

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

presents

Megan van der Bijl

&

Katie Rowan

Junior Piano

Recitals

Saturday, November 10, 2012 • 4:00 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

Estampes	Claude Debussy • 1862 - 1918
I. Pagodes	
II. Soiree dans Grenade	
III. Jardins sous la pluie	
Nocturne in D-flat Major, Op. 27, No. 2	Frederic Chopin • 1810 - 1849
Piano Sonata No. 3 in A Minor, Op. 28	Sergei Prokofiev • 1891 - 1953
<i>Megan van der Bijl, Piano</i>	

INTERMISSION

Pour le Piano Suite	Claude Debussy • 1862 - 1918
I. Prelude	
II. Sarabande	
III. Toccata	
<i>Katie Rowan, Piano</i>	
Some Things Are Meant to Be	Jason Howland • b. 1975
The Flagmaker, 1775	Jason Robert Brown • b. 1970
<i>Ellen Wise, Soprano; Katie Rowan, Piano</i>	
Concerto for Two Harpsichords in C Major, BWV 1061	J. S. Bach • 1685-1750
III. Allegro assai	
<i>Rebekah Saks, Piano I; Katie Rowan, Piano II</i>	
Hungarian Dances for One Piano, Four Hands, No. 6	Johannes Brahms • 1833 - 1897
<i>Katie Rowan, Primo; Megan van der Bijl, Secondo</i>	

PROGRAM NOTES

Claude Debussy's **Estampes Suite** is a series of musical vignettes, each representing a different culture. Estampes is French for "print", as in a copy or an image printed from an engraved

plate, implying the idea of a stamp or postcard. The first movement, **Pagodes**, is the musical image of a pagoda, a Japanese temple. Listen for how Debussy revisits the opening theme in

many different ways throughout the piece. Debussy uses a pentatonic theme, a 5-note pattern with a hollow sound that is traditionally associated with oriental music. He builds multiple textures out of this theme, some delicate and hesitant, some rich and majestic. The overall effect is a piece filled with moments of mystery, wonder, and majesty.

The second movement, **Soiree dans Grenade**, is translated “Evening in Grenada”, and one can easily hear the Spanish influence throughout the piece. The iconic Spanish habanera rhythm introduced in the very first moments of the piece underlies everything else that follows. Many contrasting musical ideas follow one another in quick succession, creating a kaleidoscope of vivid images, almost as if one were wandering about Grenada in the evening and taking in all the varied sights and sounds.

The third movement, **Jardins sous la pluie**, also has a rich and specific title, translated “Gardens in the Rain”. From Japan and Spain in the earlier movements, Debussy returns to his native France in this movement. The opening themes are melodic segments taken from two popular French nursery songs, and he uses them continuously in different contexts, sometimes the whole theme and sometimes only a fragment. As the title suggests, this piece is strongly indicative of a rainstorm, starting as a light rain, sometimes gaining intensity and sometimes dying back down. The piece ends with a brilliant, sparkling section that suggests the sun bursting through the clouds, causing the wet gardens to glitter in the sunlight.

Frederic Chopin composed some of the most exquisite music ever written for the piano and his **Nocturne Op. 27, No. 2 in D-flat** is one excellent example. The recurring melody is relatively simple yet enchanting. However, it is the many embellishments on the melody that make this piece so complex and interesting. This beautiful, lyrical piece is, on the one hand, a nocturne - subdued, quiet, “music of the night”. At the same time, it is a very romantic piece - at times intense and passionate.

The first “version” of Prokofiev’s **Piano Sonata No. 3** was written in 1907 while he was at a conservatory in Russia, during a time of political unrest. Both the unstable spirit of the times and Prokofiev’s own disdain for traditional musical rules are heard in this dramatic and percussive work. Listen for the contrast between the high energy, tumultuous passages and the reoccurring emergence of a tender and romantic melody. Like much of Prokofiev’s work, this piece is theatrical, playful, and sarcastic.

Thank you! Preparing a recital has proved to be a much larger undertaking than I ever expected, and I could not have done it without such wonderful support! First and foremost, my wonderful family, who I know will always support me and love me, no matter what. Also, my professor, Dr. Sachs, for his patience and instruction. And, of course, my marvelous extended Belhaven family and my “piano girls” - Katie, Maggie, and Bekah. Thank you all for supporting and helping me in so many ways!

Pour le Piano Suite- Although many people think of Claude Debussy as an Impressionistic composer, *Pour le Piano*, one of Debussy’s first major piano works, is a departure from his later impressionistic pieces because it does not suggest images like many of his other works. *Pour Le Piano* is a piece that glorifies the beauty of the instrument. Its raw power, graceful elegance, and nimble playfulness are showcased brilliantly in this suite. Debussy pushed the boundaries of music for his time and went against a lot of traditional ideals. Listen for how he uses chords for color instead of real harmonic function, how he builds anticipation with crescendo only to pull the rug out from under the audience’s feet at the last moment, and how he often avoids establishing a tonal center.

Prelude - This energetic prelude, with its pedal points, forward momentum, and extreme dynamics, was based on 18th century organ toccatas.

Sarabande - This slow Spanish dance wedged between two toccata-like pieces provides contrast and stability to the suite. A Spanish painting of Phillip II's extravagant court inspired Claude Debussy to write this movement. His use of slow triple time, melodic solos, and widespread chords provide the musical picture.

