

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

presents

*Anna Cullname*  
*Senior Violin*  
*Recital*

Tuesday, April 3, 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

Violin and Piano Sonata in G Major, No. 5 Joseph Haydn • 1732-1809  
I. Moderato  
II. Menuetto I  
III. Menuetto II  
IV. Rondo-Presto

Concerto in C Major, Op. 48 Dmitri Kabalevsky • 1904-1987  
I. Allegro molto e con brio

## INTERMISSION

Violin and Piano Sonata, Op. 12, No. 1 Ludwig van Beethoven • 1770-1827  
I. Allegro con brio  
II. Tema con variazioni: Andante con moto  
III. Rondo: Allegro  
*Anna Cullnane, Violin; Mr. Tim Dail, Piano*

Quartet No. 49, Op. 64, No. 2 Joseph Haydn • 1732-1809  
I. Finale: Presto  
*Anna Cullnane, Violin I; Clay Coward, Violin II; Jacqueline Bateman, Viola;  
Joe McCullough, Cello; Mr. Dail, Accompanist*

## PROGRAM NOTES

**Haydn** was born in 1732 in Austria. He studied under Frankh, who was a relative of Haydn's and Porpora. Haydn was known for having a very pleasant and optimistic personality which is more often than not obvious in his music, and this sonata is no exception. His playful spirit is evident in this sonata from the start with a soft dynamic, his use of grace-notes, staccato triplets, and occasional short, shadowing mimic. The second movement is made up of two minuets. The first gives the feel of a fanfare when the dynamics change from piano to forte after the first few bars. The second gives a smoother, dreamier feel with moving eighth-notes. The final movement which is a rondo keeps the playful feel but with a more folksy sound with the pick-up sixteenth notes leading to staccato eighth-notes. A biography on Haydn from early-music.com had an interesting bit of information on Haydn's sonatas and

it said "There are many sections that seem as if they were really intended for the violin and continuo. It is not at all surprising that some of the Sonatas were also printed in alternate versions "with the accompaniment" of a violin or violin and cello. Some passages were inspired by the technique of the violin, and the frequent changes between high and low registers suggest the arrangement for pianoforte of an orchestral composition. It is reasonable to state that Haydn may have first conceived his early works in the context of the string ensemble and then subsequently, he adapted his ideas to the keyboard."

**Dmitri Kabalevsky** was born in St. Petersburg in 1904. His father was a mathematician and wanted his son to follow in his footsteps; however Kabalevsky had an interest in the arts and became an accomplished young pianist. He played for silent films, and tried his hand at painting and poetry.

This is the first movement of Kabalevsky's Violin Concerto for Violin and Orchestra (or piano) accompaniment. It is full of bright, lively melodies and challenging but soulful passages. The tunes are very catchy and energetic to catch the listener's attention and keep them interested. The beginning starts with the accompaniment playing a similar style and rhythm as the when the solo violin comes in. It is very bright, loud, and extremely lively in its quick pace and catchy melody. Even the next section, although it is softer it still gives a very powerful feel but with a deeper tone. This piece is very easy to follow despite it being written in the 20th century. There is little, if any, dissonance because Kabalevsky kept to the more neo-romantic style. There are quite a lot of mimicking passages all throughout the piece which is why the tune so catchy. The dynamics range is not too drastic most of the time but when they are it is very evident that the changes are important, especially when there are build ups to the end of one section. The final section mimics that of the pattern of the beginning and continues with quick and lively notes up until the very end.

The Op. 12 violin sonatas are dedicated to Antonio Salieri, with whom **Beethoven** was studying vocal composition, and this sonata in particular was written in 1798. An early critic described the Op. 12 sonatas as "heavily laden with unusual difficulties...making him feel like a man who had wandered through an alluring forest and at last emerged tired and worn out." To modern listeners, this may seem like a positive review, but salon-goers sough pleasant background music, not a frightful adventure. This sonata begins with a very bold sound with the violin and piano together in unison, quickly followed by softer more intimate sound, first played by the violin and then followed by the piano. The running notes and the tensor harmonies become more frequent and sound as though they are conversing while giving a sense of oncoming excitement. However, teasingly, the motion stops and the piano comes in playing a calmer melody leading to chords and followed by high-energy sixteenth notes ending the

first section. The second part, which is in a new key, begins with similar chords previously heard. This section returns quickly back to that of the opening section and finishes likewise. The second movement is a set of four variations on a theme. The theme has two subjects. Both are first introduced by the piano and accompanied by the violin and immediately prior to this the roles are reversed. In the first variation the piano has the melody while the violin accompanies. In the second variation, the roles are reversed, with the violin having the melody and the piano accompanying. The next variation, which is in a minor key, gives equal attention to both the violin and piano. The final variation returns to the major key and ends with a sense of finality. Allegro: rondo is joyous and the theme incorporates offbeat sforzandos and slightly syncopated characteristics. Throughout this movement, the piano and the violin exchange roles while never losing the dance-like quality filled with happiness.

**Haydn** is often called the "Father of the String Quartet" because of his important contributions to these forms but he was not the originator of this genre. Many of his works were done while living in the Esterhazy house since they held weekly concerts and he was employed by them for thirty years. The Opus 64 quartets are the embodiment of the thirty years Haydn wrote string quartets. These were written after his departure from the Esterhazy household. This final movement is very powerful and playful from the beginning, led by the first violin part. The theme, which is established at the very beginning, is continuously used throughout the movement. The use of grace-notes and the occasional trill helps contribute to the playful feel. Haydn uses grand pauses in the development section, adding a very powerful and dramatic feel. A central characteristic of Haydn's music is the development of larger structures out of very short, simple musical motifs and this movement is no exception. The last section is very much like the beginning except now in a major key instead of a minor key.

## 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 2011-2012." 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 2011-2012 Academic Year.

*Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Mr. Song Xie; student workers –house manager, Eric Hartzog; usher, Shellie Brown & Shannon Gragg; stage manager, Cierra Lee; recording/sound, Grace Anna Randall, lighting, Joy Kenyon; reception assistant, Joshua Nichols & Thorburn McGee; Shannon Gragg, page turner.*

## UPCOMING EVENTS

Thursday, April 5, 7:30pm, Concert Hall  
Monday, April 9, 7:30pm, Concert Hall  
Tuesday, April 10, 7:30pm, Concert Hall  
Saturday, April 14, 7:30pm, Concert Hall  
Monday, April 16, 7:30pm, Concert Hall  
Tuesday, April 17, 7:30pm, Concert Hall  
Saturday, April 21, 3:00pm, Concert Hall

Temperance Jones Junior Voice Recital  
Ms. Sylvia Hong Faculty Piano Recital  
Jacqueline Bateman Senior Violin Recital  
Choral Concert: The Beauty of Bernstein  
Best of Belhaven II  
Shellie Brown Senior Violin Recital  
Lauren Pratt Senior Voice Recital

## 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 • Tim Dail, staff accompanist • Mark Davis, low brass adjunct • Ken Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal 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 • 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

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## DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES

Matthew Forester