

# **Liberty University School of Music**

*presents*

## ***Student Recital Series***

### **Senior Recital**

**Melanie Gerdeman, *clarinet***

### **Junior Recital**

**Rebekah Church, *clarinet***

**March 8, 2026**

**Macel Falwell Recital Hall**

**MUSIC 305**

**4:00 PM**

# STUDENT RECITAL SERIES: SENIOR RECITAL

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Melanie Gerdeman, *clarinet*  
Dr. Rebecca Edmiston, *piano*

## *Program*

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|---|--------------------------------------|
| Bass Clarinet Concerto<br>I. <i>Moderato Pesante</i>  | Geraldine Green<br>(b. 1967)         |
| Prelude<br>from <i>Suite No. 1 in G Major, BWV 1007</i>   | Johann Sebastian Bach<br>(1685-1750) |
| Sonata for Clarinet and Piano in Eb Major, Op. 167<br>I. <i>Allegretto</i><br>II. <i>Allegro Animato</i><br>III. <i>Lento</i><br>IV. <i>Molto Allegro</i> | Camille Saint-Saens<br>(1835-1921)   |
| They'll Know We Are Christians By Our Love  | Peter Scholtes<br>(1938-2009)        |

## - PROGRAM NOTES -

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### **Bass Clarinet Concerto**

Geraldine Green's *Bass Clarinet Concerto* was written in the summer of 1991 and is characterized by its outgoing and mysterious nature. Green wrote this piece after buying her first bass clarinet and being inspired to compose based on her curiosity for the instrument. This movement features an exploration of the wide range of bass clarinet stretching from a low C all the way to the altissimo. Its personality is shaped by a jovial and intriguing opening section followed by an ominous and reflective slow section. It wraps up with the mischievous yet fun ending referencing the main theme from the beginning.

### **Prelude from Suite No. 1 in G Major**

*Prelude from Suite No. 1 in G Major* is one of the most renowned works for Cello by Johann Sebastian Bach. It was written during his time spent working for Prince Leopold in Anhalt-Köthen in 1717-1723. Bach, one of the most famous composers of the Baroque era, gives the Prelude a unique beauty with continuous lines of broken chords and simplistic sixteenth note rhythms that provide a driving force behind the flowing melody. Played on bass clarinet, it can be interpreted in multiple ways leaving the listener to visualize this prelude to a dance suite in many colors and emotions.

### **Sonata for Clarinet and Piano in Eb Major**

The *Sonata for Clarinet and Piano in Eb Major* was written in 1921 as one of the last works by Camille Saint-Saens and is a comprehensive work with signature romantic qualities. His inspiration drew from the desire to produce solo music for clarinet. This sonata takes the listener through four movements beginning with an opening theme of graceful quality in compound meter. It continues with a light and playful second movement that showcases a variety of articulations that enhance its animated nature. The third movement provides a stark contrast of emotions with its heavy and desperate sound that involves both the low and high registers of the clarinet. The final movement combines the characteristics of the previous three in a wonderful culmination of the piece. The movement involves intricate passages as well as chromatic descents, which create a chaotic yet structured sound that returns back to the theme of movement one to conclude the sonata. The piece takes the listener through many emotions and ties them together in a structured and romantic fashion.

## - PROGRAM NOTES -

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### **They'll Know We Are Christians By Our Love**

*They'll Know We Are Christians By Our Love* was written by Father Peter Scholtes while he was a parish priest at a parish on the side of Chicago in the 1960s. He wrote it in one day for his youth choir to perform to promote unity. It promotes the seriousness of Christian unity with a minor mode that shifts to the relative major in the refrain, reflecting the joy of being united by love while also demonstrating the trials encountered on the journey. This hymn has been a personal favorite since childhood as it promotes the importance of sharing the Christian faith by living out a life of love. It is played on a contrabass clarinet to enhance the seriousness of the tone of the hymn. The audience is cordially invited to sing along after the first verse. The lyrics are as follows:

*Verse:*

*We are one in the Spirit, we are one in the Lord;*

*We are one in the Spirit, we are one in the Lord;*

*And we pray that all unity will one day be restored.*

*Refrain:*

*And they'll know we are Christians by our love, by our love,  
yes, they'll know we are Christians by our love.*

