

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

presents

Faculty Recital
Sylvia Hong, Piano

assisted by
Mr. Michael Rector, Piano

Monday, April 9, 2012 • 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

Musica Ricercata

György Ligeti • 1923-2006

- I. Sostenuto – Misurato – Prestissimo
- II. Mesto, rigido e cerimoniale
- III. Allegro con spirito
- IV. Tempo di valse (poco vivace-"a l'orgue de Barbarie")
- V. Rubato. Lamentoso
- VI. Allegro molto capriccioso
- VII. Cantabile, molto legato
- VIII. Vivace. Energico
- IX. (Bela Bartok in Memoriam) Adagio. Mesto--Allegro maestoso
- X. Vivace. Capriccioso
- XI. (Omaggio a Girolamo Frescobaldi) Andante misurato e tranquillo

Variations Serieuses in D Minor, Op. 54

Felix Mendelssohn • 1809-1847

Sylvia Hong, Piano

INTERMISSION

Piano Concerto in C Minor, Op. 37

Ludwig van Beethoven • 1770-1827

- I. Allegro con brio
- II. Largo
- III. Rondo. Allegro

Sylvia Hong, Piano; Mr. Michael Rector, Accompanist

PROGRAM NOTES

After World War 2, European composers faced a crisis. They were forced to question the creed of modernism that dominated the first half of the 20th century, with its race-to-the-patent-office emphasis on progress. The atomic bomb, the furthest advance of human ingenuity, cheapened human life. The supposedly ethical, spiritually-uplifting music of Beethoven had received some of its greatest performances in Nazi Germany.

Musica Ricercata is an attempt by the Hungarian-born composer Gyorgy Ligeti to forge a vivid musical language free from the terrible burden of history. The title means "researched music." The piece is divided into eleven distinct sections, generally progressing from simple to complex. The first piece uses only a single pitch until the very end, suggesting a kind of elemental

drumming. Each successive piece uses exactly one more pitch than the previous one, until in the finale all twelve notes of the chromatic scale are employed. The second piece is a stark and menacing meditation on the interval of a semitone. Tonality finally seems to emerge in the third piece, which features the sarcastic juxtaposition of C major and C minor triads. The fourth piece is a bizarre waltz. In the score, Ligeti writes "the piece may be interpreted freely . . . with rubati, ritenuti, accelerandi, just as the organ grinder would play his barrel organ." The fifth piece recalls the world of the second, dwelling insistently on the interval of a semitone. A bright and cheerful A major tonality is suggested by the sixth piece, though it ends inconclusively. The seventh piece presents a modal-sounding theme over an endlessly repeating a-rhythmic figure in the left hand. The intense

and optimistic lyricism of this unique music is answered in the eighth piece by an exuberant, polyrhythmic dance. The ninth piece—dedicated to Bela Bartok, Ligeti’s Hungarian compatriot and inspiration—references the verbunkos, a dance style used by Bartok in his *Contrasts*, *Piano Concerto #3* and *Duke Bluebeard’s Castle*. The tenth and eleventh pieces, using now eleven and twelve pitch classes respectively, represent two sides of the same pessimistic, existential angst. The tenth is the most overtly virtuosic of the set. The eleventh seems to have developed the musical language from its simple origins in the first piece back to the contemporary twelve-tone style. Dedicated to the Italian composer Girolamo Frescobaldi, one of the most important keyboard composers of the late Renaissance, it is a proper *ricercare* in the polyphonic style of the early 17th century. The subject of this fugal piece, however, is a row of all twelve tones. *Musica Ricercata* ends with a piece which is simultaneously the most modern and the most ancient. The final notes, empty A’s spaced widely on the keyboard, recall the opening of the cycle.

Felix Mendelssohn composed his **Variations Serieuses** in the summer of 1841 as his contribution to Mechetti’s *Beethoven Album*. This publication, containing masterpieces like Schumann’s *Fantasy* and Chopin’s *Prelude, Op. 48*, was intended to finance a monument to Beethoven in his birth-city, Bonn. *Variations Serieuses* is similar to Beethoven’s famous *C-minor Variations*, both in affect and form. The theme is brief, terse and angular. The variations form an encyclopedia of piano technique. Mendelssohn’s piece shows him at the height of his creative powers, both in terms of the virtuosic and brilliant piano writing and the creativity with which he dissects his theme.

Beethoven’s **Piano Concerto #3** straddles a major change in his compositional style. While most of the composition was done in 1800, when the composer was still working in a muscular but firmly classical mode, the piece did not receive its premiere until 1803. At that concert Ignaz von Seyfried, the conductor at the Theater an der Wien, attempted to turn pages for Beethoven, who performed the solo part. Seyfried writes: “I saw almost nothing but empty leaves, at most on one page or another a few Egyptian hieroglyphs wholly unintelligible to me and scribbled down to serve as clues for him. He played nearly all of the solo part from memory since, as was so often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly, and he heartily laughed at it.” In 1801, Beethoven claimed to be setting out on a compositional “new path.” In 1802, in anxiety over his growing deafness, Beethoven wrote his *Heiligenstadt Testament*, detailing his resolve to fulfill his artistic destiny. The *Piano Concerto #3* reflects the change in the composer’s condition. The first movement is similar Mozart’s piano concerto in the same key, both in its sensibility and several specific details of construction. The second movement, a rhapsodic outburst in the distantly luminous key of E major, is unparalleled in Beethoven’s early works. E major returns again in the dance-like finale—a shockingly colorful restatement of the main theme. The coda, galloping in C major, features a transformation of the rondo theme that is worthy of Liszt.

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 2011-2012.” 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.

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 during the 2011-2012 Academic Year.

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, Megan van der Bijl; usher, Brooke Kressin & Maggie McLinden; stage manager, John Mathieu; stagehand, Ellen Wise; recording/sound, Grace Anna Randall, lighting; Daniel Bravo, videographer.

UPCOMING EVENTS

Tuesday, April 10, 7:30pm, Concert Hall
Saturday, April 14, 7:30pm, Concert Hall
Monday, April 16, 7:30pm, Concert Hall
Tuesday, April 17, 7:30pm, Concert Hall
Saturday, April 21, 3:00pm, Concert Hall
Monday, April 23, 7:30pm, Concert Hall

Tuesday, April 24, 7:30pm, Concert Hall

Wednesday, April 25, 7:30pm, Concert Hall
Friday, April 27, 7:30pm, Concert Hall
Monday, April 30, 4:00pm, Concert Hall

Jacqueline Bateman Senior Violin Recital
Choral Concert: The Beauty of Bernstein
Best of Belhaven II
Shellie Brown Senior Violin Recital
Lauren Pratt Senior Voice Recital
Rebeka Larson Music Minor
& John Mathieu Junior Voice Recitals
Clay Coward Junior Violin
& Eric Hartzog Junior Guitar Recitals
Chris Carlson, Senior Voice Recital
Bethany Basham Senior Oboe Recital
Emmberly Jefferson Junior Flute Recital

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 • Tim Dail, staff accompanist • Mark Davis, low brass adjunct • Ken Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal adjunct • Kenneth Graves, clarinet adjunct • Anne Gray, vocal adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Paul Heindl, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

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DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES

Matthew Forester