater in New York in 1935. The work's genre pedigree (pandering opera or pretentious musical?), authenticity (the lives of Southern African-Americans portrayed by a white novelist and set to music by a Jewish New Yorker), and musical coherence (plagued by doubt, Gershwin drastically cut the original score prior to the premiere) have all come under attack. Percy Grainger's muscular and virtuosic two-piano arrangement of music from ***Porgy and Bess*** bypasses all these concerns to concentrate on one undeniable strength of the show--its tunes. The Fantasy incorporates some of the most memorable songs of the opera including "Summertime," "My Man's Gone Now," "I Got Plenty o' Nuttin'," and "It Ain't Necessarily So," joined together by music from the overture and

orchestral interludes.

Dutch composer Louis Andriessen was only 18 and a student at the Royal Conservatory of The Hague when he composed **Nuit d'ete for Piano Four-Hands**. The work, in a simple ternary form, combines French neo-classicism of texture and structure with harmonies inspired by jazz.

During the German occupation of Poland in the Second World War, Witold Lutoslawski made his living playing piano in cafes alone and with his friend, pianist Andrzej Panufnik. Shortly before the ill-fated uprising of August 1944, Lutoslawski fled the city with his family. He was able to save only a few of his scores; among them were the **Paganini-Variations for Two Pianos**, based on the famous 24th Caprice for violin. The Variations are a scintillating juxtaposition of caprice, dark humor and

fatalism. Written in a unique piano style conditioned by Lutoslawski's brilliance as a pianist and his creativity as a composer, they are among the most effective showpieces of the two-piano repertoire.

Debussy's **Petite Suite for Piano, Four-Hands** is a delightful work probably intended to bolster the struggling composer's finances by tapping into the publishing market for playable chamber music for home performance. The suite dates from 1888-89, but shows no evidence of the composer's growing infatuation with Richard Wagner, or Debussy's increasingly avant-garde musical language. The first movement, "en bateau" or "in a boat," mimics the gentle rocking of a skiff on the water. "Cortege" depicts a ceremonial procession. "Minuet" is in a consciously archaic style, a fragrant homage to the French harpsichord masters of the 17<sup>th</sup> century. "Ballet" draws on the dance-hall style of Belle-Epoque Paris to bring the suite to a bravura conclusion.

Sergei Rachmaninoff's **Suite No. 2 for Two Pianos** is one of the most demanding pieces in the repertoire. In 1897, the famous composer and conductor Glazunov led the disastrous premiere of Rachmaninoff's First Symphony. Rachmaninoff's wife later claimed that Glazunov was drunk at the time. Rachmaninoff's confidence as a composer was severely shaken by the negative reaction to his first major composition. He composed almost nothing for the next several years, focusing on conducting and studying opera. Written in 1900-1901, the Suite No. 2 is among several masterpieces-- the 2<sup>nd</sup> Piano Concerto and Cello Sonata—through which Rachmaninoff regained confidence in his compositional powers. The four movements show the breadth of Rachmaninoff's range, from the rhythmically ebullient introduction to the long-breathed melodies of the Romance, the brilliant figurations of the Waltz to the burning passion of the Tarantella.

## 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 2011-2012." 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.

If you would like to receive email news-concert updates from the Belhaven University Music Department, please add your name and email address to the sign-up sheet on the table in the foyer. It would be our pleasure to keep you informed regarding the recitals/concerts to be presented by the Music Department during the 2011-2012 Academic Year.

*Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Stephen Sachs (chair); student workers –house manager, Shannon Gragg; ushers, Tianna Rogers & Justin Nipper; stage manager, Joshua Nichols; stagehands, Jimmy Brown & Brooke Kressin; recording/sound, lighting, Amanda Hester; videographer, Daniel Bravo; page turners, Lydia & Dorothy Claire Glover; reception assistants, Rachel Gari & Grace MacMaster.*

## UPCOMING EVENTS

Thursday, February 16, 7pm, Concert Hall	JPS All-City Honors Band Concert
Thursday-Saturday, March 1-3, 7:30pm, Saturday, March 3, 2:30pm	Musical Theatre: <i>Into the Woods</i> Saturday Matinee, Concert Hall
Tuesday, March 20, 7:30pm, Concert Hall	Dr. Stephen Sachs Faculty Piano Recital
Friday, March 23, 7:30pm, Concert Hall	Orchestra & Strings Concert
Saturday, March 24, 3:00pm, Concert Hall	Mississippi All-State Strings Concert
Saturday, March 31, 7:30pm, Concert Hall	BU & Jackson Community Symphonic Band, Jazz Ensemble & Percussion Ensemble Concert
Monday, April 9, 7:30pm, Concert Hall	Ms. Sylvia Hong Faculty Piano Recital
Saturday, April 14, 7:30pm, Concert Hall	Choral Concert: The Beauty of Bernstein
Monday, April 16, 7:30pm, Concert Hall	Best of Belhaven II

## DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, pianist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Singing Christmas Tree director • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Melvin Champ, assistant band director adjunct • Sybil Cheesman, flute adjunct • Lee Craig, drill team instructor • Dr. Dennis Cranford, music theory adjunct • Tim Dail, staff accompanist • Mark Davis, low brass adjunct • Ken Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal adjunct • Kenneth Graves, clarinet adjunct • Anne Gray, vocal adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Paul Heindl, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

## DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Bethany Basham • Jacqueline Bateman • Daniel Bravo • Sarah Bravo • Skyler Bready • Jimmy Brown • Shellie Brown • Chris Carlson • Clay Coward • Andrew Craig • Hannah Cross • Anna Cullnane • Eleana Davis • Brooke Edwards • John Farrar • Levi Scott Foreman • Josiah French • Rachel Gari • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Curtis Harris • Joshua Harton • Eric Hartzog • Daniel Hicks • Andrew Horton • Hanna Huse • Emmerly Jefferson • James Johnson • Sam Johnson • Abigail Johnston • Daniel Johnston • Lydia Jones • Temperance Jones • Joy Kenyon • Rachel Kniseley • Brooke Kressin • Cierra Lee • John Mathieu • Joseph McCullough • Thorburn McGee • Maggie McLinden • Roddy Merritt • Lydia Moore • Thaddeus Morris • Joshua Nichols • Justin Nipper • Alex Nitzberg • William Anthony Peacock • Lauren Pratt • Grace Anna Randall • Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Rebekah Saks • Michael Shofner • Stefanie Stoll • Megan van der Bijl • Allison Walker • Abby Wiggins • Ellen Wise • Jocelyn Zhu

## DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES

Matthew Forester