

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

presents

Senior Piano Recital

Maggie McLinden

assisted by Megan van der Bijl, Piano

Saturday, September 21, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the performance. 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

Prelude and Fugue No. 15 in G Major, WTC II

Johann Sebastian Bach • 1685 - 1750

Carnaval, Op. 9

Robert Schumann • 1810 - 1856

- I. Prèambule
- II. Pierrot
- III. Arlequin
- IV. Valse Noble
- V. Eusebius
- VI. Florestan
- VII. Coquette
- VIII. Replique
- IX. Papillons
- X. A.S.C.H.S.C.H.A. (Lettres dansantes)
- XI. Chiarina
- XII. Chopin
- XIII. Estrella
- XIV. Reconnaissance
- XV. Pantalon et Colombine
- XVI. Valse Allemande
- XVII. Paganini
- XVIII. Aveu
- XIX. Promenade
- XX. Pause
- XXI. Marches des “Davidsbundler” contre les Philistins

INTERMISSION

Jeux d'eau

Maurice Ravel • 1875 - 1937

Rhapsody in Blue

George Gershwin • 1898 - 1937

Maggie McLinden, Piano

Ragtime Alla Turca

Wolfgang Amadeus Mozart • 1756 - 1791

Greg Anderson • b. 1981

Maggie McLinden, Piano I; Megan van der Bijl, Piano II

PROGRAM NOTES

Prelude and Fugue No. 15 in G Major, WTC II

Ahh..Bach. The man was a genius; his music, masterful. How else could he accomplish the astonishing feat of writing 24 preludes and fugues, two in each key? The three-voice fugue in particular commands the utmost attention to detail, as a single theme is introduced first in the soprano voice, then the alto, followed by the bass. Of course, when one considers that three separate lines of melody must be played, voiced, and made distinct by only two hands, the fascination – and times of intense frustration – increase. However, once the puzzle is solved and all the pieces are in place, how can you hear the complete music and not smile? Listen for the currents of joy flowing through the lines and not laugh out loud? In both the prelude and the fugue I hear a reflection of one of my favorite verses in the Bible: Psalm 126:2-3. “Then our mouth was filled with laughter, and our tongue with shouts of joy; then they said among the nations, ‘The Lord has done great things for them.’ The Lord has done great things for us; we are glad!”

Carnaval, Op. 9 – The Historical Version

“The painter turns a poem into a painting; the musician sets a picture to music,” said Robert Schumann, and no better words than these describe what takes place in *Carnaval*, completed over the years 1833 to 1835. Much like his earlier work of program music, *Papillons*, *Carnaval* represents a masquerade of actual people, fictional characters, and Schumann’s own ideas. The twenty-one short movements exhibit the composer’s flair for the dramatic, as well as his own multiple personalities, most notably in the form of “Eusebius” and “Florestan.” Eusebius, lyrical, introspective, and gentle, creates a significant contrast to the bold and passionate Florestan.

Other characters take part in the masked ball, including Schumann’s present and future love interests. “Estrella” was named for Ernestine von Fricken, the woman the composer was in love with at the time of writing the piece. Clara Wieck, his future wife, was also present in Schumann’s imagination and given the alias “Chiarina.” Schumann refers to two of his fellow composers by name, and it’s clear to the listener from the lyric, soaring lines of “Chopin” or the thick texture and spastic rhythms in “Paganini” that he was spot-on in his interpretation.

Attention must be given to the bookends of the suite; specifically the “Marche des Davidsbündler” which draws much of its musical material from the Prèambule. The Davidsbündler, or “League of David” was a society created by Schumann and some of his closest friends to combat the narrow-minded view of creativity and idealism in the German culture of the mid-1800’s, depicted by the composer as Goliath and the Philistines. The movement is a fitting conclusion for a suite full of poetry and vision.

Carnaval, Opus 9 – The Hysterical Version

Step right up, step right up, ladies and gentlemen, to the most amazing 3-ring spectacle ever to be witnessed by this distinguished city! I guarantee you will be spellbound with amazement, riveted to your seats with fear, swept along by a tidal wave of gaiety, and it’s all thanks to the genius of one man: Mr. Robert Schumann the Great – otherwise known as the Ringmaster. He often says that his original idea was for a masquerade, but as I’ve told him, maybe those fancy costume balls worked for him over there in Germany, but here in America, nothing beats a good old-fashioned 3-ring circus! We’ve got 21 amazing acts for your viewing and listening pleasure; each decidedly different and exciting, yet tied together by the unmistakable notes of the circus. And so, ladies and gentlemen, without any further ado, just step through the flap and enter the Big Top for a show not to be missed!

