

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

presents

*Erin Desmond*  
*Senior Piano*  
*Recital*

Friday, March 11, 2011  
3:00pm  
Belhaven University Center for the Arts  
Concert Hall

## **BELHAVEN UNIVERSITY 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 2010-2011.” 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 2010-2011 Academic Year.*

*Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, **Dr. Christopher Shelt**; student workers –door manager, Nicole Colyer; ushers, Anne Donnelly & Clay Coward; stage manager, Brooke Edwards; recording/sound, Andrew Craig; lighting, Michael Shofner; Mrs. Abigail Johnston & Ann Howard, reception assistants.*

### *Upcoming Events:*

<i>Saturday, March 26, 7:30pm, Concert Hall</i>	<i>Alicia Kleeves Junior Voice Recital</i>
<i>Friday, April 8, 7:30pm, Concert Hall</i>	<i>Orchestras &amp; Strings Concert</i>
<i>Saturday, April 9, 3:00pm, Concert Hall</i>	<i>All State Strings Concert</i>
<i>Saturday, April 9, 7:30pm, Concert Hall</i>	<i>Guitar Ensemble Concert</i>
<i>Tuesday, April 12, 7:30pm, Concert Hall</i>	<i>BU &amp; Jackson Community Symphonic Band, Jazz Ensemble &amp; Percussion Ensemble Concert</i>
<i>Saturday, April 16, 7:30pm, Concert Hall</i>	<i>Choral Concert - “Iberian Romance”</i>
<i>Tuesday, April 19, 7:30pm, Concert Hall</i>	<i>Best of Belhaven II</i>

**There will be a reception after the program. Please come and greet the performer.**

**Please refrain from the use of all flash and still photography during the concert.**

**Please turn off all pagers and cell phones.**

## PROGRAM

Piano Sonata No. 17 in D minor, Opus 31 No. 2, *The Tempest*

Ludwig van Beethoven  
(1770-1827)

Largo, allegro  
Adagio  
Allegretto

Charles Ives  
(1874-1954)

Piano Sonata No. 2, Concord, Mass., 1840–1860

III. "The Alcotts"

Johann Sebastian Bach  
(1685-1750)

Prelude & Fugue No. 12 in F minor, BWV 857

Frederic Chopin  
(1810-1849)

Ballade No. 4 in F minor, Op. 52

## PROGRAM NOTES

Encompassing a stormy Largo - Allegro movement alternating between moods of calm and fury, a dignified, gentile Adagio movement and a restless, exhausting Allegretto movement, *The Tempest* lives up to its popular title. This title was not bestowed upon the Sonata by Beethoven himself, but rather by his associate, Anton Schindler, who claimed that Beethoven based the Sonata on Shakespeare's play.

The most difficult aspect of the Sonata for me to learn was to control the conflict between the restraint required by the rhythmic continuity and the freedom required by the expressive character.

"This is not a nice sonata for a nice piano player", wrote Charles Ives about his most famous work, "but something the writer had long been thinking about."

The Concord Sonata, in its technical extremities and musical expression is perhaps the greatest piece of American music ever written. Based on the transcendental writers of Concord, Massachusetts - Ralph Waldo Emerson, Nathaniel Hawthorne, Bronson & Louisa May Alcott, and Henry David Thoreau - Ives attempted to paint a picture of their writings, ideas, philosophies and lives.

Though simpler in nature and subject than the other movements, "the Alcotts" plays an important role in the continuity of the the sonata, as the two overarching, cyclic motives (The four note motive which dominates Beethoven's fifth symphony, and a descending five note figure called the "transcendental motive" which Ives wrote specifically for the sonata) are very apparent. Throughout the movement, various hymns and traditional tunes can be heard, namely Loch Lomond and the wedding march from Lohengrin. The key signatures indicate polytonality (the right hand in playing in Bb, and the left in Ab). The time signature 4 1/2 over 4 is used midway through the piece. And the dynamic markings begin and end softly, expand and contract through the movement, and finally end soft again, painting a "myriad of sound representing the beauty that is Orchard House under the Elms", and the highly emotional transcendental philosophies.

As a work at once supremely romantic and technically innovative, the Concord Sonata exists at, helps define, that exquisite moment when romanticism, in feverish pursuit of its ideals, erupted into modernism.

The Preludes and Fugues come from the Well Tempered Clavier, written c. 1722. It is considered one of the most influential compositional collections of Western music. Within the collection are 24 preludes and fugues written in all major and minor keys.

The Prelude is an introduction to the Fugue, and is an important unifying device as it prepares the listener for the chosen key (in this case, F minor). The Fugue is a compositional technique in which there is a stated subject which is manipulated and repeated in all voices while surrounded by complex harmonies.

The Fourth Ballade is the final of Chopin's ballads for solo piano. The work was dedicated to Baronne C. de Rothschild, who had invited Chopin to play in her Parisian estate, where she introduced him to the aristocracy and nobility. According to Robert Schumann, this ballade was inspired by Adam Mickiewicz's poem The Three Burdys, which tells of three brothers sent away by their father to seek treasure, and the story of their return with three Polish brides.

A major distinguishing feature of the fourth ballade is its contrapuntal nature. Though structurally seamless, the abundant use of counterpoint is very evident. Technically, this ballade demands skill in rapid runs, thick chords and, in the coda, extremely fast chromatic scales of both single and double notes. It is considered by many pianists to be the most difficult, both technically and musically of the four ballades.

According to John Ogdon, the fourth ballade "is the most exalted, intense and sublimely powerful of all Chopin's compositions...it is unbelievable that it lasts only twelve minutes, for it contains the experiences of a lifetime."

#### **BELHAVEN UNIVERSITY 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, 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; Dr. Dennis Cranford, music theory adjunct; Mark Davis, low brass adjunct; Ken Graves, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor 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; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Anne Katherine Ragsdale, piano adjunct, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Nicole Harwell, staff accompanist; Lloyd Turner, trumpet adjunct; Valerie Tate, administrative assistant

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!**

Alyssa Aycock, Michael Baker, Bethany Basham, Jacqueline Bateman, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Chris Carlson, Nicole Colyer, Gina Condly, Clay Coward, Andrew Craig, Hannah Cross, Anna Cullnane, Eleana Davis, Erin Desmond, Rachel Eason, Brooke Edwards, Stephen Fairchild, John Farrar, Levi Foreman, Matthew Forester, Rachel Gorman, Cory Gray, Curtis Harris, Joshua Harton, Eric Hartzog, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Emmerly Jefferson, Sam Johnson, Abigail Johnston, Daniel Johnston, Temperance Jones, Jensen Kelley, Alicia Kleeves, Malcom LaTour, Joshua Lee, John Mathieu, Joseph McCullough, Maggie McLinden, Roddy Merritt, Lydia Moore, Joey Nelms, Joshua Nichols, Alex Nitzberg, William Anthony Peacock, Lauren Pratt, Libby Roberts, Morgan Robertson, Kaitlin Rowan, Rebekah Saks, Michael Shofner, Zachary Stafford, Stefanie Stoll, Hannah Thomas, Marie Tolliver, Keeyonia Tyler, Megan van der Bijl, Travis White, Abby Wiggins, Ellen Wise, Jocelyn Zhu, Robert Wesley Zickau

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR DECEMBER 2010 GRADUATES!**

Micheal Hall, Ann Howard, Victoria Senete, Victoria Swilley