

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

presents

Allie Sabli
Junior Flute Recital

assisted by
Tianna Rogers, Piano
Levi Scott Foreman, Bass
Daniel Bravo, Drums

Saturday, February 8, 2014 • 2:30 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

Suite for Flute and Jazz Piano Trio

Claude Bolling • b. 1930

- I. Baroque and Blue
- II. Sentimentale
- III. Javanaise
- IV. Fugace
- V. Irlandaise
- VII. Veloce

*Allie Sahli, Flute; Tianna Rogers, Piano
Levi Scott Foreman, Bass; Daniel Bravo, Drums*

PROGRAM NOTES

Suite for Flute and Jazz Piano Trio- This seven-part suite was written by the French composer and jazz pianist Claude Bolling in 1973 for the renowned flautist Jean-Pierre Rampal. After hearing one of Bolling's early compositions combining classical and jazz styles for the piano, Rampal asked him to write a piece contrasting the classical style of the flute with a jazz accompaniment. This genre of music became known as cross-over music because it crossed over various styles. In this suite, there is classical flute and the jazz trio consisting of piano, string bass, and drums. There are seven different movements each with their own unique style, and in this concert I will be playing six of the movements. It was originally recorded in 1975 by Bolling, Rampal, bassist Mel Young, and drummer Marcel Sabiani. The success of the suite inspired Bolling to write similar suites for guitar, cello, trumpet, violin, and chamber orchestra.

Baroque and Blue- This first movement is sweet and silly. The opening by the flute is the "baroque" part of the piece, and it is sweet and carefree, just what can be expected from the classical flute. However, baroque is interrupted by the "blues", which is so unexpected that it

can be humorous. When I first heard this, I couldn't help but laugh. The flute competes with the contrasting style for the rest of the movement, and even bickers back and forth with the piano on some repeated notes. Finally, the flute gives up playing in the baroque style and adds a little bluesy swing.

Sentimentale- This movement is slower and more relaxed. The beginning piano solo transports the listener back in time, filling the mind with tender memories, and the flute comes in dreamily with warm tones. As the music builds, more range and complexity is demonstrated. Then, the style is contrasted by a more light and fun section that eventually returns to the sentimental mood expressed at the beginning.

Javanaise- This movement is much different from the others and is one of the most fun to play. The word "javanaise" is a French slang word similar to Pig Latin which substitutes the syllable "av" between every consonant and vowel. Just like the substitution of the extra nonsense syllable in the word, the addition of the fifth beat in each measure makes the piece a bit nonsensical. The swing rhythm feels like it

is skipping along with some hiccups here and there. Interspersed within the silliness are melodious passages that are more sophisticated, but the highlights of this piece are the swing sections that will inspire some toe-tapping and head-bobbing.

Fugace- meaning “fleeting”, has a happy and light style, similar to a jig. This lively piece involves flying fingers and little time for a breath. It is like an exciting race to the finish line with several moments when the runners are all synchronized.

Irlandaise- A break from the fast and fun, *Irlandaise* is slow and expressive. *Irlandaise*

means “Irish woman”, and I can imagine her strolling along in the dreamy Irish countryside without a care in the world. The phrases sound like they are floating effortlessly, and it makes me want to linger in the beauty.

Veloce- The most exciting movement comes at the end. This movement makes me feel like dancing. In contrast to *Baroque and Blue*, now the flute has incorporated more jazz elements such as syncopated rhythms and accents. Within the jazz sections, the flute remains pure through the beautiful legato melody and cadenza. Then, the tempo picks up again and speeds with velocity towards the finish. Just wait to hear how it ends!

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 2013-2014.” 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, Julie Wolfe; ushers, Megan van der Bijl & Jessica Charitos; stage manager, Brooke Kressin; stage hand, Thorburn McGee; recording/sound, Grace Anna Randall; lighting, Cierra Lee; videographer & photography, Rachael McCartney; page turner, Lydia Jones; reception assistants, Dorothy Claire Glover.

UPCOMING EVENTS

Tuesday, February 25, 7:30pm, Concert Hall
Thursday, February 27, 7:30pm, Concert Hall
Tuesday, March 4, 7:30pm, Concert Hall
Thursday, March 6, 7:30pm, Recital Room

Andrew Stroud & Adam Larison Guitar Duo
Best of Belhaven II
Dr. Christopher Shelt Faculty Voice Recital
Student Composers Concert XII

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, Artist-in-Residence • 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 • Tracy Bedgood, low brass adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Dr. Dennis Cranford, music theory adjunct • Sarah Elias, piano adjunct, theory adjunct • Tyler Kemp, staff accompanist • 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

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DEPARTMENT OF MUSIC, DECEMBER 2013 GRADUATES

Maggie McLinden



