

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

presents

Faculty Artist-in-Residence

Piano Recital

Sylvia Hong, Piano

with Michael Rector, Piano

Tuesday, September 24, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the performance.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Sonata in B-flat for Piano, Four Hands, K. 358

Wolfgang Amadeus Mozart • 1756 - 1791

- I. Allegro
- II. Adagio
- III. Molto presto

From *Love-Song Waltzes*, Op. 52

Johannes Brahms • 1833 - 1897

Nos. 1-9

Suite for Piano, Four Hands

Jonathan Kolm • b. 1978

- I. Night Scene
- II. Dream State
- III. Pursuit

Sylvia Hong & Michael Rector, Piano

INTERMISSION

American Berserk

John Adams • b. 1947

North American Ballads

Frederic Rzewski • b. 1938

- III. Down by the Riverside

Michael Rector, Piano

Reminiscences of Don Juan

Franz Liszt • 1811 - 1886

Sylvia Hong, Piano

PROGRAM NOTES

Mozart wrote his **Sonata in B-flat, K. 358** in Salzburg in 1773. The sixteen-year-old musician chafed under the strictures of his court employer, composing instrumental and vocal music in the popular Italian style while neglecting his primary duty of producing sacred works. The outer movements of K. 358 indulge in the fast-paced comedy of opera buffa, while the middle Adagio strives for a more tender affect by suggesting a confessional aria.

Brahms's **Liebeslieder Waltzer (Love-Song Waltzes)** exists in two forms—for piano, four-hands, with and without a

vocal quartet. The poems on which each piece is based are brief lyrics on various aspects of romantic love by Georg Friedrich Daumer. Even without text, each waltz is suffused with a unique and fleeting fragrance of longing, flirtatiousness, jealousy, friendship.

American composer Jonathan Kolm's **Suite for Piano, Four-Hands** consists of three pieces linked by common melodic material. "Night Scene" begins with a statement of the main theme and features the unsettling timbre of mallets playing directly on the piano strings. "Dream

State” combines imitative counterpoint with atmospheric clouds of figuration to describe thoughts passing from the conscious to the unconscious. “Pursuit” is a perpetual-motion finale that makes extensive use of the main theme.

John Adams’s short, high-energy showpiece **American Berserk** owes its title to the Phillip Roth novel *American Pastoral*. In Roth’s novel, an assimilated Jewish man in Newark, New Jersey, achieves the American dream—success in business, a happy marriage, a suburban lifestyle. His daughter falls under the influences of 1960’s radicalism, turning on her father as a representative of the morally bankrupt capitalist system, plunging him into “the fury, the violence, and the desperation of the counterpastoral - into the indigenous American berserk.” Adams’s piece alludes to bebop—New York jazz of the 40s and 50s—with its fast-tempo, syncopated, swinging rhythm. Rhythmic displacement and jagged juxtaposition of harmonies that might have fit in a Gershwin song suggest the irrational, dangerous undercurrents of American culture.

Frederic Rzewski’s music is infused with social and political conscience. Down by the Riverside, the third of his four **North American Ballads**, is a fantasy on a gospel tune with a pacifist theme. The melody first appears in a simple folk style, but is soon subjected to polytonal and contrapuntal development that alternates between violence and tenderness. The piece concludes with a richly decorated and comforting restatement of the tune.

More than a paraphrase or potpourri of popular themes, Liszt’s **Reminiscences of Don Juan** is a Romantic interpretation of Mozart’s opera *Don Giovanni*. Liszt selects three sections for his piece: the graveyard scene, in which the statue of the murdered Commendatore accepts Giovanni’s invitation to dinner, the duet “La ci darem la mano,” in which the Don seduces Zerlina, and the so-called “Champagne Aria,” Giovanni’s mission statement. First comes the Commendatore’s admonition, “You’ll laugh your last ere daybreak.” The music for this section invokes the supernatural through minor tonality, chromaticism and orchestral effects like the tremolo. The tremendous vitality of the duet and aria sections strive to overcome the fatalism of the opening section and the foreknowledge of Giovanni’s downfall. The first section dissolves into the Don’s seductive “Come with me,” a motive featured in the duet “La ci darem la mano,” “Give me your hand.” Liszt varies this famous theme with virtuoso figurations and even a little fugato. The transition to the aria section shows Liszt’s deep knowledge of the libretto. “La ci darem la mano” is interrupted by the Commendatore’s semantically similar line, “Dammi la mano in pegno,” “Give me your hand in pledge.” This bargain seals Don Juan’s fate. When the Commendatore returns—left out by Liszt, but the climax of Mozart’s opera—he will punish the Don for his misdeeds. The last section of the fantasy—an aria that highlights Giovanni’s insatiable lust for life—is a massive crescendo of pianistic difficulty. Near the end of the piece, the Commendatore’s threat is repeated, but Don Juan’s Romantic spirit suffuses the final bars.

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 spring fall 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, Rachel Walczak; ushers, Rachael McCartney & Dorothy Claire Glover; stage manager, Rachel Gari; stage hands, Ellie Wise & Grace Andrews; recording/sound, Grace Anna Randall; lighting, Stephen Craig; videographer, Grace Anna Randall; photographer, Stephen Craig; reception assistants, Rebecca Franklin & Alcinia Armstrong.

UPCOMING EVENTS

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

DEPARTMENT OF MUSIC, FACULTY AND STAFF

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 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

Michael Adkins • Grace Andrews • Alcinia Armstrong • Oswald Gray Barnes • Daniel Bravo • Skyler Bready • Jenae' Brown • Jimmy Brown • Thomas Kyle Carter • Jessica Charitos • Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rebecca Franklin • Rachel Gari • Dorothy Claire Glover • Byron Hammond • Joshua Harton • Eric Hartzog • Daniel Hicks • Anne Hilleke • Andrew Horton • Emmberly Jefferson • Lydia Jones • Rachel Jones • Temperance Jones • Joy Kenyon • Brooke Kressin • Miranda Kunk • Cierra Lee • Rachael McCartney • Joseph McCullough • Thorburn McGee • Maggie McLinden • Lydia Moore • William Murphy • Daniel Nasif • Justin Nipper • Victor Piantanida • Grace Anna Randall • Elisabeth Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • James Michael Shofner • Brandon Smith • Alesia Sterling • Alexia Valente • Megan van der Bijl • Elizabeth Walczak • Rachel Walczak • Anna Watson • Ellen Wise • Julie Wolfe • Jocelyn Zhu

DEPARTMENT OF MUSIC, MAY 2013 GRADUATES

John Mathieu • Rodderick Merritt • Joshua Nichols • Rebekah Saks

THE BELHAVEN DEPARTMENT OF MUSIC
PRESENTS

FACULTY ARTIST-IN-RESIDENCE
PIANO RECITAL

SYLVIA HONG

SEPTEMBER 24, 2013

TUESDAY 7:30 PM

BELHAVEN UNIVERSITY

CENTER FOR THE ARTS

CONCERT HALL

COMPLIMENTARY ADMISSION

BELHAVEN
UNIVERSITY

For more information, please call 601.974.6494

Center for the Arts is located at 835 Riverside Drive in Jackson

Our Standard is Christ