

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

presents

Faculty Voice Recital

Dr. Christopher Shelt:

A teacher with his students

assisted by

Mr. Tyler Kemp, Accompanist

Tuesday, March 5, 2013 • 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 performers.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

An Die Ferne Geliebte (To the Distant Beloved)

Ludwig Beethoven • 1770 - 1827

1. Auf dem Hügel sitz ich spähend

*Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.
Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unsrer Qual.
Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns theilt
Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!
Denn vor Liebesklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!*

On the hill sit I, peering
Into the blue, hazy land,
Toward the far away pastures
Where I you, beloved, found.
Far am I, from you, parted,
Separating us are hill and valley
Between us and our peace,
Our happiness and our sorrow.
Ah! The look can you not see,
That to you so ardently rushes,
And the sighs, they blow away
In the space that separates us.
Will then nothing more be able to reach you,
Nothing be messenger of love?
I will sing, sing songs,
That to you speak of my pain!
For before the sound of love escapes
every space and every time,
And a loving heart reaches,
What a loving heart has consecrated!

2. Wo die Berge so blau

*Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!
Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!
Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög's nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!*

Where the mountains so blue
Out of the foggy gray
Look down,
Where the sun dies,
Where the cloud encircles,
I wish I were there!
There is the restful valley
Stilled are suffering and sorrow
Where in the rock
Quietly the primrose meditates,
Blows so lightly the wind,
I wish I were there!
There to the thoughtful wood
The power of love pushes me,
Inward sorrow,
Ah! This moves me not from here,
Could I, dear, by you
Eternally be!

3. Leichte Segler in den Höhen

*Leichte Segler in den Höhen,
Und du, Bächlein klein und schmal,*

Light veils in the heights,
And you, little brook, small and narrow,

*Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.
Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.
Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl.
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein, meine Qual.
Stille Weste, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.
Flüstr' ihr zu mein Liebesflehen,
Laß sie, Bächlein klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!*

Should my love spot you,
Greet her, from me, many thousand times.
See you, clouds, her go then,
Meditating in the quiet valley,
Let my image stand before her
In the airy heavenly hall.
If she near the bushes stands,
Now that autumn is faded and leafless,
Lament to her, what has happened to me,
Lament to her, little birds, my suffering!
Quiet west, bring in the wind
To my heart's chosen one
My sighs, that pass
As the last ray of the sun.
Whisper to her of my love's imploring
Let her, little brook, small and narrow,
Truly, in your waves see
My tears without number!

4. *Diese Wolken in den Höhen*

*Diese Wolken in den Höhen,
Dieser Vöglein munterer Zug,
Werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!
Diese Weste werden spielen
Scherzend dir um Wang' und Brust,
In den seidnen Locken wühlen.
Teilt ich mit euch diese Lust!
Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
Fließ zurück dann unverweilt!*

These clouds in the heights,
These birds gaily passing,
Will see you, my beloved.
Take me with you on your light flight!
These west winds will play
Joking with you about your cheek and breast,
In the silky curls will dig.
I share with you this pleasure!
There to you from this hill
Busily, the little brook hurries.
If your image is reflected in it,
Flow back without delay!

5. *Es kehret der Maien, es blühet die Au*

*Es kehret der Maien, es blühet die Au,
Die Lüfte, sie wehen so milde, so lau,
Geschwätzig die Bäche nun rinnen.
Die Schwalbe, die kehret zum wirtlichen Dach,
Sie baut sich so emsig ihr bräutlich Gemach,
Die Liebe soll wohnen da drinnen.
Sie bringt sich geschäftig von kreuz und von quer
Manch weiches Stück zu dem Brautbett hieher,
Manch wärmendes Stück für die Kleinen.
Nun wohnen die Gatten beisammen so true,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einen.
Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
Nur unserer Liebe kein Frühling erscheint,
Und Tränen sind all ihr Gewinnen.*

May returns, the meadow blooms,
The breezes they blow so softly, so mildly,
Chattering, the brooks now run.
The swallow, that returns to her hospitable roof,
She builds, so busily, her bridal chamber,
Love must dwell there.
She brings, so busily, from all directions
Many soft pieces for the bridal bed,
Many warm pieces for the little ones.
Now live the couple together so faithfully,
What winter has separated is united by May,
What loves, that he knows how to unite.
May returns, the meadow blooms,
The breezes they blow so softly, so mildly,
Only I cannot go away from here.
When all that loves, the spring unites,
Only to our love no spring appears,
And tears are our only consolation.

