

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

presents

Hannah Thomas
Senior Piano
Recital

Friday, April 29, 2011
2:00 p.m.
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 an afternoon like this 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 at Belhaven during the Spring Semester, 2011.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Stephen Sachs; student workers – Katie Rowan, door manager; Megan van der Bijl & Rebekah Saks, ushers; Abby Wiggins, stage manager; Andrew Craig, recording/sound; Josh Nichols, lighting; Ellie Honea & Chris Carlson, reception.

Upcoming Events:

Saturday, May 7, 7:30 pm, Concert Hall

Daniel Johnston Senior Composition Concert

Please refrain from the use of all flash photography.
Please turn off all pagers and cell phones.

PROGRAM

Prelude in E minor, Op. 28, No. 9

Frederic Chopin
(1810-1849)

English Suite No. 5 in E minor

Prélude
Allemande
Courante
Sarabande
Passapied I
Passapied II
Gigue

Johann Sebastian Bach
(1685-1750)

INTERMISSION

Sonata in C minor, K. 457

I. Allegro
II. Adagio
III. Molto allegro

Wolfgang Amadeus Mozart
(1756-1791)

Rhapsody in C minor, Op. 11, No. 3

Ernst von Dohnányi
(1877-1960)

Hannah Thomas, piano

PROGRAM NOTES

Prelude in E minor, Op. 28, No. 9- This prelude consists of only three phrases which begin identically. Chopin takes this simple form and develops a rich harmonic structure under the melody. A dotted rhythm characterizes the melody and bass line of this prelude.

English Suite No. 5, BWV 810- Opening this suite, the Prelude has more fugal elements than the dances that follow; there are four distinct voices. The Allemande and the Courante form a pair in the dance suite. Their formal structure is similar, and they have a shared scalar motive. The Allemande is the slower of the two dances. Characteristically, the Courante incorporates a hemiola, a temporary change from a three-beat measure to a two-beat measure, at the cadence, creating a sense of finality. The Sarabande is a slow dance in which the second beat of the three-beat meter is prominent. Passepied I and II are performed together, concluding with a repetition of Passepied I at the end of the second dance. The Passepied is a quick dance that is typically in binary form. However, in this case Bach wrote the Passepied as a five-part rondo. The Gigue is a lively dance often used to close a dance suite.

Sonata in C minor, K. 457- The first movement is in sonata form. The second movement is a slow rondo which conveys a reflective mood. The third movement is rondo form as well, but it is a more lively rondo than the second movement. Mozart unifies this sonata by sharing motives and chord structure between the first and third movements. The first movement and the third movement share a similar section with an Alberti bass in the left hand and a chromatic pattern in the right hand.

Rhapsody in C major, Op. 11, No. 3- This rhapsody is filled with dramatic contrasts: the texture and mood change often. The piece opens with quick, fiery chords spanning almost the entire range of the piano, but then quickly changes to a light staccato in a scherzo style. The next section has a sweeping, lyric melody. A darker section in the middle of the piece is dominated by minor chords. This piece is very sectional, and these different textures are clearly distinguished within the piece. Sometimes a section will last for two pages; sometimes, for only two measures.

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; Reca 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