

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

presents

*Symphonic Band,
Percussion Ensemble,
Classical Guitar,
Jazz Guitar &
Jazz Ensemble Concert*

Thursday, November 15, 2012 • 7:30 pm
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

The Tenth Regiment March	Robert B. Hall • 1858 - 1907 & arr. Andrew Balent • b. 1934
Intermezzo from <i>Carmen</i>	Georges Bizet • 1838 - 1875 & arr. Chris Sharp • b. 1959
Spring River Fantasy	William Owens • b. 1963
Spyscape	Timothy Loest • b. 1974
Sabre Dance from <i>Gayane Ballet</i>	Aram Khachaturian • 1903 - 1978 & arr. Jack Bullock • b. 1949

*Belhaven University & Jackson Community Symphonic Band
Conductor, Dr. Paxton Girtmon*

INTERMISSION

Introduction and Allegro	Jack McKenzie • b. 1930
Inventions on a Motive	Michael Colgrass • b. 1932
I. Motive	
II. Invention 1	
III. Invention 2	
IV. Invention 3	
V. Invention 4	
VI. Invention 5	
VII. Invention 6	
VIII. Finale	
Mambo Africano	Alice Gomez • b. 1960 & Marilyn Rife • b. 1954

*The Belhaven University Percussion Ensemble:
Mr. Owen Rockwell, Conductor
Daniel Bravo, Justin Nipper, & Ruth Picha*

INTERMISSION

Cantata "Ich steh mit einem Fuß im Grabe!", BWV 156	Johann Sebastian Bach • 1865 - 1750
I. Adagio	arr. by Eythor Thorlaksson
Scenes from Childhood, Op. 15	Robert Schumann • 1810 - 1856
I. From Foreign Lands and Peoples	arr. by Scott Wolf
<i>Trailand Eltzroth & Ms. Amy Houghton, Classical Guitars</i>	
Fever	Otis Blackwell • 1932 - 2002 & arr. for guitar ensemble by D. Bonds • b. 1964
<i>The Belhaven Jazz Guitar Ensemble: Mr. Dennis Bonds, Scott Foreman, Joey Nelms, Alex Foreman</i>	

Dressed in White

Levi Scott Foreman b. 1992

Levi Scott Foreman, Jazz Guitar

That 70's Song

Barry Gibb • b. 1946 & Paul Williams • b. 1940
Berry Gordy • 1929 & Willie Hutch • 1944 - 2005
arr. for solo guitar performance by D. Bonds

Mr. Dennis Bonds, Jazz Guitar

Jazz Band will perform in the foyer for the reception.

Selections chosen from the following

Satin Doll

Duke Ellington • 1899 - 1974
& Billy Strayhorn • 1915 - 1967

It Don't Mean A Thing

Duke Ellington & Irving Mills • 1894 - 1985

Mood Indigo

Duke Ellington & Irving Mills

I Let A Song Go Out of My Heart

Duke Ellington & Irving Mills

Take the "A" Train

Billy Strayhorn

Don't Get Around Much Anymore

Duke Ellington & Bob Russell • 1914 - 1970

In A Sentimental Mood

Duke Ellington/Irving Mills

Just Squeeze Me

Duke Ellington

*Belhaven University Jazz Combo
Dr. Paxton Girtmon, Conductor*

PROGRAM NOTES

Robert Brown Hall's most celebrated march was pinned **Death or Glory**, written in 1895 and dedicated to The Tenth Regiment Band in Albany, New York, is a well-known staple of concert bands all over the United States and United Kingdom.

Arguably one of the most popular operas ever written, **Carmen** is filled with instantly recognizable melodies. However, one of the more beautiful and lesser known melodies comes from his Entr'acte or **Intermezzo**. Written almost as an afterthought, it possesses more lyric beauty than any movement from the opera. This work for concert band is more of an arrangement than a transcription, exploiting the ensemble's potential for lush sonorities.

Energetic lines combine with lyrical moments in this intricate sounding work was inspired by the 57 mile-

long Spring River in Missouri and Arkansas. With bold melodic lines, driving rhythms and rich harmonies,

Spring River Fantasy captures all the beauty and excitement of this American waterway. Extremely well-orchestrated and fun to play, this work contains plenty of material for everyone in your ensemble to chew on!

Secret codes, double agents, and covert operations converge in this riveting and enigmatic soundscape using adrenaline fueled ostinatos. Stealth-like melodies and dark complex harmonies help set the stage for a wild and entertaining ride. **Spyscape** is an anxiety-driven ride into the undercover world of spies.

