

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

presents

Guest Artist
Cello Concert
Bryan Hayslett



Tuesday, October 28, 2014 • 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 performer.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Please hold applause until intermission.

Cello Suite No. 6 in D Major, BWV 1012
I. Prelude

Johann Sebastian Bach • 1685 - 1750

Unlocked, 1. Make Me a Garment
Unlocked, 2. No Justice

Judith Weir • b. 1954

A Portrait in Greys

Marissa Deitz Wall • b. 1990

Suite No. 6, 2. Allemande
Suite No. 6, 3. Courante

J.S. Bach

Age of the Deceased (Six Months in Chicago)

Drew Baker • b. 1978

INTERMISSION

Suite No. 6, 4. Sarabande
Suite No. 6, 5. Gavotte

J.S. Bach

A Portrait in Greys

Keith Kusterer • b. 1981

Unlocked, 5. Trouble, trouble

Judith Weir

Suite No. 6, 6. Gigue

J.S. Bach

A Portrait in Greys

by William Carlos Williams

Will it never be possible to separate you from your greyness?
Must you be always sinking backward into your grey-brown landscapes—
And trees always in the distance, always against a grey sky?
Must I be always moving counter to you?
Is there no place where we can be at peace together
and the motion of our drawing apart be altogether taken up?
I see myself standing upon your shoulders touching a grey, broken sky—
but you, weighted down with me, yet gripping my ankles,—move laboriously on,
where it is level and undisturbed by colors.

PROGRAM NOTES

Cello Suite No. 6 - Undeniably one of the most influential figures in the history of classical music, Johann Sebastian Bach was a prolific composer and a talented organist. Among his output are six suites written for unaccompanied cello, each with six movements based on dance forms. Little is known about the composition of these suites because no manuscript exists in Bach's hand, but it is likely that they were composed or compiled around 1720 when Bach lived in Cöthen (Germany) or in 1724-5 when he was working in Leipzig.

Before the 18th century, the cello was relegated to the background, serving mainly as the accompaniment for other instruments, so the genre of unaccompanied cello works was in its infancy when Bach wrote these suites. The unprecedented originality with which Bach approached all six of the suites was truly ground-breaking; the earliest surviving piece written for solo cello was composed by Domenico Gabrielli in 1689. Interestingly, the next work written for solo cello was almost two centuries later by Max Reger in 1915, and it is a set of three suites that harkens back to Bach's suites. Suite No. 6 was written for a cello with five strings, the extra string being higher than the four on a normal cello. These suites are seen as the pinnacle of the cello repertoire and continue to serve as a model for composers interested in writing for solo cello.

Unlocked - Unlocked arises out of my interest in the magnificent collection of American folksongs in the Library of Congress, Washington, collected by John and Alan Lomax in the 1930s. A significant proportion of the songs were collected from prisoners – mostly black prisoners in Southern jails. The piece is made up of five cello 'fantasias' inspired by five of these songs (three of which are included in this concert.) - Written by Judith Weir

No. 1 (Make Me A Garment) was sung by a prisoner in Florida who was found by the

Lomaxes in the tuberculosis ward and could only whisper his song.

No. 2 (No Justice) is from Georgia (original title 'Oh we don't get no justice in Atlanta').

No. 5 (Trouble, Trouble) is a transcription/arrangement of a blues sung by a man in Alabama.

A Portrait in Greys - seeks to construct from the poetry a landscape that is both shimmering and stagnant; peaceful and inescapable; a place of togetherness and of distance from which the text emerges whole. - Written by Marissa Deitz Wall.

Age of the Deceased - directly addresses the relentless gun violence that continues to plague Chicago. Aside from the high number of individuals killed and families impacted, the age of the victims is particularly shocking. Of the 146 shooting-related deaths that occurred in the first six months of 2014, 44 victims were in their teens and 51 were in their twenties. Age of the Deceased recites in order the ages of those who have died from gun violence between January and June 2014. The pacing of the recitations is directly proportional to the timeline of the shootings.