6. Nimm sie hin denn, diese Lieder

*Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.
Wenn das Dämmerungsrot dann zieht
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;
Und du singst, was ich gesungen,
Was mir aus der vollen Brust
ohne Kunstgeprägung erklungen,
Nur der Sehnsucht sich bewußt:
Dann vor diesen Liedern weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.*

Take, then, these songs,
That I to you, beloved, sang,
Sing them again in the evenings
To the sweet sounds of the lute!
When the red twilight then moves
toward the calm, blue lake,
And the last ray dies
behind that hilltop;
And you sing, what I have sung,
What I, from my full heart,
Artlessly have sounded,
Only aware of its longings.
For before these songs yields,
What separates us so far,
And a loving heart reaches
For what a loving heart has consecrated.

1. (Reprise)

*Dann vor diesen Liedern weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht.*

That which so distantly separates us
vanishes before these songs,
And a loving heart reaches
what a loving heart has treasured.

Dr. Christopher Shelt, Baritone; Mr. Tyler Kemp, Accompanist

Bei Männern welche Liebe fühlen from *Die Zauberflöte*

W. A. Mozart • 1756 - 1791

PAMINA

*Bei Männern, welche Liebe fühlen,
Fehlt auch ein gutes Herze nicht.*

In men, who feel love
A good heart is not lacking.

PAPAGENO

*Die süßen Triebe mitzufühlen
Ist dann der Weiber erster Pflicht.*

To sympathize with the sweet instincts
Is then the wives first duty.

PAPAGENO AND PAMINA

*Wir wollen uns der Liebe freun
Wir leben durch die Lieb allein,
Wir leben durch die Lieb allein,*

We want to be happy with love
We live through love alone,
We live through love alone,

PAMINA

*Die Lieb versüßet jede Plage,
Ihr opfert jede Kreatur.*

Love sweetens every torment
Every creature offers itself to her.

PAPAGENO

*Sie würzet unsre Lebenstage,
Sie winkt im Kreise der Natur.*

It seasons our daily lives,
It beckons us in the circle of nature.

PAMINA and PAPAGENO

*Ihr hoher Zweck zeigt deutlich an,
Nichts edlers sei als Weib und Mann,
Mann und Weib und Weib und Mann,
Mann und Weib und Weib und Mann,
Reichen an die Gottheit an.*

Its higher purpose clearly indicates,
Nothing is more noble than wife and man,
Man and wife, and wife and man,
Man and wife, and wife and man,
Reach to the height of Godliness.

*Mann und Weib und Weib und Mann,
Reichen an die Gottheit an.*

Man and wife, and wife and man,
Reach to the height of Godliness.

An die Gottheit an, an die Gottheit an.

To Godliness, to Godliness.

Dr. Christopher Shelt, Baritone; Julie Wolfe, Soprano; Mr. Tyler Kemp, Accompanist

Nur wer die Sehnsucht kennt

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.
Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

Franz Schubert • 1797 - 1828

Only one who knows longing
Understands what I suffer!
Alone and separated
From all joy,
I look to the heavens
Towards the other side.
Oh! the one who loves and
knows me,
Is far away.
I feel dizzy, and it burns my insides.
Only one who knows longing
Understands what I suffer!

*Grace Anna Randall, Mezzo-Soprano; Dr. Christopher Shelt, Baritone;
Mr. Tyler Kemp, Accompanist*

Il rival salvar tu dei...Suoni la tromba from *I Puritani*

Giorgio: Il rival salvar tu dei, il rival salvar tu puoi.

Riccardo: Io nol posso . . .

G: No? Tu nol vuoi?

R: No!

G: Tu il salva!

R: No, ah! no, ei perirà . . .

G: Tu quell'ora ben rimembri che fuggi la prigioniera?

R: Sì . . .

G: E d'Arturo fu colpa intera? . . .

R: Tua favella ormai . . .

G: È vera!

R: Parla aperto!

G: Ho detto assai!

*R: Fu voler del Parlamento se ha colui la pena estrema;
dei ribelli l'ardimento in Artur si domerà.*

Io non l'odio, io nol pavento, ma l'indegno perirà.