Khachaturian's "perpetual motion" masterpiece is incredibly well-known, and Jack Bullock's exceptional setting of **Sabre Dance** is an exciting conclusion to any concert. Pulsing percussion sets up the motion, and the winds vary dynamics and articulation, while constantly

moving forward like a whirling dervish! Sabre Dance is just blazing fun for band and audience alike!

Introduction and Allegro - This short piece is one of the earliest examples of music written for percussion ensemble and was composed while Mr. McKenzie was an undergraduate music student at the University of Illinois. It briefly features the marimba in the "introduction section," which is quickly replaced by drums, cymbals, triangle, woodblock, gongs, and temple blocks. The marimba unexpectedly returns and weaves its way throughout, composition which takes the listener through many changes in rhythm and texture. The prevailing undercurrent is found in the syncopated figure followed by triplets, found in the drum part, which signals the end of the introduction and the start of the piece in earnest. There are places where each performer is "featured" in moments which arrive and depart quickly. Even so, the listener can perceive them most clearly, as the other performers usually lower their intensity and at times drop out all together. The middle section of the piece alternates between straight 4/4 time, and periods of complex meters which continually shift between 7/8 and 3/8 time, and back.

Jack Mackenzie was born in Springfield, IL and studied percussion at the University of Illinois and Arizona State University where he earned Bachelor and Master of Music degrees, respectively. He performed as a member of first collegiate percussion ensemble in the country, established by Paul Price. Since there only a few pieces written for percussion ensemble at the time, Price encouraged McKenzie as well as classmate Michael Colgrass (also featured on this concert) to write for the ensemble. McKenzie returned to the U of I to teach for just over a decade until 1969. He then went on to teach at Ithaca College where he briefly taught tonight's conductor, Owen Rockwell's father. He is a member of the Percussive Arts Society Hall of Fame, certainly in no small part for producing many outstanding performers and educators, most notably Thomas V. Siwe, himself PAS Hall of Fame inductee and McKenzie's replacement at the U of I for thirty years.

Inventions on a Motive was also written for the quickly expanding percussion ensemble at the University of Illinois. The structure for the work is like "theme and variations", but as the instruments are mostly unpitched, the main rhythmic idea is more correctly labeled "motive", which is the title for the first movement. Each successive movement, which Colgrass calls inventions (conjuring a term more often used in the realm of engineering), are the product of the composer having manipulated the motive in unique and interesting ways. Faced with the challenge of writing

with so few sound sources (unlike a symphony orchestra which has strings, winds, as well as percussion) he constantly calls upon the percussionists to produce sounds not normally associated with the bombastic, extroverted instruments. Some of these include: playing with brushes in Motive, covering drumheads with felt and playing on them with rubber mallets in "Invention 1," playing with the fingers in "Invention 2," alternating between wood ends on rims and soft ends of timpani sticks on heads of drums in "Invention 4," fingernails and a variety of other beaters on drums and cymbals in "Invention 5." In the "Finale" movement, Colgrass switches between 2/4, 2/2, and 3/4 time, recalling to mind the various ways the motive is manipulated through each successive "Invention."

Michael Colgrass was born in Chicago, IL and attended the University of Illinois earning a Bachelor of Music degree there in composition. Although he went on to become more widely known as a composer, having studied with Lucas Foss, he settled in New York City where he enjoyed moderate success there as a free-lance percussionist. His compositions span over 50 years and go well beyond the realm of the percussion ensemble idiom. He was inducted into the Percussive Arts Society Hall of Fame in 1987 for his contributions to fields of percussion performance and composition.

Mambo Africano - This selection represents a fusion of African and Latin rhythms and instruments and features an ostinato over a meter of 5/4. It is scored for two marimba players, bongos, congas, maracas, as well as claves, the instrument which provides the basic rhythm of all important African and Latin American music.

Alice Gomez - Drawing on her multi-cultural background, Alice Gomez has become internationally recognized for her Latin and Native-American influenced compositions. She grew up in San Antonio, Texas, a city rich in cultural diversity, playing the drums in her father's Latin dance band. As a composer, she creates works that capture the true spirit of ethnicity and communicate it in contemporary musical language. In creating new works, she strives to preserve and promote the traditions of her own Hispanic culture, as well as those of the many other cultures that she has embraced.

During his tenure as Kantor at the St. Thomas Church in Leipzig, Bach composed church cantatas on a weekly basis for every Sunday and Holiday. The cantatas are related to the readings prescribed by the Lutheran liturgy. The 209 existing Bach Cantatas constitute an enormously rich musical world. The Cantatas are strongly connected to Bach's great vocal works

(Passions, Masses, Oratorios, Magnificat, etc.). **BWV 156** is a 6 movement Cantata, composed in Leipzig in 1729. The 1st movement, Adagio, is a sinfonia followed by 5 movements including 4 part chorale, orchestra, aria, and recitative. This Cantata is entitled by the words, "I stand one foot in the grave!"