Carnaval, Op. 9 – The Historical Version

1. **Prèambule** – Introduction. The stage is set and the orchestra swells as the guests arrive for the ball.

2. **Pierrot** – In the traditional Italian troupe, the Commedia dell' Arte, Pierrot was a pantomime character, usually portraying a sad but trusting clown.

3. **Arlequin** – Another pantomime character, Arlequin was nimble and acrobatic, and quite a schmoozer with the ladies. The cheerful music with its leaps and dynamic contrasts brings these characteristics to light.

4. **Valse Noble** – “Noble Waltz.”

5. **Eusebius** – Named for a martyred saint, Eusebius was Schumann's perception of his quiet, thoughtful alter ego.

6. **Florestan** – In the composer's slightly-schizophrenic imagination, his own wild, passionate side was embodied by Florestan, the hero of Beethoven's opera *Fidelio*.

7. **Coquette** – “Flirt.” The contrasting and playful character of the music clearly explains the naming of the piece. It makes perfect sense, as there is always a little flirtation that would occur at these masquerades.

8. **Replique** – A reply to the Coquette.

Carnaval, Opus 9 – The Hysterical Version

Ladies and gentlemen, boys and girls of all ages! As the first notes of the band resound throughout the Big Top, I, the humble Ringmaster, am pleased and proud to lead the parade of dazzling performers around the ring. Sit back and enjoy your soda pop and peanuts, ladies and gents, and prepare to be astounded by the world-famous-since-1835 *Carnaval!*

If you would turn your attention to the ring on your right, you will see the famous snake charmer from India, whose haunting music with its surprising motifs entrances the deadly vipers. These are real snakes, folks, with real fangs – highly dangerous!

And here they come! Entering the ring on the left is a band of rollicking, frolicking, uproarious clowns who also happen to be some of the world's most talented tumblers. Side-splitting, aren't they?

A “Noble Waltz” indeed, for what's a circus without the noble elephants? Big Jim, our leading male, and his best girls, Molly Sue and Valentine, are the most graceful elephants you've ever seen, I'd bet my top hat on it!

Speaking of hats, you'd better hold onto yours as you crane your necks skyward to watch the most talented tightrope walker ever to tame the skies. This is a delicate act that requires great concentration, so we would ask that you watch with bated breath; and please, no fainting from the ladies.

Not since Noah's Ark has there been such a menagerie of animals, and what's even better is that ours are trained! Dancing dogs, stately giraffes, performing seals, and one particularly mischievous monkey are true circus performers at heart - they'll fight each other for the spotlight!

Keep your eyes on the center ring, ladies and gents, and welcome the world-renowned troupe of acrobats, the Bertram and Billy Brothers, guaranteed to surprise and entrance you with their astonishing stunts.

Uh oh...it appears that our resident gloomy clown, Happy, is shuffling into the ring for a go at some of the acrobatics. Poor little guy, he's trying so hard. Let's give him a big hand, folks!

9. **Papillons** – “Butterflies.” As in his earlier suite, also titled *Papillons*, Schumann gives us another portrayal of the social butterfly at the ball, colorful and laughing, flitting from group to group.

10. **A.S.C.H. S.C.H.A. (Lettres Dansantes)** – “Dancing Letters.” Schumann was having fun with his audience as these letters are code for an underlying connective theme. Patterns using the notes A, S (E-flat), C, and H (B-natural) are found in every movement of the suite. The letters had personal significance for Schumann: Asch was the German town where his first sweetheart lived; the letters are found in his name-SCHumAnn.

11. **Chiarina** – Named for Clara Wieck, the future Mrs. Clara Schumann. However, based on the dramatic nature and minor key of the piece, one wonders what their relationship was like at the time.

12. **Chopin** – Reminiscent of Chopin’s own nocturnes

13. **Estrella** – A fervent love song to Ernestine von Fricken.