G: No! Un reo tormento or t'invade e accieca . . .

Ah tremà! Il rimorso e lo spavento la tua vita strazierà . . .

Se il rival per te fia spento un'altr'alma seco andrà!

R: Chi?

*G: Pensa, o figlio! Due vittime farai! e dovunque tu
n'andrai l'ombra lor ti seguirà!*

*Se tra il buio un fantasma vedrai bianco, lieve . . .
che geme e sospira sarà Elvira che s'aggira e ti
grida: io son morta per te.*

*Quando il cielo è in tempesta più
scuro, s'odi un'ombra affanosa, che freme . . . sarà*

Vincenzo Bellini • 1801 - 1835

Giorgio: You must save your rival; you can save him.

Riccardo: I cannot.

G: No? You do not wish to?

R: No!

G: Save him!

R: No, ah! no, he shall die.

*G: Do you remember well that hour when the
prisoner escaped?*

R: Yes . . .

G: And was the guilt entirely Arthur's?

R: What you are saying now . . .

G: Is true!

R: Speak clearly!

G: I have said enough!

*R: It was the will of Parliament if he has a death
sentence; the rebels' boldness will be tamed by
punishing Arthur.*

*I do not hate him, I do not fear him, but the
wretch shall die.*

*G: No! Your bitter pain now overwhelms and
blinds*

*you . . . Ah, tremble! Remorse and dread will
torment your life . . .*

*If your rival dies through you, another life will go
with him!*

R: Who?

G: Consider, my son! You will have two victims!

And wherever you go, their shades will follow you!

*If through the darkness you see a white,
fluttering phantom which laments and sighs*

it will be Elvira who hovers near you and cries:

I died through you.

*When the sky is darkened by storms, there is heard a
restless ghost who rages . . . it will be Arthur who*

*Artur che t'incalza, ti preme, ti minaccia
de' morti il furor!*
*R: Se d'Elvira il fantasma dolente m'apparisca .
e m'incalzi e s'adiri, le mie preci, i sospiri mi sapranno
ottenere mercé*
*Se l'odiato fantasma d'Arturo sanguinoso sorgesse
d'Averno, ripiombarlo agli abissi in eterno lo
farebbe il mio immenso furor,*
*G: Sarà Elvira che mesta s'aggira e ti grida:
io son morta per te. Sarà Artur che t'incalza
e preme, ti minaccia de' morti il furor!*

*R: Se d'Elvira il fantasma dolente m'apparisca,
m'incalzi e s'adiri, mi sapranno i miei sospiri
ottenere da lei mercé.*
*G: Riccardo! Riccardo! il duol che sì mi accora
vinca la tua bell'anima . . .*
*R: Han vinto le tue lagrime . . . vedi . . .
ho bagnato il ciglio.*
R, G: Chi ben la patria adora onora la pietà.
*R: Forse, dell'alba al sorgere l'oste ci
assalirà . . . S'ei vi sarà! . . .*
G: S'ei vi sarà? Ei perirà.
R: Ei perirà, sì perirà . . .
G: Mia man non è ancor gelida! con te combatterò, sì, sì.
R: Se armato ei poi verrà, per questa mano ei perirà.
G: Sia voce di terror . . . Patria, vittoria, onor.

*G, R: Suoni la tromba, e intrepido io/tu
pugnerò/pugnerai da forte. Bello è affrontar la morte
gridando libertà!*
*Amor di patria impavido mieta i sanguigni allori,
poi terga i bei sudori e i pianti la pietà*

All'alba! Sia voce di terror: patria, vittoria, onor.

pursues you, oppresses you, threatens you with the
anger of the dead!
R: If the grieving phantom of Elvira appears to me,
pursues me and haunts me, my prayers and sighs
will be able to obtain mercy.
If the abhorred phantom of Arthur should rise,
all bloody, from Hell, my tremendous fury would
make him sink back into the abysses forever.
G: It will be Elvira who sadly hovers near you
and cries: I died through you. It will be Arthur
who pursues you, oppresses you, threatens you
with the anger of the dead!
R: If the grieving phantom of Elvira appears to me,
pursues me and haunts me, my sighs will be able
to obtain mercy from her.
G: Richard! Richard! Let the grief which
so moves me vanquish your noble soul . . .
R: Your tears have vanquished me . . .
see, my eyes are wet.
R, G: He who truly loves his country, honors mercy.
R: Perhaps, at the light of dawn the enemy will
attack us. . . If he is there! . . .
G: If he is there? He will die.
R: He will die, yes, he will die.
G: My hand is not yet cold! I will fight with you, yes.
R: If he comes armed then, he will die by my hand.
G: Let it be a voice of terror . . . Our country,
victory, honor.
G, R: Let the trumpet sound, and without fear I/you
will fight bravely. It is a fine thing to face death
shouting, liberty!
Let fearless love of our country reap the bloody
laurels of victory, and then let mercy wipe away
the noble sweat and tears.
At dawn! Let it be a voice of terror: our country,
victory, honor.

