

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

presents

Rebekah Sachs
Junior Collaborative
Piano Recital

assisted by
Kaitlin Rowan, Piano
Lydia Moore, Soprano

Thursday, September 27, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the evening program. 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

Concerto for Two Harpsichords in C Major
BWV 1061, Allegro

Johann Sebastian Bach • 1685 - 1750

Rebekah Saks, Primo; Kaitlin Rowan, Secondo

Batti, batti, o bel Masetto from *Don Giovanni*

Wolfgang Amadeus Mozart • 1756 - 1791

*Ma se colpa io non ho,
ma se da lui ingannata rimasi!
Eppoi, che temi? Tranquillati, mia vita;
non mi toccò la punta delle dita.
non me lo credi? ingrato!
vien qui, sfogati, ammazzami,
fa tutto di me quel che ti piace,
Ma poi, masetto mio, ma poi fa pace.
Batti, batti, o bel Masetto,
la tua povera Zerlina!
Starò qui come agnellina
le tue botte ad aspettar!
Lascerò straziarmi il crine,
lascerò cavarmi gli occhi,
e le care tue manine
lieta poi saprò baciar!
Ah, lo vedo, non hai core!
Pace, pace, o vita mia!
In contenti ed allegria notte e dì vogliam passar!*

But what if I was not at fault?
What if it was all his doing!
And then, what are you afraid of? Calm yourself my life.
He didn't touch me the tip of the finger.
You don't believe me? Ungrateful!
Come here, blow off steam, kill me,
Do all to me which pleases you,
But then, Masetto mine, but then make peace.
Beat me, beat me, my Masetto.
Beat your poor Zerlina.
I'll stay here like a little lamb
And await your every blow.
I'll let you pull my hair out,
I'll let you gouge my eyes out,
And then your dear hands
Happily I will kiss.
Ah, I see you have no heart!
Peace, Peace oh life of mine.
In happiness and joy we will pass the days and nights.

Lydia Moore, Soprano; Rebekah Saks, Accompanist

A Little Suite for Christmas, A.D. 1979

George Crumb • b. 1929

- I. The Visitation
- II. Berceuse to the Infant Jesu
- IV. Adoration of the Magi
- VI. Canticle of the Holy Night

Trois Fantasies ou Caprices, Op. 16

Felix Mendelssohn • 1809 - 1847

- I. Fantaisie in A Minor
- II. Scherzo in E Minor

Rebekah Saks, Piano

PROGRAM NOTES

Concerto for Two Harpsichords in C Major

I have always had deep admiration for Bach, not only because of the intricate detail displayed by nearly every single one of his works, but also because of the fact that he made it clear that whatever measure of success he enjoyed was to be attributed to his Creator. Learning a piece of Bach's music is a never-ending treasure hunt, for it seems that just when I have found the melody and attempted to make it sparkle, I discover some other little line, tucked away in the middle of the texture, quietly waiting to sing its part. This concerto is certainly no exception, and I would like to thank Katie for being willing to take on the intense detective work with me.

Listen to the two pianos play with each other, tossing musical ideas back and forth, sometimes competing for the attention, other times singing a duet, and often returning home to the familiar triumphant theme. As Bach always said, "Soli Deo Gloria – To God alone, the glory."

Batti, batti, o bel Masetto

If there really is nothing new under the sun (and there isn't), and history truly does repeat itself (and it does), then our soap operas and romantic comedies of today must be the immediate descendants of the comic operas of the 18th century (and they are). In this scene from Act I of Mozart's *Don Giovanni*, the maid Zerlina is attempting to convince her betrothed, Masetto that she did not succumb to the seduction of the wily Don Giovanni. Of course, at this point she is unsuccessful, for not wanting to end a good story too quickly, Mozart stretches the drama out for many more scenes and even more songs (it is an opera, after all) before the couple is reconciled and the villain finally gets his just deserts. But that's another song for another time. For now, we weep with poor Zerlina.

A Little Suite for Christmas

This piece has shown me a completely different dimension of "playing" the piano. As a whole new world of sounds inside the piano has opened up to me, so has a whole new range of emotions and images being painted with the music.

I. The Visitation

"And in the same region there were shepherds out in the field, keeping watch over their flock by night. And an angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were filled with fear." Luke 2:8

As the eerie, ethereal chords open the work, I imagine the shepherds, lazing around one moment with their sheep, and the next moment sitting up a little straighter, perhaps poking each other, sensing that something is drawing near. Suddenly, in a flash of tonal color and sound, the music announces the angels' arrival. Rather than staying in one place, however, the music seems to suggest that the angels disappear to fade in again somewhere else, much like I imagine a vision would. Crumb maintains the ethereal quality throughout, leaving to our imagination the chaos that must have ensued in that quiet field outside of Bethlehem on the night that heavenly beings came to earth to bring their "good tidings of great joy".

II. Berceuse to the Infant Jesu

"And she gave birth to her firstborn son and wrapped him in swaddling clothes and laid him in a manger..." Luke 2:7

The hushed reverence of this lyrical second movement paints a picture of a young mother, Mary, gazing in awe and wonder upon the face of her baby boy, the son of God in human form, and singing him to sleep with a soft lullaby.

