

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

Alexia Valente
Senior Violin Recital

Saturday, April 16, 2016 • 7:30 p.m.
Belhaven University • Concert Hall

*This recital is presented in partial fulfillment of the requirements for
the Bachelor of Music degree in Violin Performance.*

*There will be a reception after the 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

The Gypsy in Me from *Anything Goes* Cole Porter • 1891 - 1964
Alexia Valente, Voice; Mrs. Sandra Polanski, Accompanist

Duo Concertante No. 1 in G minor for Two Violins Charles de Beriot • 1802 - 1870
I. Moderato
Alexia Valente, Violin I; Katherine Crivello, Violin II

Sonata No. 7 in C minor, Op. 30 Ludwig Van Beethoven • 1770 - 1827
I. Allegro con brio
II. Adagio cantabile
III. Scherzo: Allegro
IV. Finale: Allegro
Alexia Valente, Violin; Mrs. Polanski, Accompanist

INTERMISSION

Concerto for Violin, Op. 14 Samuel Barber • 1910 - 1981
I. Allegro

Zigeunerweisen, Op. 20 Pablo de Sarasate • 1848 - 1908
Alexia Valente, Violin; Mrs. Polanski, Accompanist

PROGRAM NOTES

The Gypsy in Me: In the 1930's American composer Cole Porter was one of the most successful and popular Broadway composers. He composed many well-known songs, including "Begin the Beguine", "De-Lovely", and "I Get a Kick Out of You." Anything Goes is one of Porter's most famous and well-loved musicals. The original production of this show debuted on Broadway in 1934 and has enjoyed many revivals and film renditions since then.

Charles Auguste de Bériot was a Belgian violinist, pianist and composer. He was an innovator for violin technique and his Romantic style of composition makes his pieces important for any ambitious violinist. His virtuosic **Duo concertante for two violins** holds many arduous technical challenges for the performers

as well as embracing great musicality and theme contrast. This selection is the first piece in a set of three Duos for two violins, and was inspired by many dance themes ranging from a ballet to even a fandango and bolero. In this piece there is no lesser voice because when one violin is flying with the melody, the other has highly technical accompaniment like swift arpeggios or double stops. Despite being riddled with technicality, this duet commands the stage with its dramatic, vigorous opening and soon charms the audience with interspersed lyrical sections.

Sonata No. 7 in C Minor: Ludwig Van Beethoven's name usually conjures up adjectives like passionate, stormy, dramatic and evocative. This 1803 sonata with its spacious,

dark opening is no exception to those descriptors. Written in the tragic tone of C minor, which was considered the key most capable of expressing great mishaps, Beethoven dedicated this sonata to Tsar Alexander I of Russia. There are four movements included in this work, which is just one revolution we can thank Beethoven for since prior to him Sonatas only had three movements. The opening Allegro con brio, with its stormy mystery and flecks of marches and brightness is followed by the melancholy and sweet Adagio. We are then given a light, comical break with the bouncing Scherzo only to be finished off by a fearful dance with the dramatic in the Finale: Allegro; Presto. There is wonderful conversation and display of both violin and piano voices, as the piece is equally challenging for both instruments. At the time of this piece's composure, Beethoven was facing increasing desperation from his growing deafness, which is why he took inspiration from strong-willed world leaders saying, "I will seize fate by the throat – it will certainly not crush me completely." I think his struggles and fiery determination are such a clear story in his music and that's what makes him so relatable and endearing to me.

Concerto for Violin: This 20th century piece by Philadelphian Samuel Barber was both a challenge and great delight to dive into. Barber showed great musical potential at a young age. By fourteen he was enrolled in the Curtis Institute of Music, having already composed a short piano piece, played as a church organist, and attempted his first opera. He was found to be a triple prodigy in voice, piano, and composition and his extreme musicality is evident in the strains of this concerto and its sensational melodies. When Barber was 29, he was commissioned to write this violin concerto for his fellow Curtis Institute alumni, Iso Briselli. Barber started working on the first two movements in Switzerland during the summer of 1939. There was dispute over the virtuosity of this piece and Briselli ultimately refused the

concerto because of his dislike towards the last movement and Barber's unwillingness to further alter his composition.

Despite the disputes over its composure, it is known as one of the great violin concertos of the 20th century. There are many emotional and alluring aspects to this piece that are not always found so easily in modern composers' works. Splashes of virtuosity and technicality are blended throughout the melody in this concerto. He had a distinct, personal style which he claimed was "born of what I feel... I am not a self-conscious composer."

It is easy to be drawn into the rustic charm of Gypsy music such as **Zigeunerweisen**, so it is no surprise that Sarasate, a Romantic era composer, was inspired to write this piece after a visit to Budapest in 1877. Pablo de Sarasate was a violin virtuoso prodigy, who at the age of twelve went to study violin and composition at the Paris Conservatoire under a scholarship from Queen Isabella. He did not follow the popular German attitude in performance, but became known for his brilliant technique and more flashy style of performance and writing. Zigeunerweisen is one of Sarasate's most popular and well renowned pieces and is a staple in virtuosic repertoires today.

In this piece Sarasate uses classic Gypsy contrast between major and minor keys as well as implementing many traditional folk themes as small episodes which develop through variation and ornamentation. This music tells the story of nomadic people, who appear to be amorphous. Although they are constantly moving, traveling and having new experiences, they are still a family and a band. I love how this spirited music so clearly reflects the emotion and diversity of the peoples who originated the gypsy style and yet is relevant to us as we journey through each stage of life. I find a kindred spirit in Gypsy music and will always hold it dear to my heart.

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 2015-2016." 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, Mr. Song Xie; student workers –Lighting/Recording/ Sound, Zak Joyner; Lighting Design, Cory Smith; house manager, Seth Shelton; stage manager, Billy Overton; stage hand, Hannah van der Bijl; ushers, Mandy Williams & Rebekah Miller; page turner, Frank Polanski; reception hosts, Katherine Crivello & Jessica Schmidt.

UPCOMING EVENTS

Friday, April 22, 7:30pm, Concert Hall	Instrumental Arts Concert
Saturday, April 23, 7:30pm, Concert Hall	Choral & Vocal Arts Concert
Monday, April 25, 7:30pm, Concert Hall	Best of Belhaven III
Tuesday, April 26, 7:30pm, Concert Hall	Billy Overton Junior Piano Recital
Wednesday, April 27, 7:30pm, Concert Hall	Rachel Gari Junior Saxophone Recital
Saturday, April 30, 5:40pm, Concert Hall	Jessica Charitos Sr. Collaborative Piano Rec
Saturday, April 30, 7:30pm, Concert Hall	Trailand Eltzroth Sr. Composition Rec

DEPARTMENT OF MUSIC, MUSIC MAJORS

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A woman with dark hair tied back, wearing a colorful floral patterned top, is shown from the side, playing a violin. She is standing in a forest with tall, thin trees and a path. The background is slightly blurred, focusing attention on the musician.

The Belhaven Music Department Presents:

Alexia Valente

Senior Violin Recital

Assisted by Sandra Polanski, Piano
Katherine Crivello, Violin

Featuring music by Sarasate,
Beethoven, Barber, and De Bériot!

Saturday, April 16th 2016, @7:30PM

At the Center for the Arts
Concert Hall

835 Riverside Drive

For more info call: 601.974.6494

Complimentary Admission

Doors open at 7PM

BELHAVEN UNIVERSITY