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

Orchestras & Strings Concert

November 9, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall
There will be a reception 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

Violin Concerto No.1, Op.19  
Sergei Prokofiev • 1891 - 1953
II. Scherzo: Vivacissimo

Jocelyn Zhu, Violin; Mr. Tyler Kemp, Accompanist

Adagio for String Orchestra, Op. 3  
Guillaume Lekeu • 1870 - 1894

Prelude and Fugue for String Orchestra  
Moritz Moszkowski • 1854 - 1925

Spanish Dance, D. 580  
Dmitri Shostakovich • 1906 - 1975
Transcribed: Larsa Gosman • b.1926

The Belhaven University String Chamber Orchestra

INTERMISSION

Overture from “The Marriage of Figaro”  
Wolfgang Amadeus Mozart • 1756 - 1791

The Hebrides Concert Overture (Fingal’s Cave), Op. 26  
Felix Mendelssohn • 1809 - 1847

Fear Me  
William Anthony Peacock • b. 1987

Finale from “Firebird Suite”  
Igor Stravinsky • 1882 - 1971

Galop (Can-Can) from “Orpheus in the Underworld”  
Jacques Offenbach • 1819 - 1880

The Belhaven University Symphony Orchestra

PROGRAM NOTES

Guillaume Lekeu was a Belgian composer who studied with Cesar Franck and later Vincent Indy. His Adagio for String Orchestra was composed in 1891 for three solo strings with divided string sections. It's a very heavy texture piece of music with deep emotional expression. Many are certain that this is a "Elegy" from Lekeu for his teacher, César Franck, who died the previous November.

The pianist, Moritz Moszkowski, was German-born, but always claimed Polish nationality. It begins with a calm and beautiful melodic prelude section, then transit to an ending fugue movement with full of fun and excitement. Spanish Dance by Dmitri Shostakovich is from his film score “The Gadfly” and was later transcribed for String Orchestra by Gosman, Lazar (b. 1926). It's one of the most loved
energetic and virtuosity string show pieces.

The concert overture *The Hebrides*, Op. 26, also known as *Fingal's Cave*, was composed by Felix Mendelssohn in 1830. The piece was inspired by Mendelssohn’s visit to a cavern known as Fingal's Cave on Staffa, an island in the Hebrides archipelago located off the west coast of Scotland. This is not an overture in the sense that it precedes a play or opera; it is a concert overture, a stand-alone musical selection. The work should also not be construed as “program music” telling a specific story, but does offer two images for the listener: Fingal’s Cave and the power of the sea.

The merriest of opera overtures introduces "Le Nozze di Figaro," setting a frolicsome mood. It seems to be the most careless of little pieces. The effervescent Overture to Figaro does not make use of any thematic material from the opera itself, but captures the essence of the work superbly. Mozart makes light of conventional formulas, the overture laughing and singing its innocent life out in less than five minutes. It romps; it does not reflect or feel. The overture’s genius serves it equally well as a stand-alone composition of the highest order.

In 1910, Igor Stravinsky premiered The Firebird ballet with the Ballet Russe, and it became an international success. Stravinsky arranged three suites that highlighted excerpts from The Firebird ballet. The “Finale” is the magnificent conclusion of one of the suite, starting with a beautiful theme played by the French horn that will be repeated in crescendo throughout the Finale and with the entire orchestra. The music is a beautiful complement to the Firebird story based on a Russian folktale.

With the Paris premiere of Orpheus in the Underworld in 1858, Offenbach introduced the world to the genre of operetta. This operetta was not written merely as light entertainment, but also as a shockingly irreverent (for that time) satirization of the Greek myth which had served as sincere inspiration for such notable composers as Monteverdi and Gluck. The Galop, better known as the famous “Can-Can”, was played and danced at the scandalous culmination of the drunken party of the gods towards the end of the production. Outraged critics at the initial performance cried blasphemy, which only served to ensure the production’s success. The run ended after 227 performances only after the performers were too exhausted to continue with the draining schedule.

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**The Belhaven University String Chamber Orchestra**  
Mr. Song Xie, Conductor

**Violin I**  
Jocelyn Zhu, Concertmistress  
Grace MacMaster, Associate Concertmistress  
Anne Wegener  
Julia Kirk  
Thorburn McGee

**Violin II**  
Bonnie McCoy, Principal  
John Uzodimma, Assistant Principal

**Alexia Valente**  
Rebecca Franklin  
Anna Cullnane  
Clay Coward

**Viola**  
Rachel Eason, Principal  
Andrew Horton, Assistant Principal  
John Farrar  
Jonathan Zhu  
Abigail Watkins

**Cello**  
John Sinclair, Principal  
Jeremiah Reese, Assistant Principal  
Rebecca Millers  
Joseph McCullough

**String Bass**  
Richard Brown, Principal  
Rachel Kniseley, Assistant Principal
The Belhaven University and Jackson Community Symphony Orchestra  
Dr. Paxton Girtmon & Dr. Stephen Sachs, Conductors