Toccata - The Toccata provides an exhilarating ending to this suite. The youthful beginning theme is brought back throughout the piece in different contexts and the grandiose ending finally brings the triumphant resolution.

Flagmaker - Listen to these powerful lyrics sung from the viewpoint of Betsy Ross. She has lost her husband to the Revolutionary War, and she anxiously waits for the return of her son. She is at home, coping with her trials and worries the only way she knows how.

I would like to dedicate this song to my father, Colonel Anderson Rowan, who has served our country for over twenty years, and to my mother who courageously "held down the fort" at home while my Dad was gone on his three deployments.

Some Things are Meant to Be - This song from the musical "Little Women" was originally a duet between sisters, Jo and Beth. On her deathbed, Beth is seeking to reassure Jo, her best friend and companion, that things will be okay.

Hungarian Dances for One Piano, Four Hands - Brahms' Hungarian Dance Duets are some of his most admired works. When Brahms was twenty, he toured central Europe with a flamboyant Hungarian violinist, Eduard Remenyi. He fell in love with the impulsive and passionate music of the Hungarian gypsies and wrote twenty-one Hungarian dance duets for the piano.

Concerto for Two Harpsichords in C Major - This piece was originally written for two harpsichords, and it is the only concerto Bach composed specifically for two harpsichords. Bach's masterful use of ornamentation and cohesive details shine through in this concerto. Take note of the trills and turns, the playfulness between the voices - the way they interweave and toss the melody back and forth.

Thank you! I would like to thank my family for supporting me. My parents have guided and strengthened me through the ups and downs, and I have been so blessed to share my entire college experience with my brother, Jacob. Thanks to my Jackson family who have greatly enhanced my time at Belhaven! Lastly, I am extremely grateful to my almighty Father and Redeemer, who has graciously given me the opportunity to study music at Belhaven under such a godly, caring faculty!

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 2012-2013." 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, Brooke Kressin; ushers, Tianna Rogers & Bonnie McCoy; stage manager, Grace Anna Randall; stagehand, Andrew Horton; recording/sound, Amanda Hester; lighting, Joy Kenyon; page turner, Maggie McLinden; hallway monitor, Jenae' Brown; reception assistant, Julie Wolfe.

UPCOMING EVENTS

Tuesday, November 13, 7:30pm, Recital Room

Thursday, November 15, 7:30pm, Concert Hall

Saturday, November 17, 2:30pm, Concert Hall

Monday, November 19, 7:30pm, Concert Hall

Tuesday, November 20, 7:30pm, Concert Hall

Fri. & Sat., Nov. 31 & Dec. 1, 7:30pm, Soccer Bowl

Sunday, December 2, 2:30pm, Concert Hall

Student Composers Concert X

Wind Ensemble, Percussion Ensemble, Jazz

Guitar, Classical Guitar & Jazz Ensemble Concert

Handel's Messiah Choral Concert

Best of Belhaven I

Eric Hartzog Senior Guitar Recital

80th Singing Christmas Tree

Choral & Vocal Arts: Handel's Messiah

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 • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihslar, vocal adjunct • Christina Hrivnak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Spro, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Grace Andrews • Oswald Gray Barnes • Daniel Bravo • Sarah Marie Bravo • Skyler Bready • Jenae' Brown • Jimmy Brown • Alexis Butler • Thomas Kyle Carter • Jessica Charitos • Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Curtis Harris • Eric Hartzog • Daniel Hause • Daniel Hicks • Andrew Horton • Emmerly Jefferson • James Johnson • Daniel Johnston • Lydia Jones • Temperance Jones • Joy Kenyon • Taylor Kniseley • Brooke Kressin • Cierra Lee • Robert Austin Marascalco • John Mathieu • Rachael McCartney • Joseph McCullough • Thorburn McGee • Maggie McLinden • Rodderick Merritt • Christina Mohrman • Lydia Moore • Joshua Nichols • Justin Nipper • William Anthony Peacock • Ruth Picha • Heather Plyler • Grace Anna Randall • Elisabeth Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • Rebekah Saks • Sadie Sasser • Amy Smith • Alexia Valente • Megan van der Bijl • Anne Wegener • Amanda Williams • Ellen Wise • Ellen Julie Wolfe • Jocelyn Zhu

DEPARTMENT OF MUSIC, MAY 2012 GRADUATES

Bethany Basham • Jacqueline Bateman • Shellie Brown • Christopher Carlson • Hannah Cross • Anna Cullnane • Sam Johnson • Abigail Crumley Johnston • Lauren Pratt • Michael Shofner • Abigail Wiggins

THE BELHAVEN DEPARTMENT OF MUSIC
PRESENTS

MEGAN VAN DER BIJL
& KATIE ROWAN
JUNIOR PIANO
RECITALS

ASSISTED BY
REBEKAH SAKS, PIANO
ELLEN WISE, SOPRANO

NOVEMBER 10, 2012
SATURDAY, 4:00 PM
CENTER FOR THE ARTS
CONCERT HALL

COMPLIMENTARY ADMISSION

*For more information, please call 601.974.6494
835 Riverside in Jackson*

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Our Standard is Christ