

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

presents

Jacqueline Bateman, violin
Shellie Brown, violin
Junior Recital

Janette Sudderth, Mrs. Nicole Harwell,
Accompanists

Tuesday, November 23, 2010
7:30 PM Concert Hall,
Belhaven University Center for the Arts
Jackson, Mississippi

BELHAVEN UNIVERSITY 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 2010-2011” (should be published and available on or before September 30, 2010). Special thanks tonight to Bo-Kays Florist for our reception table flowers. It is through these and other wonderful relationships in the greater Jackson community that makes an afternoon like this 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 2010-2011 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 – John Farrar, door manager; Alicia Kleeves and Eleanor Honea, ushers; Victoria Senete, stage manager; Sam Johnson, stagehand; Wes Zickau, recording/sound; Anna Shay Brown, lighting; Gina Condly, reception hostess; Lydia Moore, reception assistant; Joshua Nichols, page turner.

Upcoming Events:

<i>Friday-Saturday, December 3-4, 7:30pm, Soccer Bowl</i>	<i>Singing Christmas Tree</i>
<i>Sunday, December 5, 2:30pm, Concert Hall</i>	<i>“Mary Had a Baby” – a Choral/Vocal Arts Concert</i>
<i>Monday, December 6, 7:30pm, Concert Hall</i>	<i>Chris Carlson Junior Recital</i>

***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

Partita No. 1 in B minor, BWV 1002
III. Sarabande (5:30)

Johann Sebastian Bach
(1685-1750)

Concerto for Violin and Orchestra Op. 14
I. Allegro molto moderato (10:30)
II. Andante sostenuto (8:30)
III. Presto in moto perpetuo (4:30)

Samuel Barber
(1910-1981)

Jacqueline Bateman, violin
Janette Sudderth, accompanist

Intermission

Violin Concerto No. 2 in G Minor, Op. 63
I. Allegro moderato (11:00)
II. Andante assai (10:00)
III. Allegro, ben marcato (7:00)

Sergei Prokofiev
(1891-1953)

Shellie Brown, violin
Mrs. Nicole Harwell, accompanist

PROGRAM NOTES

The sarabande is a slow dance in triple meter. The second and third beats of each measure are often tied, giving the dance a distinctive rhythm of quarter notes and eighth notes in alternation. The quarters are said to correspond with dragging steps in the dance. Practicing this, it is hard to envision someone dancing to it, but the piece is gorgeous. The chords that permeate the piece, though difficult to get in tune, really give a thick texture to the piece that helps give it weight even though it is relatively short.

Barber was commissioned to write his violin concerto for the child prodigy Iso Briselli. After he had written the first two movements he sent them to Briselli, who said they were “too simple and not brilliant enough for a concerto.” In response Barber began writing the finale with “ample opportunity to display the artist’s technical powers.” Upon seeing the completed concerto, Briselli refused to play it and questions were raised about whether it was playable. Barber arranged a private recital of his concerto, using the violinist Herbert Baumel, in order to prove it could be played so he could receive the rest of his commission.

The first two movements are simpler than the third, but they do not lack beauty. They are lyrical and share a melody that is continually passed between the violin and the orchestra. The best way I can describe the first two movements is nostalgic. It is a beautiful memory, but there is an ache under it. The third movement is simply wild. I think it contrasts nicely with the first two movements because of its wildness. It has been a bit of a trick to learn and even more to memorize, but it is fun to play.

Sergei Sergeyevich Prokofiev (1891-1953) was one of the greatest and most respected Russian composers of the 20th century. He was born into an agricultural family in the Ukrainian countryside and grew up hearing his mother frequently play traditional Russian folk songs on the piano. By the time Prokofiev was five years old, he already knew a great deal about musical literature, and was beginning to write simple melodies not unlike the Russian folk songs his mother had played for him. In both his childhood and his adulthood, Prokofiev composed ballets, symphonies, and concertos, being particularly proficient with piano compositions since it was his principal instrument. Some of Prokofiev's most familiar work includes music from the ballets *Romeo and Juliet*, *Peter and the Wolf*, and the opera *The Love for Three Oranges*. Prokofiev's *Violin Concerto No. 2 in G minor* was written in 1935, a controversial time for music in Russia. The Soviet Union had established an order called "Composers' Union" for Soviet artists and composers. The policy was that no artist or composer could share his work with anyone beyond the Soviet Union. Due to this, much of Prokofiev's music was banned and not premiered or played until later dates. Needless to say, the political tendencies of the Soviet Union led Prokofiev to compose in certain ways, sometimes controversially. His compositions hold hidden irony and sarcasm that are characteristically Russian, but they also entail melodies of sweet sentiment for his homeland. In the end, the Soviet Union and the "Composers' Union" did not keep him from becoming one of the most internationally renowned and favored composers of the 20th century.