Dr. Christopher Shelt, Baritone; John Mathieu, Bass-Baritone; Maggie McLinden, Accompanist

INTERMISSION

Amazing Grace

arr. Ovid Young • b. 1940

Dr. Christopher Shelt, Baritone; Christy Mohrman, Soprano; Mr. Tyler Kemp, Accompanist

Guide Me, O, Though Great Jehovah

arr. Ovid Young

Dr. Christopher Shelt, Baritone; Gray Barnes, Baritone; Mr. Tyler Kemp, Accompanist

Hiding in Thee
Of Thee I Sing

arr. Ovid Young

Dr. Christopher Shelt, Baritone; Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

The Morning Trumpet arr. Ovid Young
Dr. Christopher Shelt, Baritone; Lee Bailey, Baritone; Mr. Tyler Kemp, Accompanist

The Lord's Prayer Albert Malotte • 1895 - 1964
Dr. Christopher Shelt, Baritone; Kara Funke, Soprano; Mr. Tyler Kemp, Accompanist

The Belhaven Bookstore Blues Dennis Bonds • b. 1964
Back to Belhaven
Mr. Dennis Bonds, Vocals and Guitar

Unforgettable Irving Gordon • 1915 - 1996
Dr. Christopher Shelt, Baritone; Joy Kenyon, Soprano; Mr. Tyler Kemp, Accompanist

Ah Yes! I Remember It Well from *Gigi* Frederic Loewe • b. 1960
Dr. Christopher Shelt, Baritone; Jenaé Brown, Mezzo-Soprano; Mr. Tyler Kemp, Accompanist

We'll have an Old Fashioned Wedding from *Annie Get Your Gun* Irving Berlin • 1888 - 1998
Dr. Christopher Shelt, Baritone; Madison Parrott, Mezzo-Soprano; Mr. Tyler Kemp, Accompanist

Anything You Can Do from *Annie Get Your Gun* Leonard Bernstein • 1918 - 1990
Dr. Christopher Shelt, Baritone; Saddle Sasser, Soprano; Mr. Tyler Kemp Accompanist

All I Ask of You from *Phantom of the Opera* Andrew Lloyd Webber • b. 1948
Dr. Christopher Shelt, Baritone; Cierra Lee, Soprano; Mr. Tyler Kemp, Accompanist

Home from *Phantom* Maury Yeston • b. 1945
Dr. Christopher Shelt, Baritone; Kara Funke, Soprano; Mr. Tyler Kemp, Accompanist

C'est Moi from *Camelot* Fredric Loewe • 1901 - 1988
Lee Bailey, Baritone; Mr. Tyler Kemp, Accompanist

Shall We Gather by the River Aaron Copland • 1900 - 1990
Dr. Christopher Shelt and Cast; Mr. Tyler Kemp, Accompanist

PROGRAM NOTES

An die ferne Geliebte (To the Distant Beloved) was composed in 1816, and is an innovation in music history--the first composition in the genre of a *song cycle*. A song cycle is series of songs that are linked together by a theme or narrative of some sort to form a cohesive unit. The six

songs of this cycle are set to poems by a minor poet named Alois Jeitteles (1794-1858). Beethoven wrote a *continuous* song cycle where all six songs are heard without any musical breaks--piano transitions seamlessly link all the songs together. The songs explore

the emotional agonies of “love at a distance” and the triumph of the “art from the heart”! The first song is reprised at the end of the cycle bringing the love songs to a point of victorious repose.

