Music Faculty Concert

Saturday, February 25, 2017 • 7:30 p.m.
Belhaven University • 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

Light Calvary Overture
Franz von Suppé • 1819-1895

Dr. Stephen Sachs, Primo; Carolyn Sachs, Secondo

Kibō
Andrew Mark Sauerwein • b. 1963

I. Waves of Earth
Rachel Reese, Violin

Suite No. 1
Max Reger • 1873-1916

Elizabeth Taylor, Viola

Sleep Songs
Andrew Mark Sauerwein • b. 1963

Ninna Nanna

Ninna nanna, ninna oh,
Questo bimbo a chi lo do?
Lo darò alla Befana,
Che lo tiene una settimana.
Lo darò all’ Uomo Nero,
Che lo tiene un anno intero.
Lo darò all’ Uomo Bianco,
Che le tiene finché è stanco
Lo darò al Saggio Folletto,
Che lo renda Uomo perfetto!
Se lo do al Bambin Gesù,
So lo tiene’ e non ce lo da più.
Ninna nanna, ninna oh,
Questo bimbo lo terrò.

Nana Nenê

Nana nenê
Que a Cuca vem pegar,
Papai foi na roça,
Mamãe foi trabalhar.
Boi, boi, boi,
Boi da cara preta,
Pega esse menino
Que tem medo de careta.
Bicho papão,
Sai de cima do telhado,
Deixa esse menino
Dormir sossegado.

Duérmete Niño

Duédmete niño,
Duérmete ya.
Que viene El Coco

Ninna nanna, ninna oh,
To whom do I give this child?
I’ll give it to the Befana [Christmas Witch]
Who keeps him a week.
I’ll give it to the Black Man [the Bogeyman]
Who keeps him a whole year.
I’ll give it to the White Man [?]
Who holds him until he is tired.
I’ll give it to the Wise Elf [?]
Who makes him the perfect man!
If I give him to Baby Jesus,
He’ll keep him and not [keep him] from us for long.
Ninna nanna, ninna oh,
I’ll keep this baby.

Rock-a-bye baby
Who Cuca [the Bogeyman] comes to catch,
Papa went to the fields,
Mama went to work.
Ox, bull, steer,
Black-faced Steer,
Take this boy
Who’s afraid of your grimace.
Bogeyman,
Get off the roof,
Let this boy
Sleep peacefully.

Sleep baby,
Sleep now.
The Bogeyman’s coming
Y te llevará.
Que viene El Coco
Y te comerá.

And he will take you.
The Bogeyman's coming
And he will eat you.

Roberta Duhs, Soprano; Sarah Elias, Piano

A Flower is a Lovesome Thing
Sarah Waters, Piano

Billy Strayhorn • 1915-1967

Down in the Valley
O Shenandoah

Chris Phillips, Tenor; Dr. Tanja Miric, Guitar

traditional, arr. Tanja Miric • b. 1983

Lascia ch’io pianga from Rinaldo

George Friedric Handel • 1685-1759

arr. Abel Nagytothy-Toth & Tanja Miric • b. 1928 & b. 1983

Lascia ch’io pianga mia cruda sorte,
e che sospiro la libertà.
Il duolo infranga queste ritorte
de’ miei martiri sol per pietà.

Let me weep over my cruel fate,
and that I may sigh for freedom.
Let my sadness shatter these chains
of my suffering, if only out of pity.

Chris Phillips, Countertenor; Dr. Tanja Miric, Guitar

Message to a Friend

Dr. Owen Rockwell, Vibraphone; Casey Kirk, Marimba;
Kraig Goreth, Congas; James Weary, Drum Set

Ney Rosauro • b. 1952

PROGRAM NOTES

Light Calvary Overture
The Viennese operetta "The Light Cavalry" premiered in 1866. The operetta has become obscure, seldom performed or recorded, but the lively Overture has taken on a life of its own, becoming Suppe's most famous piece. Recorded and arranged worldwide, it has found its way into soundtracks, cartoons, and entertainment media of all sorts. This arrangement for piano four hands captures the "galloping" theme and dramatic promise of the original orchestration.

Kibō (Japanese for "hope") is a meditation on the aftermath of the notorious earthquake and tsunami which devastated parts of the Japanese coastline seven years ago. Violinist Rachel Reese, who commissioned the work, had been with me on a musical mission trip to Tokyo in May of 2010, only months before the earthquake took place. She went on to full-time work as a musical missionary to Japan, and worked with me to develop the concept of the piece. The first movement, which we hear tonight, is an image not just of the event itself, but the inner experience of shaken foundations and bewildered shock. Those familiar with the tune of "Sakura, Sakura," a famous Japanese folksong, will perhaps hear its echoes. In the complete work, this movement is followed by a meditation on emotional aftermath ("Sifting") and a hopeful reflection on another folksong, "Furusato," which might be described as the Japanese equivalent of "Auld Lang Syne."

Sleep Songs
The inspiration for Sleep Songs is folklore lullabies: songs which identify folktales characters unique to specific cultures. The set of five songs, three of which are presented tonight, were commissioned by Roberta Duhs as part of her graduate studies at Jackson State University. She selected five lullabies, each with a different language and cultural background, and asked me to interpret them. Part of the purpose of these settings is to explore the role of these lullabies as disciplinary threats, transmissions of cultural identity, and the voices of mothers. The results are fanciful musical commentaries on the process of falling asleep (willingly or not) and the fantastic ideas and images...
used to induce children to submit to slumber. The entire five-song set will be presented on Mrs. Duhs' Masters Recital at Jackson State University on Friday, March 31 at 7:00 pm.

