

The Belhaven University Department of Music
Dr. Stephen W. Sachs, Chair

presents

Sarah Jones,
Collaborative Piano
Senior Recital

assisted by
Claire McCullough, Amanda Lyons,
Valerie Tate, and Jocelyn Zhu

Thursday, May 6, 2010
2:00 p.m.
Belhaven University Center for the Arts
Concert Hall

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 2009-2010”. 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 at Belhaven.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Stephen Sachs; student workers –Alicia Kleeves, door manager; Jocelyn Zhu and Stefanie Stoll, ushers; Hannah Cross, page turner; John Mathieu, stage manager; Roberta Sachs, stagehand; Zak Valle, recording/sound, Amanda Hester, lights; and Shellie Brown and Megan Sivcovich, reception assistants.

Upcoming Events:

Thursday, May 6, 7:00pm, Concert Hall

Jimmy Brown and Micheal Hall, Senior Project &
Junior Recital

Friday, May 7, 11:00am, Concert Hall

Zak Valle, Senior Recital

There will be a reception after the program in the foyer.
Please refrain from the use of all flash photography.
Please turn off all pagers and cell phones.

PROGRAM

Hermit Songs, Op. 29
VI. Sea Snatch
VIII. The Monk and His Cat
X. The Desire for Hermitage

Samuel Barber
(1910-1981)

Claire McCullough, soprano; Sarah Jones, accompanist

Sonata in D Major, K 576
Allegro
Adagio

Wolfgang Amadeus Mozart
(1756-1791)

Romanian Christmas Carols
Set I

Bela Bartok
(1881-1945)

Sarah Jones, piano

INTERMISSION

Ariettes oubliées
I. C'est l'extase langoureuse
II. Il pleure dans mon Coeur
V. Green

Claude Debussy
(1862-1918)

Valerie Tate, soprano; Sarah Jones, accompanist

Piano Trio in D minor, Op. 49
II. Andante con moto tranquillo
I. Molto allegro ed agitato

Felix Mendelssohn
(1809-1847)

Jocelyn Zhu, violin; Amanda Lyons, cello; Sarah Jones, piano

PROGRAM NOTES

Hermit Songs is a set of 10 songs based on poems written by Irish monks and scholars from the 8th-13th centuries. *Sea Snatch* is the story of a ship lost at sea in a storm. *The Monk and His Cat* describes the daily lives of the title characters through the monk's song to his white cat, Pangur. *The Desire for Hermitage* is a calm reflection on reclusion and death, topics which Barber found thought-provoking.

Sonata in D Major, K 576, is Mozart's last piano sonata. He once referred to it as "easy," but this is actually one of the most difficult of his sonatas. It is believed to have been written for the Prussian Princess Friederike while Mozart was visiting the Prussian court. This sonata is nicknamed *Trumpet* or *Hunt* because the opening sounds like a horn call. This motive is then echoed between the voices in imitative entrances, in a manner similar to that used in Bach's inventions. The second movement features a lot of chromaticism (notes not normally included in that key).

Romanian Christmas Carols is based on traditional carols (colinde). The words are in an older Romanian dialect—the equivalent of King James English. The texts were originally secular, but were later Christianized. The fact that this work is based on vocal music is unusual for Bartok's folk songs, since many of them are based on instrumental music. One of the most difficult and interesting aspects of these pieces is the rhythm. The original carol melodies

have flexible and irregular rhythm, and Bartok wanted to preserve that in his arrangements. Each of the ten carols in this set features the melody repeated several times, in different voices and with different accompaniments.

The *Ariettes Oubliees* (forgotten ariettas) are settings of Paul Verlaine's poems. There are six songs in this set, three of which we are presenting today. The first piece shows off Debussy's use of tone color and contrast. In the second piece, the piano part represents raindrops. The last piece is called *Green* because Verlaine liked the sound of the English title. Debussy focuses on the text in these songs, and writes music to fit, rather than forcing the words to fit his music. Although Debussy is considered an Impressionist composer, he thought the term should be applied to visual art only and preferred to be referred to as a Symbolist, like Verlaine and other poets.

During the initial composition of the *Trio in D Minor*, Mendelssohn took the advice of a fellow composer, Ferdinand Hiller, and revised the piano part. The revised version was in a more Romantic style, with the piano given a more important role. This piece gave Schumann reason to call Mendelssohn, "the Mozart of the nineteenth century, the most illuminating of musicians." It was composed in the summer of 1839 in Leipzig. It has also been arranged for flute instead of violin. The second movement is personal and reflective, featuring singing melodies and trading of roles among the instruments. I chose to present it first, since we are performing 2 of the 4 movements. In the first movement, listen for two main themes: the cello introduces the first theme in d minor at the very beginning, and later, it introduces the second theme in A Major. There are also interesting motives throughout the movement, including one that reminds me of *The Sound of Music*, and another that makes me think of Sherlock Holmes.

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; Lisa Davis, French horn adjunct; Mark Davis, low brass adjunct; Dr. David Dick, music theory and trombone adjunct; Judy Dodson, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet 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; Rodney Vaughn, vocal adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!

Erin Desmond Andrus, Joel Andrus, Michael Baker, David Barfield, Kimberly Barry, Bethany Basham, Jacqueline Bateman, Damien Bone, Luke Bowers, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Thomas Callen, Chris Carlson, Andrew Craig, Hannah Cross, Anna Cullnane, Eleana Davis, Hannah Davis, John Farrar, Matthew Forester, Alice Grimwood, Michael Hall, Joshua Harton, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Ann Howard, Emmberly Jefferson, Sam Johnson, Abigail Crumley Johnston, Daniel Johnston, Sarah Jones, Temperance Jones, Alicia Kleeves, Rebeka Larson, Malcom LaTour, Joshua Lee, John Mathieu, Joseph McCullough, William Anthony Peacock, Lauren Pratt, Rachel Reese, Roberta Sachs, Victoria Senete, Michael Shofner, Grace Slowik, Zachary Stafford, Stefanie Stoll, Victoria Jelstrom Swilley, Hannah Thomas, Sarah Valle, Zak Valle, Julia Watkins, James White, Abby Wiggins, Jonathan Winborne, Jocelyn Zhu

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, DECEMBER 2009 GRADUATES!

Ann Johnson, Johanna Rossman, Valerie Tate

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PRESENTS

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Belhaven University
Center For The Arts
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Complimentary Admission

For more information, please call 601.974.6471

Center for the Arts is located at 835 Riverside Drive in Jackson