It has been an honor and privilege to study and pursue music education at Liberty University. I would like to give God all of the glory for my performance and in my future endeavors. I have been abundantly blessed, and I hope all can see the immense love of Christ through my service. In addition, I would like to thank my parents, grandparents, and sisters for all the years of attending band concerts and for all of the support. My musical abilities would not be where they are without the constant encouragement from my sisters and grandparents and the sacrifices my



parents made. Secondly, I would like to express my appreciation to the faculty of the school of music who have shaped my growth into a musician. I would like to especially thank Dr. Watson, Dr. Hibbard, and Dr. Seipp for pouring into me not only musically but spiritually as well. Lastly, I would express my deepest gratitude for the amazing friends who have walked this journey with me. For every cross we've beared and every success celebrated, I cannot tell you enough how appreciated you are. Thank you to all in attendance for your support, and may the love of Christ shine in your life!

Melanie Gerdeman is a student of Dr. Cassandra Hibbard.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Music Education: Instrumental Cognate degree.*

# STUDENT RECITAL SERIES: JUNIOR RECITAL

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Rebekah Church, *clarinet*  
Dr. Rebecca Edmiston, *piano*

## *Program*

Sonatina for Clarinet and Piano	Bohuslav Martinů (1890–1959)
Cinderella's Waltz	Rebekah T. Church (b. 2004)
Whisked Away	Rebekah T. Church (b. 2004)
Sholem-Alekham, rov Feidman	Béla Kovács (1937-2021)

## - PROGRAM NOTES -

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### **Sonatina for Clarinet and Piano**

“Sonatina for Clarinet and Piano” is a musical sketch performed as a single movement with three contrasting sections - moderato, andante, and poco allegro. It is influenced by neoclassicism of Poulenc and Stravinsky with a unique set of tone colors by Debussy. Martinů filled the piece with polka and march rhythms which come from his homeland of Bohemia. It embraces his Czech roots and the longings Martinů felt from his days in Paris. This composition reflects on the various aspects of his life as it was written three years before his death.

### **Cinderella’s Waltz**

“Cinderella’s Waltz” is an arrangement from the ballroom scene of Disney’s live action *Cinderella*. The music tells the story of a quiet and timid Ella walking to the ball, catching eyes with the prince. The two romantically meet each other in the middle of the room, and Ella gains more courage as she greets the prince. The music briefly pauses as the prince asks her to dance, and a Straussian-inspired waltz begins. The music grows as the couple dance, and the magic from the moment captures Ella as onlookers, including the prince’s father and Ella’s stepmother and stepsisters, watch a moment Ella has dreamed of.

### **Whisked Away**

“Whisked Away” is my own composition open to the interpretation of the performer. There are three themes where the protagonist (clarinetist) is reminiscing on a story he has told. The first theme is played mysteriously, and the Arabian landscape sets the tone for the entire piece. The second theme is a dance and is played in an anxious feel as fun and uncertainty arises. When the third theme arises, the protagonist has entered a world full of his dreams while also viewing the landscape that has functioned as a visual backdrop or thematic anchor. Finally, the protagonist is “whisked away” from the world he knew and is reminiscing on all of the places represented by the various themes. The piece completes somewhat resolved while also holding onto the mystery that has held this story together.

### **Sholem-Alekham, rov Feidman**

“Sholem-Alekham, rov Feidman” is the most well-known piece for Klezmer clarinet, which is a style of playing from the Ashkenazi Jews of Eastern Europe. The composer, Béla Kovács, was a Hungarian clarinetist who could master the clarinet in a variety of styles from classic Mozart to jazz. This piece also takes inspiration from the style of George Gershwin and Benny Goodman. “Sholem-Alekham” is a Hebrew blessing meaning, “Peace be with you”. It also ties in respect to the clarinetist Giora Friedman who was known as the “King of Klezmer”.

I would like to thank my family who have supported me throughout all these years of playing and for the many friends who have been so wonderful during my time here at Liberty. I would also like to thank Dr. Cassandra Hibbard for these past three years of participating in her studio and all the other faculty who have poured into me as a composer and clarinetist. Ultimately, I would like to give all thanks to God for the gift of music and the ability to glorify Him!



Rebekah Church is a student of Dr. Cassandra Hibbard.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Film Scoring (Film and Media) Concentration degree.*

**We would like to thank the  
Liberty University Administration for  
their faithful support of the School of Music.**

Dr. Dondi Costin, President  
Dr. Scott Hicks, Provost and Chief Academic Officer  
Dr. Stephen Müller, Dean, School of Music  
The School of Music Administration, Faculty, and Staff

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