14. **Reconnaissance** – From the title, one imagines looking down from above on the participants of the ball; getting a sweeping view of the colors, lights, sounds, dancing and finery.

15. **Pantalon et Colombine** – Two more traditional pantomime characters. Pantalon was a greedy merchant whose chief design was to attract women, though he was always rebuffed. Colombine represented an intelligent woman who used her wit to fend off Pantalon’s advances. It is clear in this movement who has the last word.

16. **Valse Allemande** – A lively waltz showing a great deal of character.

As the unicyclists take the ring, note the butterfly costumes: the piece of music the band is playing is entitled “Papillons” which means, of course, “butterflies.” They really do resemble the fluttering creatures, don’t they, albeit slightly comical ones.

Watch the ring on the left, folks, for a dazzling display of juggling! This talented act is known in its hometown (which happens to be my hometown as well) as The Dancing Letters, named for their singular ability to spell words with their bodies as they juggle. This is talent right here, folks, and no denying it!

And now, please welcome Charlie, the dancing bear, whose slightly lumbering gait makes his ballet moves even more charming. Don’t let the claws and teeth scare you, ladies; Charlie is the sweetest teddy bear.

The moment you’ve all been waiting for has arrived. Savor the magic in the Big Top as you gaze upwards at the gorgeous fairies on the trapezes.

Hold your children close, mothers, as in the center ring the bravest man on earth is faced with two huge, man-eating lions straight from Africa and one Siberian tiger. These are not tame cats, folks, but can our hero tame them tonight?

In a whirlwind of sparkles, the bareback riders have entered the ring on their magnificent horses. Light as a feather these kids are, and watch how they smile! It’s clear they and the horses love doing this as much as you love seeing it.

A word of advice to the young ‘uns: don’t marry a circus clown or you’ll end up like these two, duking it out in the ring with water balloons and cream pies. It appears, though, that Colombine is going to have the last word...or is she?

We’ll take a short respite in the ring to let you get stocked up on cotton candy, circus peanuts, and whatever else you need to sustain you through the rest of the show, particularly this next act which is not for the weak of stomach!

17. **Paganini** – Niccolò Paganini's violin compositions usually required a masterful technical proficiency to be able to play intensely difficult music. Personally, I believe Schumann hit the nail on the head in replicating Paganini's style for the piano – maybe a little too closely!

18. **Aveu** – “Secret.” What's a party without whispered secrets in corners of the ballroom?

19. **Promenade** – A stately and elegant dance.

20. **Pause** – A passage almost identical with one from the Prèambule, which leads directly into...

21. **Marche des “Davidsbündler” contre les Philistins** – “March of the League of David against the Philistines.” This movement, which builds and grows to a triumphant climax, leaves no doubt in any mind about the outcome of the battle!

If there's two things circus bums are good at, it's clowning around and doing crazy stunts, and now you get to see both as the clowns prepare to launch the Incredible Human Cannonball across the entirety of the Big Top. Will he come out of the net unharmed? The tension of waiting for the explosion is so thick I could cut it with a knife!

They say magicians really just use smoke and mirrors to fool the eye, but what if there is no mirror and no smoke? Doesn't that make what you are seeing truly magic?

A quick word about the music you've been hearing tonight accompanying each act: as the hawkler out front informed you, I wrote the music expecting to use it for a masquerade ball, never dreaming that my “Little Scenes on Four Notes” would someday add its voice to the merry cacophony of a circus tent. However, all the more fodder for the imagination, and that couldn't make me happier!

Wait, folks, it's not over yet! The band is just revving up for the curtain call...and....

Here they all come, every performer, whether on 2 legs or 4, to take a much-deserved bow! The night has been a magical one; one that I promise each of us will remember for years to come. All of you, ladies and gents, boys and girls, have been a spectacular audience, and it has been our honor to be here tonight! I am Schumann the Ringmaster, and on behalf of the *Carnaval*, I bid you goodnight.

Jeux d'eau

Just as a river takes on so many different forms, the melodies and harmonies in Ravel's work are thoroughly explored in many different ways and from many angles. The swirling colors and textures create what both Debussy and Ravel thrived upon: musical “painting” in which the sounds of water are immortalized in music. *Jeux d'eau* – literally translated “water god” – brings to my mind Kenneth Grahame's incomparable description of the river in his book *The Wind in the Willows*: “...this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again. All was a-shake and a-shiver – glints and gleams and sparkles, rustle and swirl, chatter and bubble.