Prokofiev's *Violin Concerto No. 2 in G minor* is of three movements. The movement pulls you into the story of the entire concerto by the opening notes Prokofiev wrote for the violin. It is a simple melody, but rich. Soon there is great contrast between the simple melody and a frenzy of notes. The violin and the piano often speak the melodies back and forth to each other in this movement, like a dysfunctional conversation. Overall, I love how this movement is clearly Russian, and it makes me wonder what Prokofiev's life was like during the time and place in which he wrote it. The second movement is one of the sweetest pieces of music I have ever played. Its beautiful theme of long, suspended notes held in the violin is stretched out over a bass line of shorter notes played by the piano, which is an interesting contrast. There is also great contrast in this movement between the delicate melody and a very mysterious section of fast-paced notes in both the violin and the piano. I love this movement because of its serenity, as if it were to be played in the clouds. The third and final movement is of great passion and strength, and it gives me an urge to dance across the stage while playing it. My favorite part about this movement is the suspense of the theme developing and growing until it stops abruptly...only to introduce the melody again. At the end of the movement, there is a flurry of notes and spastic bow changing, signifying the "throwing-away" of any sensible phrase or melody.

This concerto has been my favorite to learn so far, because it so rich, dark, beautiful, and full of Russian character. I blame this piece for my strong urge to learn all of Prokofiev's works and other Russian composers' works as well. However, this concerto has also been the most challenging piece I have ever worked on. It is beautiful to look back and see how I have been led through these challenges and allowed to conquer a lot of them. I thank my Savior for giving me this gift to share with you, and I hope you enjoy it!

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair; Dr. Paxton Girtmon, director of bands, woodwind specialist;
Dr. Andrew Sauerwein, composer, theorist; Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, 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; Dr. Dennis Cranford, music theory adjunct; Mark Davis, low brass adjunct; Ken Graves, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor 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; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct;
Anne Katherine Ragsdale, piano adjunct, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Nicole Harwell, staff accompanist; Lloyd Turner, trumpet adjunct; Valerie Tate, administrative assistant

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!

Alyssa Aycok, Michael Baker, David Barfield, Bethany Basham, Jacqueline Bateman, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Chris Carlson, Joel Cole, Nicole Colyer, Gina Condly, Andrew Craig, Hannah Cross, Anna Cullnane, Eleana Davis, Hannah Davis, Erin Desmond, Rachel Eason, Brooke Edwards, Hannah Everett, John Farrar, Levi Foreman, Matthew Forester, Rachel Gorman, Cory Gray, Michael Hall, Curtis Harris, Joshua Harton, Eric Hartzog, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Ann Howard, Emmerly Jefferson, Sam Johnson, Abigail Johnston, Daniel Johnston, Temperance Jones, Jensen Kelley, Alicia Kleeves, Malcom LaTour, Joshua Lee, John Mathieu, Maggie McLinden, Roddy Merritt, Lydia Moore, Joey Nelms, Joshua Nichols, Alex Nitzberg, William Anthony Peacock, Lauren Pratt, Libby Roberts, Morgan Robertson, James Robinson, Kaitlin Rowan, Rebekah Saks, Victoria Senete, Michael Shofner, Zachary Stafford, Stefanie Stoll, Victoria Swilley, Hannah Thomas, Marie Tolliver, Keeyonia Tyler, Megan van der Bijl, Abby Wiggins, Ellen Wise, Jocelyn Zhu, Robert Wesley Zickau

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MAY 2010 GRADUATES!

Sarah Jones, Rachel Reese, Roberta Sachs, Zak Valle, Julia Watkins, James White