IV. Adoration of the Magi

“And behold, the star that [the wise men] had seen when it rose went before them until it came to rest over the place where the child was. When they saw the star, they rejoiced exceedingly with great joy. And going into the house they saw the child with Mary his mother, and they fell down and worshipped him. Then, opening their treasures, they offered him gifts, gold and frankincense and myrrh.”
Matthew 2:9-11

Longing and Searching. Revelation and Joy. Worship and Adoration. This is not only the story of the Magi, but also the story of every believer. Can you hear and identify with the kings’ eagerness and hope (heard in the repetitive opening lines), and their wandering and uncertainty (in the soft pizzicato section that follows)? Then, at last! The star re-appears, a beacon of guidance to the kings, and they cannot contain their joy! In an appropriately middle-eastern vein, Crumb uses the lower strings of the piano to affect a gong-like sound, sounding forth the kings’ rejoicing. Finally, in the last hushed pizzicato passage, the kings fall before the Son of God in worship, perhaps at a loss for words. Oh, for the day when we, too, will fall before His throne in adoration!

VI. Canticle of the Holy Night

“But Mary treasured up all these things, pondering them in her heart.” *Luke 2:19*

This surreal final movement seems to ask, as Mary might have, “Did that really just happen?” Yes, thanks be to God, it did. Echoes of the familiar Coventry Carol are woven throughout the piece, concluding with hushed praise to the Father who brought these things to pass.

“And Mary said, ‘My soul magnifies the Lord, and my spirit rejoices in God my Savior...for he who is mighty has done great things for me, and holy is his name. And his mercy is with those who fear him, from generation to generation.’”
Luke 1:46-47, 49-50

Trois Fantasies ou Caprices

Another of my favorite piano composers, Mendelssohn, writes in rich sonorities and robust sounds, adding unexpected twists in chordal progressions and melodic direction while managing to have fun in the process.

I. Fantaisie in A Minor

The melodramatic opening to this Fantaisie sets a rainy-day type of mood, perhaps the kind one might be in while mulling over the twists and turns of life. This inward reverie is short-lived, however, as Mendelssohn soon launches into a new theme which bounces along and builds to a climax. Then, as if in weariness, the opening somber theme returns, suggesting a contentedness to sit and ponder the complexities of life once again.

II. Scherzo in E Minor

My motto for the playing of this piece: Take a deep breath and GO! I love the humor and sprightly quality which Mendelssohn gives to this piece. Amidst all the pompous fanfares and whirling arpeggios, there are little passages of playful, quiet interaction between the hands, quick, impetuous dissonances, and a surprise ending which keeps us from taking things too seriously.

SPECIAL THANKS TO...

Dr. Sachs, for encouraging me through rain or shine, sick or healthy, musical or truckish, chicken-winged or otherwise. • To my piano girls, Maggie, Katie, Megan, and Allison, for always being there with me to laugh, cry, tease, and uplift. • To my family, for being a constant source of stability and perspective, and for being the most awesome cheering squad and prayer warriors a girl could ever have. • To my Lord, for His steadfast love and His mercies which are new every morning, and for allowing me to play for His glory. What an unspeakable privilege!

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 2012-2013." 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 2012-2013 Academic Year.

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, Tianna Rogers; ushers, Lydia Jones & Brooke Kressin; stage manager, Amanda Hester; stage hand, Cierra Lee; recording/sound, Grace Anna Randall, lighting, Joy Kenyon; page turners, Maggie McLinden & Megan van der Bijl; reception assistant, Julie Wolfe.

UPCOMING EVENTS

Friday, September 28, 7:30pm, Concert Hall
Tuesday, October 2, 7:30pm, Concert Hall
Saturday, October 13, 7:30pm, Concert Hall
Tuesday, October 30, 7:30pm, Concert Hall
Friday, November 2, 7:30pm, Concert Hall
Tuesday, November 6, 7:30pm, Concert Hall
Friday, November 9, 7:30pm, Concert Hall
Tuesday, November 13, 7:30pm, Recital Room
Thursday, November 15, 7:30pm, Concert Hall

Saturday, November 17, 2:30pm, Concert Hall
Monday, November 19, 7:30pm, Concert Hall
Friday & Saturday, Nov. 30 & Dec. 1, 7:30pm,
Soccer Bowl
Sunday, December 2, 2:30pm, Concert Hall

Joshua Nichols Junior Organ Recital
Far East Broadcasting – Korean Children's Choir
An Evening of Diamonds I: Ken Graves, Clarinet
An Evening of Diamonds II: Belhaven Piano Trio
Richard Heard, Tenor with Dr. Theresa Sanchez
An Evening of Diamonds III: The Stardust Duo
Orchestras and Strings Concert
Student Composers Concert X
Wind Ensemble, Percussion Ensemble, Jazz
Guitar & Jazz Ensemble Concert
Choral & Vocal Arts: Handel's Messiah
Best of Belhaven I
80th Annual Singing Christmas Tree
Choral & Vocal Arts: Handel's Messiah

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 • Ken 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

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Bethany Basham • Jacqueline Bateman • Shellie Brown • Christopher Carlson • Hannah Cross • Anna Cullnane • Sam Johnson • Abigail Crumley Johnston • Lauren Pratt • Michael Shofner • Abigail Wiggins