

The Belhaven University Department of Music
Dr. Stephen W. Sachs, Chair
presents

Rebekah Sachs
Senior Collaborative
Piano Recital

Thursday, April 25, 2013 • 3:00 p.m.
Belhaven University Center for the Arts • Concert Hall

PROGRAM

Sonata for Piano Four-Hands in D Major, K. 381 Wolfgang A. Mozart • 1756 - 1791

- I. Allegro
- II. Andante
- III. Allegro Molto

Rebekah Saks, Primo; Brooke Kressin, Secondo

Qui sedes ad dextram Patris from Mass in B minor Johann S. Bach • 1685 - 1750

*Qui sedes ad dextram Patris,
miserere nobis.*

Who sitteth at the right hand of the Father,
have mercy upon us.

Grace Anna Randall, Mezzo-Soprano; Amanda Williams, Oboe; Rebekah Saks, Accompanist

Vedrai, Carino from *Don Giovanni* W.A. Mozart

*Vedrai, carino, se sei buonino,
Che bel rimedio ti voglio dar!
È naturale, non dà disgusto,
E lo speciale non lo sa far.
È un certo balsamo
Ch'io porto addosso,
Dare tel posso,
Se il vuoi provar.
Saper vorresti dove mi sta?
Sentilo battere, toccami qua!*

You will see, my dear if you'll be good
the cure I have for you!
It's natural, it won't give you disgust,
Though no apothecary can prescribe it.
It's a certain balm
I carry within me
which I can give you,
if you'll try it.
You want to know where I keep it?
Then feel it beating, put your hand here!

Grief

William Grant Still • 1895 - 1978
Text by Leroy V. Brant • 1890 - 1969

One Hundred Easy Ways

Leonard Bernstein • 1918 - 1990
Lyrics by Betty Comden & Adolph Green

Lydia Moore, Soprano; Rebekah Saks, Accompanist

INTERMISSION

Ballade, Op. 10, No. 1, Andante in D minor
[After the Scottish ballad "Edward"]

Johannes Brahms • 1833 - 1897

Melodie, from *Orpheo and Euridice*

Christoph Willibald Gluck • 1714 - 1787
Trans. by Giovanni Sgambati • 1841 - 1914

Rebekah Saks, Piano

Hungarian Rhapsody No. 2, for Two Pianos, Eight-Hands

Franz Liszt • 1811 - 1886
arr. Richard Kleinmichel • 1846 - 1901

*Piano I: Megan van der Bijl, Primo; Maggie McLinden, Secondo;
Piano II: Rebekah Saks, Primo; Kaitlin Rowan, Secondo*

PROGRAM NOTES

Sonata for Piano Four-Hands - Although this work doesn't have an official composition date, it is thought to have been composed sometime during 1772, when Mozart was 16 years old and supervising the opening of his new opera, *Lucio Silla*. Like some of his other early sonatas, this one was written for him to play with his sister, Nannerl. From his earliest years, Mozart had a gift for imitating the music he heard, and since he traveled widely, he acquired a large collection of experiences from which to create his unique compositional language. According to Mozart's biographer, Alfred Einstein, this particular work is best described as a reduction of an Italian symphony: the distinctive writing for strings and winds, solos and tuttis can be easily heard in the different sections.

Qui Sedes Ad Dextram Patris - The Mass in B Minor was Bach's last major composition, completed in 1749, the year before his death. Though it was originally forgotten, it is now widely hailed as one of the greatest works of all time. It has been described by experts as the, "consecration of his whole life: started in 1733 for 'diplomatic' reasons, it was finished in the very last years of Bach's life, when he had already gone blind. This monumental work is a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music." The *Qui Sedes* is found near the end of the *Kyrie*, or first movement of the mass, which traditionally focuses on traditional liturgy. The intricate lines and rich contrapuntal harmonies are characteristic of Bach's music and continue effortlessly throughout the piece.

Vedrai, Carino - *Don Giovanni* is the tenth most-performed opera worldwide and a staple of operatic repertoire. This *Opera Buffa* (comic opera) of Mozart's presents the tale of Don Giovanni, a young, arrogant, promiscuous nobleman who abuses and outrages everyone else in the cast, until he encounters something he cannot kill, beat up, dodge, or outwit. This

aria is sung at the beginning of Act 2, by the maid, Zerlina, one of the targets of Don Giovanni's seduction. She sings it as she tries to "comfort" her beloved husband Masetto who has just been outsmarted and soundly beaten by the roguish nobleman.

