

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

presents

Katie Rowan
Senior Collaborative
Piano Recital

*assisted by Jeremiah Reese, Shellie Brown,
Jocelyn Zhu, Ellen Wise & Megan van der Bijl*

Saturday, April 12, 2014 • 2:00 p.m.
Belhaven University Center for the Arts • Concert Hall

*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

- Sonatine Maurice Ravel • 1875 - 1937
I. Modéré
II. Mouvement de Menuet
III. Animé
- Rondo Capriccioso in E Major, Op. 14 Felix Mendelssohn • 1809 - 1847
Katie Rowan, Piano
- Bride's Lament from *Drowsy Chaperone* Lisa Lambert • b. 1962
Greg Morrison • b. 1965
- A Summer in Ohio Jason Robert Brown • b. 1970
Ellie Wise, Soprano; Katie Rowan, Accompanist

INTERMISSION

- Trio No. 1 in B Major, Op. 8 for Violin, Cello, and Piano Johannes Brahms • 1833 - 1897
I. Allegro con brio
Shellie Brown, Violin; Jeremiah Reese, Cello; Katie Rowan, Piano
- Violin Sonata in G Major, No. 8, Op. 30 Ludwig van Beethoven • 1770 - 1827
III. Allegro vivace
Jocelyn Zhu, Violin; Katie Rowan, Accompanist
- Danse Macabre for Two Pianos Camille Saint-Saens • 1835 - 1921
Katie Rowan, Piano I; Megan van der Bijl; Piano II

PROGRAM NOTES

Sonatine - The opening movement of the Ravel *Sonatine* was composed for a competition sponsored by the Weekly Critical Review magazine. The competition required a first movement of a piano *sonatine* no longer than 75 bars, with the winner receiving 100 Francs. Ravel was the only entrant, but his *Sonatine* was disqualified for being a few bars too long. In the end, the competition was cancelled because the magazine came dangerously close to bankruptcy. Two years later, Ravel finished

the second and third movements and the entire *Sonatine* was printed shortly after. The first movement, *Modere*, is in sonata-allegro form, and the opening theme recalled in the second and third movements. Listen especially for the 'falling fourth' motif, which is switched into a series of ascending fourth 'horn calls' at the start of the third movement. The second movement, *Mouvement de Menuet*, is lacking the traditional trio section consistent with the shortened form of a *Sonatine*. While Ravel

mimics the structure of a minuet, he utilizes accents and tempo changes to prevent it from turning into just a simple waltz. The third movement, *Anime*, has been referred to as a “virtuosic tour de force.” It is strikingly similar to Debussy’s toccata from *Pour le Piano*. The technical challenges involve wild arpeggios, polyrhythms, rapid ostinati, and conflicting hand-positions at a significant speed.

Rondo Capriccioso in E Major - The original *Rondo Capriccioso* was composed in 1928, but two years later, Mendelssohn revised the work, adding the slow introduction. His inspiration for expanding the piece with an Andante opening was Delphine von Schauroth, a gifted Munich pianist with whom Mendelssohn was smitten. This eventual form—a presto movement foreshadowed by a slower introduction—was used by Mendelssohn in later pieces as well. After the introduction, Mendelssohn launches into an energetic Rondo. A lively melody in hushed tones forms the Rondo’s principal theme. It is followed by a lyrical tune in G major. The movement’s development section is remarkably brief and occupies itself entirely with the principal theme. The lyric G major melody reappears first then the reprise of the vivacious opening theme brings with it the minor mode. Finally, a stormy passage in octaves, marked fortissimo, announces the end of the piece.

Bride’s Lament - from *The Drowsy Chaperone*
Janet Van De Graaff is a very successful actress who gives all her fame away to become a settled down married woman. In this song, Janet regrets all the choices she made and wishes to return to the stage before her wedding to Robert. Her character is very dramatic and the accompaniment is just as bold as Janet.

A Summer in Ohio - from *The Last 5 Years*
Cathy is a struggling musical theatre showgirl. She takes whatever work she can get and this summer she is spending it with a few eccentric colleagues while doing shows in Ohio. She is writing to her husband Jamie, telling him of all

the things she could be doing with her summer, but instead she is choosing to do theatre in the middle of nowhere.