A Flower is a Lovesome Thing
William "Billy" Strayhorn, a Pittsburgh native, is best known as Duke Ellington's longtime collaborator on many compositions, including "Take the A Train." As a young man with classical training and a passion for Chopin, Strayhorn sought entry into the world of art music only to find it nearly closed to African-Americans at that time. He instead moved into the jazz field as a composer, lyricist, pianist, and arranger. His independent identity as a composer was subsumed by the charismatic Ellington, but in songs such as "A Flower is a Lovesome Thing" (written 1941, recorded by Ella Fitzgerald 1965) Strayhorn's lush and lyrical personal style is unmistakable.

Down in the Valley
The author and composer of this popular Appalachian 'courting' song are unknown. It first appears in 1909 with recordings emerging from the late 1920s. Various recordings feature alterations to the lyrics. The song has been recorded by numerous soloists and groups from Burl Ives to Alvin and the Chipmunks. It would become the basis for Kurt Weill's opera of the same name (1945).

O Shenandoah
This beloved folk song from the early 19th century celebrates the exploration of and expansion into the North American west. In its original context the song tells the story of an American fur trader whose travels along the Missouri river and subsequent encounters with Native Americans resulted in a love affair with the daughter of an Algonquian chief. The name of that Native American chief was Shenandoah. Throughout the first half of the 19th century the song was adopted by other adventurers and sailors who freely adapted the lyrics to fit their own contexts and geographies.

Lascia ch'io pianga
Handel's opera, "Rinaldo," premiered in London on February 24, 1711. Nearly 306 years ago to the date of tonight's performance. It would be the first new opera commissioned to be sung in Italian for an English speaking audience. Critically the opera received a lukewarm response. Audiences, however, were enthralled. This aria, a prayer for mercy, is sung by Almirena. She has been stolen from the very presence of her true love, the knight, Rinaldo, and taken captive by an evil sorceress. The aria has become a standard within the repertoire of the modern countertenor.

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 2016-2017." 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 fall 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. Stephen Sachs; student workers — Lighting, Anne Hilleke; Sound, Zak Joyner; Videographer, Joanna Ayers; Photographer, Katherine Grivello; House manager, Miranda Kunk; Stage manager, LaDeshia Lonie; Ushers, Ella Castro & Charity Ross; Stage Hands, Seth Shelton & Kierra Haynes; Reception Hosts, Miracle Gee & Ebony Sutton.

UPCOMING EVENTS

Friday, March 3, 7:30pm, Concert Hall
Saturday, March 4, 7:30pm, Concert Hall
Friday, March 24, 7:30pm, Concert Hall
Saturday, March 25, 3pm, Concert Hall
Tuesday, March 28, 7:30pm, Concert Hall

Guest Piano Recital: Stephen Wilber
Charity Ross Junior Piano Recital
Strings & Orchestra Concert
All-State Strings Concert
Evening of Diamonds II: Shellie Brown, Violin

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, dean of fine arts, music chair, pianist • Dr. Paxton Girtmon, director of bands, woodwind specialist •
Dr. Andrew Sauerwein, composer, theorist • Song Xie, violinst, director of string ensembles • Adam Almeter, low brass adjunct • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct •
Sybil Cheesman, flute adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Dr. Rebecca Geihlsler, vocal and music history specialty instructor • Kenneth Graves, clarinet adjunct • Christina Hricnak, vocal adjunct • Richard Hudson, french horn adjunct • Margaret Ingram, jazz piano adjunct •
Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Tanja Miric, classical guitar adjunct •
Christopher Phillips, vocal/choral & worship arts specialty instructor, director of choral ensembles & Singing Christmas Tree •
Dr. Owen Rockwell, percussion specialty instructor, director of percussion ensembles • Carolyn Sachs, piano adjunct •
Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Sarah Anne Waters, vocal adjunct •
Grace Anna Lane, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

Timber Alexander • Joanna Ayers • Lauren Barger • Rachael Boxill • Bailey Bradshaw • Gabriella Castro • Qichao Cen •
Stephen Craig • Deon Crawford • Roland Dixon • Miracle Gee • Dorothy Claire Glover • Byron Hammond • Leonard Harris •
Brittany Haynes • Kierra Haynes • Samantha Hidalgo • Tracy Hilaire • Anne Hilleke • Silvanus Johnson • Madeline Jolley •
Daniel Jones • Lenard Jones • Zakary Joyner • Deborah Kim • Miranda Kunk • Savannah Lamb • Jordan Locke •
LaDeshia Lonie • Rachael McCartney • Rebekah Miller • Charity Ross • Jessica Schmidt • Taylor Scrivner • Seth Shelton •
Susan Smallwood • Tripp Stewart • Ebony Sutton • Mariah Taylor • Hannah van der Bijl • Mandy Williams • Hannah Wilson

DEPARTMENT OF MUSIC, DECEMBER GRADUATES

Daniel Bravo • Justin Nipper • Brandon Smith • Elizabeth Walczak