

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

presents

Zachary Valle
Senior Guitar
Recital

assisted by
Skylar Bready and David Barfield

Friday, May 7, 2010

11:00 a.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 during the Spring Semester, 2010.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Paxton Girtmon; student workers – Erin Andrus and Emmerly Jefferson, ushers; Matt Forester, stage hand; Michael Shofner, recording/sound.

There will be a reception in the atrium after the program. Please come and greet the performers.

Please refrain from the use of all flash photography.

Please turn off all pagers and cell phones.

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, Abigail Crumley, Anna Cullhane, Eleana Davis, Hannah Davis, John Farrar, Matthew Forester, Alice Grimwood, Michael Hall, Joshua Harton, Blakeney Hatchliff, Amanda Hester, Daniel Hicks, Ellie Honea, Ann Howard, Emmerly Jefferson, Sam Johnson, Daniel Johnston, Sarah Jones, Temperance Jones, Alicia Kleeves, Rebeka Larson, Lavuntae Lashley, Malcom LaTour, Joshua Lee, Suzannah Martin, 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, Larry Walker, Julia Watkins, James White, Abby Wiggins, Jonathan Winborne, Jocelyn Zhu

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, DECEMBER 2009 GRADUATES!

Ann Johnson, Johanna Rossman, Valerie Tate

PROGRAM

Un Dia De Noviembre	Leo Brouwer (b. 1939)
La Catedral I. Preludio Saudade II. Andante Religioso III. Allegro Solemne	Agustin Barrios Mangoré (1885-1944)
Etude No. 1	Heitor Villa-Lobos (1887-1959)
Theme & Variations from Mozart's <i>The Magic Flute</i>	Fernando Sor (1778-1839)

INTERMISSION

Cantico from <i>Five Venezuelan Pieces</i>	Vicente E. Sojo (1887-1974)
Prelude from <i>Prelude, Fugue, and Allegro BWV 998</i>	(1685-1750)
Etude in A minor	Matteo Carcassi (1792-1853)
	Zak Valle, guitar
Evening Dance	Andrew York (b. 1958)
	Zak Valle and Skyler Bready, guitar
Two Dances I. The Miller's Dance II. The Dance of the Corregidor	Manuel De Falla (1876-1946)
	Zak Valle and David Barfield, guitar

PROGRAM NOTES

Un Dia De Noviembre, by Leo Brouwer, is one of those pieces where, just like *La Catedral*, upon first hearing it, I HAD to learn it. I found the sheet music and immediately dug into it. The melody is quite simple but it holds a surprisingly melancholy mood at some points and happy at another. As impressionistic music, there are many ways to interpret the music. The title suits the piece perfectly, symbolizing loss, fond memories of the past, only to have a "winter" come to wash it all away. Yet somehow, there is a strikingly quiet ray of hope at the end...

Agustín Barrios Mangoré is a Paraguayan guitarist and composer whose compositions can be divided into three basic categories: folkloric, imitative and religious. *La Catedral* is one of many pieces that fall under at least 2 of the above categories. There's a story that when he was visiting a cathedral in another country, he had a powerful religious experience and this caused him to write the music. It simultaneously pays tribute to the experience itself and J.S. Bach. There are many similarities to Bach – both use the thumb to play the bass notes while the other fingers play the melody lines, similar 16th century arpeggiation styles, etc. *I. Preludio Saudade* is the 1st movement, which is designed as a way to quiet the self and prepare you for a quiet experience with God. The 2nd movement, *II, Andante Religioso*, has the same idea behind it, adding to it an atmospheric, surreal, and even ethereal vibe about the environment. The final movement, *III. Allegro Solemne* is the ending of that experience, only to leave the cathedral and get back into the hustle and bustle of the world. Though Barrios was a pantheist and Bach a Christian, both had this thing in common – God was the driving force behind their writing.

Etude No. 1 is a simple study by Heitor Villa-Lobos and is part of a group of studies found in *Villa-Lobos Solo Guitar: Heitor Villa-Lobos Collected Works for Solo Guitar*, an anthology of his works. This study was written to his star pupil, Andres Segovia, to help him with technique and control.

Variations on a Theme from Mozart's Opera, "The Magic Flute", is definitely one of the most challenging works I have come across, heard, and worked on. It is a theme and variations, with an intro provided by Fernando Sor, the author of this piece. It follows the standard theme and variations idea – a main theme provided with some variations that are ornamented, embellished, one in the related minor key, and a final variation with a coda. This piece serves as a "testing ground for every aspiring guitarist." And a test it is.

5 Venezuelan Pieces is a group of songs by Vicente E. Sojo. *Cantico* is the 1st of the group and a short song, as the title translates to.

"*Prelude*" from *Prelude, Fugue, and Allegro (BWV 998)* is a work by Bach that was written during the 1740s and is in the key of D Major. What is interesting about this piece is the fact that he designed it so that a steady base line could be dealt with by the thumb alone while the other fingers were playing the melody. I like this piece because its technical difficulty has really tested me. And there's a satisfaction in when you reach the end of the piece, an alluring calmness emanates.

Etude in A minor was written by Italian guitarist and composer Matteo Carcassi, who became an internationally successful composer in the 1820s. This was one of the 1st works played when I first got to Belhaven and it was a piece that made me want to learn more about classical guitar. It is one of the simpler studies he has published. The etude goes back and forth between arpeggios and tremolo picking and is quite a workout, even for those who've been playing for a while.

Andrew York is an American guitarist with a Bachelors of Music in Guitar Performance from James Madison University and a Masters of Studio Guitar from USC. His styles range from impressionistic to stuff he has done with the Los Angeles Guitar Quartet - *Baroque, Bluegrass, Flamenco, Rock, and New Age*, to name a few. *Evening Dance* is a duet that has quite a few of the above elements mentioned. While this has been a frustrating piece of work, I can say that I really do enjoy it. I'll just be glad when it's all over...

Two Dances was written by Manuel De Falla as music inspired by a ballet called, "The Three Cornered Hat," a ballet that involves the miller trying to head off the Corregidor (governor or magistrate), keeping him from trying to seduce his wife. *I. The Miller's Dance* and *II. The Dance of the Corregidor* were transcribed from the ballet and is a standard part of the guitar repertoire. It has many Spanish elements and De Falla himself is the epitome of the Spanish musician.



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UNIVERSITY

DEPARTMENT OF MUSIC
PRESENTS



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Zak Valle, Guitar

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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