The first 2/3 of the piece also explores the role of proximity in our understanding of and reaction to gun violence. The confinement of crime to specific areas leads to vastly different realities. The further away one is from violent crime, the less real it may seem and vice versa. To incorporate this issue, I selected two geographic points on the north and south sides of the city. For the first third of the piece (January-February), I plotted the distance of each shooting from my own home in the Rogers Park neighborhood on the far north side. That point is represented by a low pedal tone present in every cello diad. The other pitch in the diad is determined by the distance of the

shooting from the selected point. The further a shooting occurs from the point, the higher the pitch and the softer the dynamic level. The opposite is true for shootings that happen nearby.

While gun violence has occurred in my neighborhood, the volume of incidents pales in comparison to the other geographic point used for the second third of the piece (March-April). That point corresponds to the Englewood neighborhood on the south side. The non-drone pitch content and dynamic levels are drastically different once the geographic point shifts, reflecting a very different and tragic reality.

The final third of the piece (May-June) contrasts dramatically from what precedes it in all but one way, the unceasing and chilling recitation of the ages of the deceased. In the end, I hope this piece brings renewed awareness of the horrible toll this epidemic is taking on our city and, in particular, on kids and young adults. Furthermore, as a community, we cannot ignore this tragedy regardless of its proximity to our everyday lives. – Written by Drew Baker.

A Portrait in Greys: This work for speaking cellist appears within a new stage of aesthetic and stylistic shift for me as a creative artist....a closer exploration of and connection to theatre based elements along with the search for fresh techniques in utilizing a performer/musician. The cellist must navigate through a variety of gestural levels (both with his mouth open or closed and with decoupled elements performed on the cello itself) while maintaining a stable (yet distorted) recitation of the text. To fully experience a poem, one must meditate upon the sound and rhythm of the words as well. This composition attempts to create a canvas in which each listener is given the chance to do exactly that, all the while intuiting that the concept of ‘separation from a greyness’ remains the binding structural force behind all. This work was commissioned and premiered by Bryan Hayslett, Boston MA, 2014. - Written by Keith Kusterer.

All program notes were written by the composers, except for the Bach.

BIOGRAPHY

Cited by judges as displaying “superb musicianship and rich, sonorous playing,” Bryan Hayslett made his Carnegie Hall debut in 2009 as first prize winner of the Alexander & Buono International String Competition and returned the following year as a repeat top prize laureate. He has given two solo concert tours, including performances in Boston, Dallas, Chicago, Hartford, Albany, Holland MI, and Jackson MS with new music as a central focus. Hayslett holds degrees from The Hartt School of Music (B.M.) and The Boston Conservatory (M.M.), and his principle teachers include Rhonda Rider, Terry King, and Yuri Anshelevich. He can be heard on an Innova recording, "A Special Light," featuring music of David Macbride. A proponent of new music, Hayslett currently serves as cellist of the Semiosis Quartet, which focuses on performance of new and contemporary works.

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 2014-2015." 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, Mr. Song Xie; student workers –house manager, Cierra Lee; ushers, Maddi Jolley & Brooke Kressin; stage manager, Tripp Stewart; stage hands, Alexia Valente & Andrew Horton; recording/sound, Joy Kenyon; lighting, Zak Joyner; videographer, Brandon Randle; photography, Lauren Barger; reception hosts, Joanna Ayers & Sidney Durham.

UPCOMING EVENTS

Saturday, November 1, 7:30pm, Concert Hall	Evening of Diamonds I- Claude Bolling Extravaganza
Tuesday, November 4, 7:30pm, Concert Hall	Alexia Valente Junior Violin Recital
Tuesday, November 11, 7:30pm, Concert Hall	Student Composers Concert XIII
Friday, November 14, 7:30pm, Concert Hall	Belhaven University's Symphony Orchestra Concert
Tuesday, November 18, 7:30pm, Concert Hall	Instrumental Arts Concert
Saturday, November 22, 7:30pm, Concert Hall	Choral/Vocal Arts Concert: Gloria in Excelsis!
Monday, November 24, 7:30pm, Concert Hall	Best of Belhaven I
Fri. & Sat., December 5-6, 7:30pm, Soccer Bowl	82 nd Annual Singing Christmas Tree

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 and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Dr. Dennis Cranford, music theory adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Christina Hrivnak, vocal adjunct • Andrew Lewis, jazz and music theory adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Marlynn Martin, music ed adjunct • Maggie McLinden, staff accompanist • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Dr. Carla Stovall, low brass adjunct • Lloyd Turner, trumpet adjunct • Valerie Jones, administrative assistant

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