Mrs. James R. Preston Memorial Chamber Music Series: An Evening of Diamonds V Percussion & Pianos

featuring

The Belhaven Percussion Ensemble, Mr. Paul Heindl & Mr. Michael Baker, & The Sachs Piano Duo

Tuesday, March 31, 2009
7:30 p.m.
Belhaven College Center for the Arts Concert Hall
BELHAVEN COLLEGE 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 College 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 of Belhaven College directs you to “Arts Ablaze 2008-2009.” Read about many of the excellent performances and presentations scheduled throughout this academic year at Belhaven College by the Arts Division. Please take a complimentary copy of “Arts Ablaze 2008-2009” with you.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven College through their advertising in “Arts Ablaze 2008-2009.” Special thanks tonight to Bo-Kays Florist for our reception table flowers and Chick-fil-A for the special reception refreshments. It is through these and other wonderful relationships in the greater Jackson community that makes an evening like this possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven College when you visit our community partners.

If you would like to receive email news-concert updates from the Belhaven College 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 33 recitals/concerts to be presented by the Music Department at Belhaven during Spring Semester, 2009.

Thank you to those working behind the scenes to make tonight’s program a success: Mrs. Karen Johnston, reception hostess and student workers – Julia Watkins, door manager; Jackie Bateman and Claire McCullough, ushers; Thomas Kazery, stage manager; Megan Benson and Rebeka Larson, reception assistants; Ellie Honea and Valerie Tate, page turners; Skyler Bready, sound technician and Art Alford, lighting.

Upcoming Events:

**Thursday, April 2, 7:30p.m., Concert Hall:** Tony Peacock & Roberta Sachs Junior Vocal Recital

**Saturday, April 4, 2:00p.m., Concert Hall:** Erin Desmond & Julia Watkins Junior Piano & Violin Recital

**Saturday, April 4, 7:30p.m., Concert Hall:** Guitar Ensemble Concert

**Tuesday, April 7, 7:30p.m., Concert Hall:** Belhaven College & Jackson Community Symphonic Band & Jazz Ensemble Concert

**Thursday, April 14, 7:30p.m., Concert Hall:** Suzanne Baucum Senior Guitar Recital

**Wednesday, April 15, 7:30p.m., Concert Hall:** John Phillips Senior Composition Recital

**Thursday, April 16, 7:30p.m., Concert Hall:** Arthur Alford Senior Composition Recital

**Tuesday, April 21, 7:30p.m., Concert Hall:** Best of Belhaven II

**Thursday, April 23, 7:30p.m., Concert Hall:** Belhaven College and Jackson Community Symphony Orchestra Concert

**Saturday, April 25, 7:30p.m., Concert Hall:** Vocal Arts Concert – The Color of Jazz

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

Please refrain from the use of all flash photography during the concert.

Please turn off all pagers and cell phones.
PROGRAM

Hands Off (2009)        Paul Heindl  
(b. 1975)

Belhaven Percussion Ensemble: Michael Baker, Matt Forester, Amelia Key, Joe McCullough

Sonata for Two Pianos and Percussion       Bela Bartok  
(1881-1945)

Assai lento – Allegro molto – Vivo – Tempo I  
Lento, ma non troppo – Un poco piu andante – Agitato – Tempo I  
Allegro non troppo – Piu mosso – Tempo I  

Dr. Stephen Sachs, piano I; Carolyn Sachs, piano II;  
Paul Heindl, percussion I; Michael Baker, percussion II

INTERMISSION

Berceuse       Jay Dawson / arr. David Steinquest

Belhaven Percussion Ensemble

Two Mexican Dances (1974)       Gordon Stout  
(b.1952)

Michael Baker, marimba

Just for the “Funk” of it       Murray Houllif  
(b. 1948)

Michael Baker, drum set

Shapes       Paul Heindl

Belhaven Percussion Ensemble

Leyenda (Asturias)  

Isaac Albeniz / arr. Linda Maxey  
(1860-1909) / (    )

Michael Baker, marimba

Hora Staccato       Grigoras Dinicu / arr. Morris Goldenberg  
(1889-1949) / (1911-1969)

Michael Baker, marimba; Sarah Sachs, piano

Program Notes

Hands Off was commissioned in 2008 by St. Andrews School and rewritten in 2009 to be used for this group. It is written for 4 djembes, a traditional African drum. Its sections feature the different techniques such as the open tone, muffled tone, slap, and bass tone to create different textures and contrasts throughout. Paul Heindl received his Bachelors and Masters in percussion performance from the University of Mississippi. He teaches percussion at Belhaven College, Mississippi College, and teaches drum line and rock band classes at Hinds Community College.