Rhapsody in Blue

“If I can make it there, I'll make it anywhere; it's up to you, New York, New York,” wrote Frank Sinatra in his timeless song, and for me this line embodies perfectly the essence of this piece. I like to picture George Gershwin sitting in his dingy little office in Tin Pan Alley, writing a letter in the form of a Rhapsody to the city he loved so much. He captured every part of its character in the various sections of the composition, from the

towering buildings and majestic skyline to the hustle and bustle of the crowded sidewalks, subways, and streets full of noisy taxicabs and their even noisier drivers. There is love, laughter, sadness, mystery, excitement, and a fantastic sense of humor driving the whole thing that really resonated with me the more intimate I became with the piece. All the delicious chords and jazzy tongue-in-cheek moments allow both the performer and the audience to have more fun with the music than should probably be allowed! Although who says music can't be chock-full of fun? Not George Gershwin, that's for sure.

Ragtime Alla Turca

Speaking of tongue-in-cheek, here, I believe, I rest my case. It might make poor Mozart turn over in his grave, but his "Rondo Alla Turca," rewritten in a ragtime style for two pianos by the talented Greg Anderson, is nothing short of hilarious! As the two pianos toss the melody back and forth, all the while throwing riotous rhythms and chromaticism into the mix, the farce proves itself in a boisterous presentation sure to bring a smile to any face.

Thank You!

I'd have to write volumes if I were to properly express all my gratitude to the many people who have walked with me on this journey through my music degree. I don't have time or space for volumes, but please know that I'm so thankful for every single one of you who has encouraged me, prayed for me, and laughed, cried, and put up with me. I wouldn't have made it without you!

To my Jackson family, and especially to my piano girls, Bekah, Megan, and Katie: I'm honored and humbled to have you as friends, counselors, partners-in-crime, and fellow musicians. I love you! To Dr. Sachs: Thank you for asking me over three years ago, "You want to be a *theater* major?!" Little did I know what kind of path that would set me on! We've had quite the adventure together, and I wish I could tell you how thankful I am for all your guidance, pep talks, challenges, opportunities, and friendship. It's been an absolute blast!

If Rhapsody in Blue was Gershwin's love letter to New York City, today it is my love letter to my wonderful family. They have made me who I am, loved me through thick and thin, and been my biggest fans. In particular it is to my father who bought me the music when I was 14 and asked me to play it for him someday. Well, Dad, someday is here at last. This one's for you!

And finally, all thanks and praise be to my Savior and Lord, Jesus Christ, without whom my music and I would be absolutely nothing. Soli Deo Gloria.

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 2013-2014." 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. Stephen Sachs; student workers –house manager, Lydia Moore; ushers, Julie Wolfe & Brooke Kressin; stage manager, Justin Nipper; stage hand, Thorburn McGee; recording/sound, Grace Anna Randall; lighting, Stephen Craig; videographer/photographer, Lydia Jones; reception assistant, Joy Kenyon & Tianna Rogers.

UPCOMING EVENTS

Tuesday, September 24, 7:30pm, Concert Hall	Sylvia Hong Piano Recital
Saturday, October 19, 7:30pm, Concert Hall	Evening of Diamonds I – Ellis Piano Duo
Friday, October 25, 7:30pm, Concert Hall	Sachs Piano Duo
Tuesday, November 5, 7:30pm, Concert Hall	Orchestra & Strings Concert
Saturday, November 9, 7:30pm, Concert Hall	Sarah Jones Graduate Piano Recital
Tuesday, November 12, 7:30pm, Recital Room	Student Composers Concert XI
Thursday, November 14, 7:30pm, Concert Hall	Instrumental Arts Concert
Monday, November 18, 7:30pm, Concert Hall	Evening of Diamonds II – Belhaven Piano Trio

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Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, Pianist, Faculty Artist-in-Residence • 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 • Tracy Bedgood, low brass adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Dr. Dennis Cranford, music theory adjunct • Sarah Elias, piano adjunct, theory adjunct • Tyler Kemp, staff accompanist • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihslar, 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

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The Belhaven University Music Department Presents

An
Evening
in
Blue



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