Schumann's **Kinderszenen** is a set of thirteen miniatures that are intended to portray the images and emotions of childhood from the gentle perspective of an adult. The principal set for hearing this music in Schumann's time was not a concert hall, but the intimacy of a salon.

This is partially why his music is suitable for the classical guitar, which is a soft, intimate instrument.

Kinderszenen was originally composed for piano, but this transcription for guitar duo maintains Schumann's original keys.

Fever was penned by the prolific African American composer, Otis Blackwell. Though not widely renowned, Blackwell is responsible for a number of R & B hits, such as, "Don't Be Cruel", "All Shook Up", and "Return to Sender", made famous by Elvis Presley, as well as "Breathless" and "Great Balls of Fire", made famous by Jerry Lee Lewis. He was inducted into the Nashville Songwriters Hall of Fame in 1986, and in 1991

into the National Academy of Popular Music's Songwriters Hall of Fame. Finally, Blackwell was posthumously inducted into the Rock and Roll Hall of Fame in 2010.

Dressed in White: In a note from Scott, he writes, "I composed this for my loving parents as they battled through my father's cancer side-by-side! In verse 1, the song tells the story of a newlywed couple. The second verse depicts the couple decades later as they lay dying, side-by-side. My parents' acceptance of God's sovereignty and providence helped them to get my father through treatment. He is now in remission, and I thank God for His grace."

That 70's Song features a medley of famous tunes like "How Deep is Your Love?", "We've Only Just Begun", and "I'll Be There", and features such original composers as Paul Williams, and Motown Records founder and music legend, Berry Gordy. The 1970's represent the beginning of my relationship with Music, so it is more than appropriate that I choose some of my favorite songs from this musically-rich era to perform for you tonight.

Belhaven University & Jackson Community Symphonic Band
Dr. Paxton Girtmon, conductor

Flutes
Emmberly Jefferson
Alexandra Sahli

Oboe
Mandy Williams

Clarinet
Cory Gray
Raphiell Ashford
Joy Hawkins
C. D. Hagan

Bass Clarinet
Taylor Mangold

Saxophone
Alexis Butler
Rachel June Gari

Tenor Saxophone
Michael Adkins
Kristin Boes

Trumpets
Kyle Carter
Austin Marascalco

French Horns
David Miller
Rebekah Bert
Denise Dering

Trombone
Brianna Brown
Dr. Christopher Shelt
John Retherford

Tuba
Bryton Hixson

Percussion
Daniel Bravo
Micah Lynch
Justin Nipper
Ruth Picha
Carly Carter
Lissie Massengale
Corbin Shields
Brittany Flemming

Jazz Combo
Kyle Carter – Trumpet
Rachel June Gari – Alto Sax
Michael Adkins – Tenor Sax
Justin Nipper – Drum Set
Dr. Paxton Girtmon – Piano

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>. A complete listing of major Belhaven University arts events may be found at <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. Paxton Girtmon; student workers –house manager, Stephen Craig; ushers, Heather Plyler & Taylor Kniseley; stage manager, Thaddeus Morris; stagehands, Jenae' Brown & Grace Andrews; recording/sound, Roddy Merritt; lighting, Skyler Bready; reception assistants, Christy Mohrman & Amy Smith.

UPCOMING EVENTS

Saturday, November 17, 2:30pm, Concert Hall
Monday, November 19, 7:30pm, Concert Hall
Tuesday, November 20, 7:30pm, Concert Hall
Fri. & Sat., Nov. 31 & Dec. 1, 7:30pm, Soccer Bowl
Sunday, December 2, 2:30pm, Concert Hall

Handel's Messiah Choral Concert
Best of Belhaven I
Eric Hartzog Senior Guitar Recital
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 Geihlsler, vocal adjunct • Christina Hrivnak, 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 • Jenae' Brown • Jimmy Brown • Alexis 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 • Emmerly Jefferson • James Johnson • Daniel Johnston • Lydia Jones • Temperance Jones • Joy Kenyon • Taylor Kniseley • Brooke Kressin • Cierra Lee • Robert Austin Marascalco • John Mathieu • Rachael McCartney • Joseph McCullough • Thorburn McGee • Maggie McLinden • Rodderick Merritt • Christina Mohrman • Lydia Moore • Joshua Nichols • Justin Nipper • William Anthony Peacock • Ruth Picha • Heather Plyler • Grace Anna Randall • Elisabeth Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Alexandra Sahli • Rebekah Saks • Sadie Sasser • Amy Smith • Alexia 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