

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

presents

Megan van der Bijl
Senior Piano Recital
An Afternoon of Illumination

assisted by
Katie Rowan & Dr. Stephen Sachs, Piano

Friday, May 2, 2014 • 2:30 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

Danse Macabre, Op. 40 Camille Saint-Saens • 1835 - 1921
Megan van der Bijl, Piano I; Katie Rowan, Piano II

Sonata No. 26 in E-flat Major, Op. 81a, Les Adieux Ludwig van Beethoven • 1770 - 1827
I. Das Lebewohl (Les Adieux): Adagio
II. Abwesenheit (L'Absence): Andante espressivo
III. Das Wiedersehen (Le Retour): Vivacissimamente
Megan van der Bijl, Piano

INTERMISSION

L'isle joyeuse Claude Debussy • 1862 - 1918

Ballade No. 1 in G Minor, Op. 23 Frederic Chopin • 1810 - 1849
Megan van der Bijl, Piano

Ragtime Alla Turca Wolfgang Mozart • 1756 - 1791
arr. by Greg Anderson • b. 1981
Dr. Stephen Sachs, Piano I; Megan van der Bijl, Piano II

PROGRAM NOTES

il-lu-mi-nate : 1) to supply or brighten with light, 2) to make luminous or shining, 3) to make something clear and easier to understand, 4) to enlighten spiritually.

Music stands entirely on its own as a unique experience and mode of communication. However, it can also illuminate and enhance other forms of art and communication. Music can depict colors, emotions, and even stories through sound. Each of the pieces in this program participates in this illumination by painting a musical picture, telling an epic story, or bringing musical life to a poem.

Danse Macabre - Camille Saint-Saens based the eerie Danse Macabre after the following poem by Henry Cazalis:

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 hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed.*

The piece begins with the twelve strokes of midnight calling the skeletons from their graves. After they have crept out into the open, the dance melody begins. They dance all night, building in frantic intensity until they hear the sudden crowing of the rooster. As dawn arrives,

they scurry back to their graves until they can begin the dance again the next night!

Sonata No. 26 in E-flat Major - Les Adieux -

Ludwig van Beethoven's Piano Sonata No. 26 in E-flat Major was dedicated to his patron, Archduke Rudolph. In 1809, Napoleon attacked Vienna and forced Rudolph to flee the city. Beethoven wrote this sonata during his absence and in anticipation of his return. In fact, it is often considered a program sonata, because the three movements tell the story of Rudolph's departure and return.

The first movement is titled *Das Lebewohl*, a German word for a heartfelt farewell between close friends. In fact, Beethoven wrote the three syllables Le-be-wohl over the very first three-note theme which recurs in many forms throughout the movement. The movement is characterized by melancholy, bittersweet, and turbulent moments and ends with an extended coda that shows the more romantic influences of Beethoven's middle and later period works. The second movement, *Abwesenheit* or The Absence, is slow and sorrowful. It uses a lot of diminished chord harmonies which give the movement an unsettled feeling. The movement repeats its thematic material twice, the second time in a different key, almost like a song with two verses. The movement returns to the dominant of the tonic key, but rather than resolving, it leads directly to the startling and triumphant arrival of the third movement.

Das Wiedersehen - The Return - is a movement characterized by unbridled joy. After the exciting introduction, the main theme appears first in the right hand and then in the left hand. It continues to appear in many forms and variations throughout the movement. The movement ends with a surprising coda - a quieter moment of sweet contentment before the final rush of joy that concludes the sonata.

L'isle Joyeuse - ("Isle of Joy") is a beautiful, atmospheric piece that seems to float on the clouds. It was inspired this work of Rococo art depicting a pleasure trip to the birthplace of Venus, the goddess of love. Rococo art was known for being more emotional and

experiential than intellectual, and one can see that connection in this piece. It is made up of musical textures and colors that wash over the listener and create an immersive musical experience as only Debussy can.



Ballade in G Minor - is a grand musical story, much like an epic poem. It begins with a gripping introduction, followed by the both ominous and wistful main theme which will return and function as a refrain, breaking up the piece into a series of vignettes. These vignettes show various scenes of the story, with tumultuous moments which remind one of battle scenes and also a lovely romantic theme that occurs several times, perhaps implying a pair of lovers. However, the ominous refrain always returns to hint that perhaps this story does not end happily. The piece builds up to a frantic coda of entirely new thematic material leading to the dramatic finale.

Ragtime Alla Turca - is pure fun, a setting of Mozart's Rondo Alla Turca as an exuberant rag. It constantly plays games with Mozart's original piece, adding jazzy rhythms and harmonies. It also plays with the audience, surprising the listener at every turn with sudden twists and teasing him with snippets of the familiar melody.

These last four years have been an incredible journey, and there are many people without whom I could not have made it! I would like to thank: my Heavenly Father - for His gift of music and for giving me the ability to bless others with music. My family - for encouraging me in music for my whole life and for being so understanding of the hours of practice - even during breaks - over the last four years! My

fiancé, Jacob - for putting up with hours of weekend and late night practicing - sometimes even sitting in the practice room with me! - and for always loving and encouraging me. Katie, Bekah, and Maggie - for being my classmates, ensemble partners, Saturday morning practice buddies, and the best friends I have ever had and could ever ask for! Dr. Sachs - for four years

of patience, guidance, and encouragement and for pushing me to become a better pianist than I thought I was capable of being. Dr. Sauerwein - for his listening ear and indispensable advice. And finally, the Belhaven Music Department - for being such an incredible community in which to grow as a musician and as a follower of Christ. Thank you!

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. Stephen Sachs; student workers, house manager, Jessica Ziegelbauer; usher, Julie Wolfe; stage manager, Joy Kenyon; stage hand, Byron Hammond; recording/sound/lighting, Stephen Craig; videographer/photographer, Morgan Robertson; page turner, Katie Rowan; reception host, Tianna Rogers.

UPCOMING EVENTS

Friday, May, 7:30pm, Concert Hall

Lydia Moore Senior Voice Recital

Monday, May 26, 7:30pm, Concert Hall

Lydia Jones Junior Piano Recital

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Center for the Arts Concert Hall

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Katie Rowan and
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Complimentary Admission
Reception to follow

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UNIVERSITY

Photo Credit: Jacob Rowan

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