Grief - William Grant Still was a Mississippi native and an African-American classical composer who wrote more than 150 compositions. This particular piece is a setting of LeRoy V. Brant's poetry. According to the unpublished letters of Still to Brant, "Brant was accompanying Theodore Simmons, a music student, to a local cemetery, where he saw a commonly seen statue of an angel with his head down, enclosed in his arms, weeping. The statue inspired Brant who wrote the lyrics as a poem, which he sent to Still, who set it to music..." The text's exhortation to silence one's wailing and look to the promise of the "white dove" is reminiscent of the hope that we have in Christ, even through grief, who one day will make all things new.

One Hundred Easy Ways - This lighter and lesser known musical of Bernstein's follows the story of the Sherwood sisters, witty Ruth and beautiful Eileen, who go to New York in the summer of 1935, determined to forge a new life for themselves. When they set out on their first day to try their hand at conquering New York, Eileen manages to attract the attention of several gentlemen, but Ruth is left to wonder at her sister's magnetic appeal and her own unique romantic abilities; a talent for repelling men so successfully that she could write a book entitled, "One Hundred Easy Ways to Lose a Man."

Ballade Op. 10 No.1 - Brahms' Op. 10 is a set of four ballades, but this first one, "Edward", is the only one which is assigned an explicit program by the composer. In it Brahms follows the story of a Scottish poem in which Edward's mother,

the Queen, questions her son about his blood-stained sword. Edward, reluctant to speak, finally confesses that he has just killed his father the King. Edward then departs cursing his mother, who apparently put Edward up to the crime in the first place. The 'confession' in Brahms's hands takes the form of an extended *crescendo* focused in D major and built upon a hammering 'fate' rhythmic figure, climaxing in an impassioned *fortissimo* statement of the music from the opening dialogue. Brahms closes the piece with a vision of the Queen, contemplating the consequences of her counsels in horrified desolation, with only her pounding heartbeat for company. In spite of the morbid origins of the music, its chromatic harmony, open fifths, full texture, and recurring themes afford much beauty and interest to the listener, and, in the end, a surprising feeling of peace and resolution, of beauty through pain.

Melodie -This hauntingly beautiful piece, arranged for piano by Giovanni Sgambati, is originally from Christoph Willibald Gluck's opera, *Orfeo ed Euridice*. The opera is based on the Greek myth of Orpheus, who loses his bride Euridice to the underworld and can only be with her again if he does not look at her. Once they are reunited, Orpheus finds himself unable to bear the strain, and he finally gives in and looks at Euridice, causing her to be whisked away again, never to return. *Melodie*, also called "Dance of the Blessed Spirits", appears the first time Orpheus goes down into the underworld to find his bride. Even without the tragic story, the music itself is emotive enough to move many a listener, and has been called one of the most beautiful melodies in all of opera.

Hungarian Rhapsody No. 2 - Hungarian-born composer and pianist Franz Liszt was strongly

influenced by the music heard in his youth, particularly Hungarian folk music, with its unique gypsy scale, rhythmic spontaneity and direct, seductive expression. This rhapsody displays all of those elements. Few other piano works have achieved such wide-spread popularity. It has appeared in many different forms, including orchestrated versions, and has been featured in many different animated cartoons. There is enough material to split amongst four pianists and keep them busy, so one can imagine how virtuosic the solo is in its original form. Its unpredictability and excitement are catching, providing the listener with an immediate and irresistible musical appeal.

Thanks: *To Dr. Sachs, who has changed my life by sharing with me his love for music and for our Lord. The ride has been swift and often bumpy, but his steady counsel, ridiculous puns, remarkable talent, and musical insight have paved the way. Thank you for your patience and your faith in me!*

Thank you to my family, for their encouragement, support, and prayers through thick and thin.

Thank you to Katie, Megan, and Maggie, my piano girls. You know that I could not have done this without you. You have been my faithful sisters, companions, partners in crime, advisors, and more wonderful than I could have hoped. For the sacrifices that you have made for me, and for your unfaltering encouragement, I am more thankful than I can say.

Thank you to my Lord and Savior, who has chosen to work in and through me, inside of the practice room and out, and whose steadfast love and mercies are new every morning.

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.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Stephen Sachs; student workers –house manager, Dorothy Claire Glover; ushers, Tianna Rogers & John Mathieu; stage manager, Joshua Nichols; stagehand, Austin Marascalco; recording/sound, Roddy Merritt; lighting/videographer/photographer, Justin Nipper; page turner, Lydia Jones; reception assistant, Julie Wolfe; Poster Design, Trey Self; Poster Photography, Rachel Eason.

UPCOMING EVENTS

Friday, April 26, 7:30pm, Northminster Bapt.

Joshua Nichols Senior Organ Recital

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 • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal adjunct • Christina Hrivnak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, 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

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DEPARTMENT OF MUSIC, DECEMBER 2012 GRADUATES

William Anthony Peacock