
Guest Artists

Concert and Recital Programs

1-14-2023

Stephen Estep, Piano

Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS

STEPHEN ESTEP, PIANO

SATURDAY, JANUARY 14, 2023, 3 P.M.

PROGRAM

- Sonatina*, Op. 38 Paul Ben-Haim (1897–1984)
I. Allegretto grazioso (fairly fast and graceful)
II. Improvisazione (improvisation)
III. Molto vivo (with much life)
- Prelude and Fugue in A Major*, Op. 87, No. 7 Dmitri Dmitriyevich Shostakovich (1906–1975)
- Catchin' the Drift* Matthew Peter Walton (b. 1980)
I. Cosmic mind (slow like a Wednesday night, with testimonial freedom)
II. Spittin' wisdom (Boogie à la Ligeti) (Boogeti?)
III. Beyond the river (suddenly very slow, with increasing intensity)
In memory of Dr. Greg Estep (1941–2021)

Intermission

- Valse noir*, Op. 9a Mark Louis Lehman (b. 1947)
- Sequentia Cyclica super dies irae*, KSS 71 Kaikhosru Shapurji Sorabji (1892–1988)
XV. Sotto voce, scorrevole
- Ukrainian Rhapsody*, Op. 14 Evgeny Kirillovich Golubev (1910–1988)

“All music must dance.” – Dr. Lyle Anderson

Recital Hall
Bolthouse Center for Music

No flash photography
Please turn off all cell phones

About the Artist

Stephen Estep (b. 1975) is a professional accompanist with a Bachelor of Arts in piano performance from Cedarville University (1997); he worked on his Master of Music degree at Miami University. He received an honorable mention at the 1997 Bartok-Kabalevsky International Piano Competition in Radford, Virginia, and won the Accompanist's Prize at the 1998 Matinee Musicale in Lansing, Michigan. Accompanying work has taken him to Nebraska, Texas, Estonia, Finland, and Russia. Compositions include a symphony, an accordion concerto, a clarinet sonata (*Technical Difficulties*), music for Cedarville University's production of *Tuesdays with Morrie*, and several classical, gospel, and rock songs. The true zenith of his career was a stint as the accordionist in a Mexican gospel group at 16. He has played bass, guitar, banjo, lap steel, and keyboards in local bands. He has also played timpani on the stage of the Metropolitan Opera in New York, New York. He is a music critic for two magazines: his specialty at the American Record Guide is composers from the former Soviet and Eastern Bloc nations, and he has covered classical, gospel, bluegrass, soul, cowpunk, folk, and hip-hop for The Absolute Sound. An article on Shostakovich's Cello Sonata will be published in the DSCH Journal for Shostakovich Studies in 2023. Russian history, kayaking, and bicycling are among his interests, and he lives in Xenia with his wife, Caitlin, and their ferret, Rocket. He would like to thank his many teachers for their patience and dedication: Mrs. Judith Estep, Mrs. Jane Brown, Dr. Charles Clevenger, Dr. James Colman, Dr. John Mortensen, Michael Chertock, and Dr. Siok Lian Tan. A special tip of the hat to conductor Charles Combopiano for teaching him to accompany musically, and to Caitlin for the recital poster photograph.

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Program Notes

Glossary

Op. An abbreviation for "opus," which is Latin for "work." Opus numbers are usually assigned to pieces at publication. Some composers use other numbering systems, like "KSS" in Sorabji's case.

Sonatina. A sonata on a diet. Sonatinas often use less complex musical material and tend to be more easy-going in mood.

Prelude. Something that precedes something else, except when it doesn't, which is a common occurrence in classical music.

Fugue. From the Latin "fugare", to chase or to put to flight. The main melody (the subject) is stated by one voice and echoed by a second that starts on a different pitch; another melody, the counter-subject, then appears. In this three-voice fugue by Shostakovich, a third statement of the melody enters, and then the voices all chase each other around the keyboard.

Boogie. You know this one.

Ligeti. György Ligeti, a Hungarian composer known for his hard-driving piano pieces and chapped lips. No, seriously; I showed my wife his picture and she immediately dove for the chapstick.

Valse. French for "waltz".

Dies Irae. I'll talk about this one.

Rhapsody. A tuneful piece, often with a slow part followed by a fast, upbeat ending. Melodies are presented one after the other in different sections rather than being expounded and elaborated upon as in the development of a symphony or sonata.