

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

presents

Senior Cello Recital

Joseph McCullough

assisted by

Mr. Tyler Kemp, Piano

Thorburn McGee, Clay Coward, Daniel Hause

Monday, December 16, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*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

Suite in D Minor for Cello
Prelude

Johann Sebastian Bach • 1685-1750

Suite in G Minor for Cello
Bourree 1 and 2

Joseph McCullough, Cello

Sonata in G Minor for Cello
Largo
Corrente: Allegro con spirito

Henry Eccles • 1670-1742

Sicilienne, Op. 78

Gabriel Fauré • 1845-1924

INTERMISSION

Concerto in E Minor for Cello, Op. 85
Adagio – Moderato

Edward Elgar • 1857-1923

From Jewish Life
Prayer

Ernest Bloch • 1880-1959

Joseph McCullough, Cello; Mr. Tyler Kemp, Accompanist

Swanee for String Trio

George Gershwin • 1898-1937
arr. by Bill Holcombe

Whispering

John Schonberger • b. 1974
arr. by Carson Rothrock & Bill Holcombe

*Thorburn McGee, 1st violin; Clay Coward, 2nd violin;
Joseph McCullough, cello; Daniel Hause, electric bass*

PROGRAM NOTES

Eccles as an English composer and performer from the baroque era. He was in the employ of the court of William and Queen Mary. He later

was the musician for Queen Anne. Eventually he moved to Paris and became a member of the band for King Louis the XIV. This piece was

originally composed for the violin and the piano but now all of the string instruments perform the piece.

Bach's Six Suites for Unaccompanied Cello are some of the most performed and recognizable solo compositions ever written for cello. No one is sure of the precise chronology of the suites, regarding both the order in which the suites were composed and if they were composed before or after the solo violin sonatas. The cello suites were not very popular or widely known before the 1900s and thought to be etudes for quite some time. Pablo Casals discovered the pieces as a young boy and began studying them, waiting until he was 60 to finally record them. Many have tried to compose accompaniments for the suites without significant success. Unlike Bach's solo violin sonatas, no autographed manuscript survives of the cellos suites. An original manuscript copied by Anna Magdalena Bach does survive, but she left no placement of slurs or other articulation. As a result, there are many interpretations of the suites with no sole accepted version. Each suite has six movements always with the same structure and order: Prelude, Allemande, Courante, Sarabande, Galanteries, and Gigue. It is thought that Bach intended the works to be considered a systematically conceived cycle rather than an arbitrary series of pieces. Only 5 movements in the entire set of suites are completely non-chordal.

Faure was a French composer who was one of the foremost French composers of his generation. His best-known and most accessible compositions are his earlier ones, Faure composed most of his highly regarded works in his later years, in a harmonically and melodically much more complex style. Sicillienne was originally composed as part of the incidental music for Moliere's *Le Bourgeois gentilhomme*, the piece was never used for it, it was used as a solo for cello with piano accompaniment. When first published in 1898, it was dedicated to the British Cellist William Henry Squire.

Edward Elgar (1857-1934) was an English composer, who has had many works entered in to the British and international classical concert repertoire. Some of his best known compositions include the Enigma Variations, the Pomp and Circumstance Marches and his two symphonies. His last notable work is his Cello Concerto which was composed in the aftermath of the First World War, when his music had already gone out of fashion with the concert-going public. It was composed during the summer of 1919 at Elgar's secluded cottage in Sussex, where he spent many a night hearing artillery rumble across the channel from France. Elgar underwent an operation to have an infected tonsil removed, a dangerous operation for a 61 year old man. After regaining consciousness after sedation, he asked for a pencil and paper, and wrote down the melody that would become the first theme from the concerto. The first performance was a disaster because Elgar and the performers had been deprived of adequate rehearsal time. The work did not achieve wide popularity until the 1960s, when a recording by Jacqueline du Pre caught the public's ears and became a best seller.

Ernest Bloch was a 20th century Swiss-born American composer. Bloch was born in Geneva and began playing the violin at age 9. He studied at the conservatory in Brussels, where his teachers included the celebrated Belgian violinist Eugene Ysaye. He studied composition with Iwan Knorr at the Hoch Conservatory in Frankfurt, Germany. He moves to the United States in 1916. *From Jewish Life* was composed following the composition of his *Jewish Cycle*. It was dedicated to Hans Kindler who premiered *Schelomo* at Carnegie Hall in 1917. Rather than express themes and topics related to a Biblical past, *From Jewish Life* has the influence of the Hassidic life of the "shtetl". Charged with a seriousness and fervor redolent of cantorial improvisatory rhapsodizing. This piece displays a masterly balance of formal symmetry, even simplicity and passionate emotional intensity.

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>.

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