**Violin I**  
Jocelyn Zhu, Concertmistress  
Zakary Joyner, Associate Concertmaster  
Thorburn McGee  
Anne Wegener  
Andrew Horton  
Alexia Valente  
Lan Chen  
Christa Blaha

**Violin II**  
Bonnie McCoy, Principal  
Cory Sessums, Assistant Principal  
Kennedy Webb  
Lauren Barger  
Clay Coward  
Molly Wood  
Anna Cullnane

**Cello**  
Zachary Horne, Principal  
Daniel Glover, Assistant Principal  
Joseph McCullough  
Jack Zhu  
Christina Bernard  
Rachel Kniseley

**Bass**  
Richard Brown, Principal  
Joshua Nichols

**Flute**  
Alexandra Sahli, Principal  
Aubrey Lynch

**Oboe**  
Amanda Williams, Principal  
Bethany Bonner

**Clarinet**  
Cory Gray, Principal  
Dr. Paxton Girtmon

**Bassoon**  
Jon Wenberg, Co-Principal  
Sylvia Hall, Co-Principal

**French Horn**  
Rebekah Bert, Principal  
Denise Dering, Assistant Principal  
Jack Zhu  
Dixie Lee Trimm  
Kristin Boes

**Trumpet**  
Kyle Carter, Principal  
Austin Marascalco, Assistant Principal  
Stephen Craig

**Tuba**  
Andrew Craig, Principal

**Timpani**  
Daniel Bravo, Co-Principal  
Ruth Picha, Co-Principal

**Percussion**  
Daniel Bravo, Co-Principal  
Ruth Picha, Co-Principal  
Joshua Nichols  
Tianna Rogers

**Violin II**  
John Farrar, Principal  
Rachel Eason, Assistant Principal  
Jonathan Zhu  
Debi Ethredge  
Abigail Watkins

**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 2012-2013.” 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](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](http://www.belhaven.edu/arts/schedule.htm).
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, Lydia Jones; ushers, Rebekah Saks & Maggie McLinden; stage manager, Emmberly Jefferson; stagehands, Gray Barnes & Amy Smith; recording/sound/lighting, Joy Kenyon; page turner, Rachael McCartney; reception assistants, Lydia Moore & Jessica Charitos.

UPCOMING EVENTS

Saturday, November 10, 2:00pm, Concert Hall
Megan van der Bijl & Katie Rowan Junior Piano Recitals
Tuesday, November 13, 7:30pm, Recital Room
Student Composers Concert X
Thursday, November 15, 7:30pm, Concert Hall
Wind Ensemble, Percussion Ensemble, Jazz

Guitar, Classical Guitar & Jazz Ensemble Concert

Handel’s Messiah Choral Concert
Best of Belhaven I

Friday & Sat., Nov. 31 & Dec. 1, 7:30pm, Soccer Bowl
Eric Hartzog Senior Guitar Recital

Sunday, December 2, 2:30pm, Concert Hall
80th Singing Christmas Tree

Choral & Vocal Arts: Handel’s Messiah

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 • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihsler, vocal adjunct • Christina Hirvinak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, 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

DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Grace Andrews • Oswald Gray Barnes • Daniel Bravo • Sarah Marie Bravo • Skyler Bready • Jenaé’ Brown • Jimmy Brown • Alexi Butler • Thomas Kyle Carter • Jessica Charitos • Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Curtis Harris • Eric Hartzog • Daniel Hause • Daniel Hicks • Andrew Horton • Emmberly Jefferson • James Johnson • Daniel Johnston • Lydia Jones • Temperance Jones • Joy Kenyon • Taylor Knieelsey • Brooke Kressin • Cierra Lee • Robert Austin Marascalco • John Mathieu • Rachael McCartney • Joseph McCullough • Thiburn McMee • Maggie McLinden • Roddick Merritt • Christina Mohrman • Lydia Moore • Joshua Nichols • Justin Nipper • William Anthony Peacock • Ruth Picha • Heather Plyer • Grace Anna Randall • Elisabeth Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • Rebekah Saks • Sadie Sasser • Amy Smith • Alexa Valente • Megan van der Bijl • Anne Wegener • Amanda Williams • Ellen Wise • Ellen Julie Wolfe • Jocelyn Zhu

DEPARTMENT OF MUSIC, MAY 2012 GRADUATES

Bethany Basham • Jacqueline Bateman • Shellie Brown • Christopher Carlson • Hannah Cross • Anna Cullnane • Sam Johnson • Abigail Crumley Johnston • Lauren Pratt • Michael Shofner • Abigail Wiggins