Sonata for Two Pianos and Percussion features folk-like tunes and some dancing rhythms, especially in the third movement. The first movement begins with an ominous Assai lento, with quiet figurations from the pianos against soft percussion quickly and shockingly broken by sudden loud cymbal crashes and trills and glissandi from the keyboards. A twisting, chromatic theme introduced by the pianos accelerates into a march-like episode, followed by the Allegro molto, with its short breathless phrases on keyboards and the xylophone. A brilliant fugue featuring virtuosic writing for the pianos ends the movement dramatically. The second movement, Lento, ma non troppo, provides an example of Bartók’s so-called “night music,” all darkness and mystery. Soft drum rolls counter a chromatic theme from the pianos. This builds to the ominous second theme,
featuring looming octaves from one piano against an urgent, six-note motif from the other, emphasized by rattling xylophone. The movement subsides again into the opening, nocturnal atmosphere, ending with distant-sounding motion growing to a brief climax. The mood shifts dramatically in the next movement, *Allegro ma non troppo*, a cheerful rondo featuring two themes: the jovial opening, quickly rising and falling on the keyboards, followed by a humorous, stiff march again featuring the xylophone. As the movement builds in intensity, harmonies range up and down chromatically, with even the tympani sounding a bit "woozy." As the piece grows toward the final climax, the music begins to fragment. Chords elongate into arpeggios, and soft trills further break up the texture. The entire piece ends as it began, with the softest of beats on the drum. Bela Bartók’s passion for folk music of all origins Slovak, Romanian, Bulgarian, even Turkish deeply affected his compositional style, infusing it with asymmetrical, driving rhythms. He also had great admiration for the polychromatic textures in the orchestral works of Richard Strauss. These influences can be found in the sonata, with its creative variations in rhythm and texture.

**Two Mexican Dances** was written by Gordon Stout who is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. He is a composer as well as percussionist who specializes on marimba. As a composer-recitalist, he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide. Of these pieces, Stout said, "The first Mexican Dance was originally the ninth etude from Etudes for Marimba, Book 2. Warren Benson thought that the character of the music of the first dance was very different from the rest of the etudes of Book 2. He suggested that I remove it from that collection, write a second piece in a similar style, and call them Two Mexican Dances. Thus the dedication of the two pieces to Warren Benson. So I didn't think of the first dance as being Mexican. I had never been to Mexico at that point in my life. Warren Benson however, heard something that made him think that. The first dance was composed in one day, with no revisions or changes. The second dance was begun on vibes, and took much longer to compose."

**Shapes** is a three movement work which begins with circle, played on tambourines. This piece is written with several ideas, playing with the circle idea. It includes rounds and the piece ends as it began, coming "full circle." The second movement is Triangle, the obvious instrument of choice being the triangle. The Movement is written in ¾, the phrases are three bars long, and the whole piece consists of patterns in different variations of threes. The final movement is square. The percussion equivalent this time was the woodblock. The meter is 4/4, the phrases are four measures long, and the sections are four phrases long (square of four). All the rhythms are variations of four beat groups.

**Leyenda (Asturias)** is a work of classical music written by the Spanish composer Isaac Albéniz. Originally written for piano in G minor, it was first published in Barcelona, by Juan Bta. Pujol & Co., in 1892 as the opening "Preludio" of a three-movement set entitled Chants d’Espagne, op. 23. The name *Asturias* was given to it by German publisher Hofmeister, who included it into Suite Espagnole’s "complete version" at 1911. This music is not influenced by northern Asturian county music though, being strongly influenced by Andalusian traditions. It is noted for the delicate, intricate melody of its middle section and abrupt dynamic changes. **Linda Maxey**, arranger, was the first marimbist on the prestigious roster of Columbia Artists Management in New York and has performed hundreds of concerts throughout the United States, Europe and Canada.

**Just For the “Funk” Of It** was composed by Murray Houlif, a native of Woodbourne, NY. Mr. Murray recently retired after 32 years as a band director and percussion specialist in the public schools of Smithtown, NY. As a member of the percussion section of the Long Island Symphony under Seymour Lipkin and the Nassau Symphony directed by Andrew Schenk, he performed with Dave Brubeck, Marian McPartland, Itzak Perlman, Bryon Janis, Stanley Drucker, Julius Baker, Lynn Harrell and Phil Smith. Murray currently performs with the Atlantic Wind Symphony and as a freelance percussionist. With over 175 concert and pedagogic publications to his credit, he won the Percussive Arts Society Composition Contest twice and has written numerous articles for such professional journals as *Percussive Notes* and the *Music Educators Journal*.

**Hora staccato** (1906) is a virtuoso violin showpiece by Grigoraș Dinicu. It is a short, fast work in a Romanian dance style, and has become a favorite encore of violinists, especially in the 1932 arrangement by Jascha Heifetz. This arrangement is by Morris Goldenberg, famed percussionist whose books and music have become standard text and excerpt sources for all percussionists.

**BELHAVEN COLLEGE 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; Chris Alford, jazz guitar adjunct; Nancy Bateman, cello 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; Reca Girtmon, drum team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet adjunct; Anne Katherine Ragsdale, staff accompanist, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Sarah Sachs, staff accompanist; Lloyd Turner, trumpet adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

**BELHAVEN COLLEGE DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!**


**BELHAVEN COLLEGE DEPARTMENT OF MUSIC, DECEMBER 2008 GRADUATE!**

Joel Delatte
Sachs Piano Duo with Mr. Paul Heindl, Adjunct Instructor of Percussion and senior Michael Baker. Picture taken after a performance of Bartok’s “Sonata for Two Pianos and Percussion” for APAC middle school students of the Jackson Public Schools. Music also presented as part of the Evening of Diamonds concert of 3-31-09 and fulfilled the Senior Recital requirement for Michael Baker.