Trio No.1 in B Major - This piece had an interesting conception: Brahms composed it twice. He wrote the first version in 1853, when he was only twenty. About 40 years later, Brahms returned to the trio and refined it significantly with compositional techniques he had learned across the course of his career. This trio merges the best features of the early and late Brahms. His youthful impetuosity was fused with his extremely refined technique. He created themes that are capable of growth and change. The first movement, *Allegro con brio*, is a massive sonata beginning with a beautiful theme in the cello which is jarred by violent contrast and dramatic development. While the light of B-major frequently breaks through, the majority of the *Allegro con Brio* gravitates to minor related keys. Typical of Brahms’ style, the textures are thick. He frequently mixes the heavy romantic piano with the violin and cello in a variety of parallel harmonies and symmetric counter motions.

Violin Sonata - The *Allegro vivace* is from the third violin and piano sonata that make up Beethoven’s opus 30. It was composed in 1802 which was an exceedingly traumatic time for Beethoven. Barely four months after the sonatas were completed, Beethoven wrote the renowned Heiligenstadt Testament, a letter to his brothers explaining that he was going deaf and admitting he had considered suicide. In its cheerful disposition, the Violin Sonata No. 3 in G Major, eloquently disguises the life-or-death inner battle the composer was probably facing. The *Allegro vivace* finale abounds in Haydnesque humor. Its principle theme is announced in the piano first and answered by the soloist. The movement is created mostly from the motives of this theme. Towards the end, after a pause upon a dominant seventh chord, Beethoven begins the coda with a brief unexpected jump to the key of E-flat. He then returns to G Major and drives the piece to an animated conclusion with offbeat sforzandos.

Danse Macabre for Two Pianos - is based on a poem written by Henry Cazalis:

Danse Macabre (Dance of Death)

Zig, zig, zig, Death in cadence, Striking with his heel a tomb, Death at midnight plays a dance-tune, Zig, zig, zig, on his violin.

The winter wind blows and the night is dark; Moans are heard in the linden-trees. Through the gloom, white skeletons pass, Running and leaping in their shrouds.

Zig, zig, zig, each one is frisking. The bones of the dancers are heard to crack- But hush! of a sudden they quit the round, They push forward, they fly; the cock has crowed.

The opening twelve chimes of the clock beckon the skeletons from their graves. After the twelfth chime the dance tune begins. The articulations mirror the rattling and cracking of the bones. They dance through the night, then at dawn the rooster crows and they slowly retreat back to their graves.

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 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, Dr. Sachs; student workers –house manager, Brooke Kressin; ushers, Evangeline Wilds & Tianna Rogers; stage manager, Scott Foreman; stage hands, Joey Dinco & Victor Piantanida; recording/sound/lighting, Justin Nipper; videographer/photographer, Morgan Robertson; page turners, Rachael McCartney & Lydia Jones; reception hosts, Mrs. Melissa Rowan & Jessica Ziegelbauer.

UPCOMING EVENTS

Saturday, April 12, 7:30pm, Concert Hall
Monday, April 14, 7:30pm, Concert Hall
Monday, April 21, 7:30pm, Concert Hall
Monday, April 28, 7:30pm, Concert Hall

Thursday, May 1, 7:30pm, Concert Hall
Friday, May 2, 2:30pm, Concert Hall
Friday, May 2, 7:30pm, Concert Hall

Choral and Vocal Arts Concert
Best of Belhaven III
Jocelyn Zhu Senior Violin Recital
Rachel Walczak & Jessica Ziegelbauer Junior Piano & Voice Recital
Morgan Robertson Senior Musical Theatre Project
Megan van der Bijl Senior Piano Recital
Lydia Moore Senior Voice Recital



Belhaven Department of Music
presents

**KATIE ROWAN SENIOR
COLLABORATIVE RECITAL**

**April 12, 2014
Saturday at 2:00pm
Center for the Arts Concert Hall
Doors open at 1:30pm**

Complimentary Admission

**assisted by
Megan van der Bijl,
Shelle Brown,
Jeremiah Reese,
Ellie Wae,
and Jocelyn Zhu**

For more information please call
601.974.6494
The Center for the Arts is located at
835 Riverside Dr. in Jackson

**BELHAVEN
UNIVERSITY**

Photo Credit: Garrett Nasrallah