"Il rival salvar tu dei . . . Suoni la tromba," is baritone/bass duet from Bellini's last opera /

Puritani (The Puritans). The opera is set during the English Civil War and concerns a love affair between a Cavalier and the daughter of a Puritan. The characters in this scene are two Puritan soldiers, Sir Richard Forth (Riccardo) and Sir George Walton (Giorgio Valton).

BIOS

Mr. Lee Farrar Bailey has performed for professional opera and musical theatre companies, and appeared in film, and television. Son of the late internationally renowned opera singer Dennis Bailey, Lee was introduced to the musical world at a young age. He began his opera career as a dramatic tenor, but he now specializes in lyric and dramatic baritone repertoire. In 2003 Lee began his studies at Belhaven University with Dr. Shelt. He is currently on a tour of churches, performing music from his sacred CD, MY HEART'S PASSION. Visit Lee's website at www.leefarrarbailey.com.

Ms. Kara Funke graduated from Belhaven in 2005 with a Church Music degree in voice. She completed her MM in Vocal Pedagogy and Vocal Performance at Belmont University in Nashville in 2007. She currently lives in Greenwood, SC where she works full time as a Music Director at Greenwood Presbyterian Church, teaches private voice lessons, and is heavily involved in community theatre both directing music and performing. This past Sunday, she finished performing in the production of *The Music Man* at her community theatre, playing the role of Marian the librarian.

Mr. Tyler Kemp is a native of Louisville, MS. He received the Bachelor of Music in Piano Performance from Mississippi College in 2007 and the Master of Music in Piano Performance from Mississippi College in May of 2012. While at MC, Mr. Kemp was the recipient of the Theodore Presser Scholarship and the B. G. Walden Memorial Scholarship, and was chosen to perform on the MC Honors Recital in the spring of 2012. He works at Belhaven University as Staff Accompanist and is pianist at Alta Woods Baptist Church. As a freelance musician, he arranges and accompanies for several area choirs and ensembles.

Dr. Christopher Shelt is in his 15th year at Belhaven University serving as Professor of Vocal Arts, Choral Arts, and Music Ministries. During Dr. Shelt's years at Belhaven he has served as Musical Director for *The Fantasticks*, *Kiss Me Kate*, *Once Upon a Mattress*, *The Pirates of Penzance*, *Seven Brides for Seven Brothers*, *Oklahoma!*, *Geraniums and Wrens*, *Fiddler on the Roof*, and *The Gondoliers*. He was also the Artistic Director for the Belhaven opera productions of Menotti's *The Old Maid and the Thief* and *The Telephone* in 2011, *Little Red Riding Hood* and *The Toy Shop* in 2012 and *The Pied Piper of Hamelin* in 2013. Dr. Shelt's vocal students have distinguished themselves in vocal competitions, teaching roles, church music, vocal recordings, and in graduate studies. Dr. Shelt served as Belhaven's Chair of Music from 1999-2004, a time of renewal, growth, and relocation to the present Music Department facilities. Dr. Shelt has been married to his wife, Jackie, for 34 years and has two grown children, Katie and Stephen.

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. Stephen Sachs; student workers –house manager, Stephen Craig; ushers, Andrew Horton & Rachel Gari; stage manager, Alexia Valente; stagehands, Daniel Hause & John Alford; recording/sound, Justin Nipper; lighting, Michael Adkins; videographer & photographer, Justin Nipper; reception assistants, Christy Mohrman & Rachael McCartney.

UPCOMING EVENTS

Tuesday, March 19, 7:30pm, Concert Hall
Friday, March 22, 7:30pm, Concert Hall
Saturday, March 23, 3pm, Concert Hall
Saturday, March 23, 7:30pm, Concert Hall

Monday, March 25, 7:30pm, Concert Hall
Tuesday, March 26, 7:30pm, Concert Hall
Tuesday, April 2, 7:30pm, Concert Hall
Saturday, April 6, 9:30am-4pm, Concert Hall
Saturday, April 6, 7:30pm, Concert Hall
Saturday, April 13, 7:30pm, Concert Hall
Monday, April 15, 7:30pm, Concert Hall

Faculty Piano Recital: The Sachs Piano Duo
Belhaven Strings & Chamber Orchestras
All State Strings Concert
BU & Jackson Community Symphonic Band, Jazz Ensemble & Percussion Ensemble Concert
Temperance Jones Senior Musical Theatre Project
Faculty Voice Recital: Dr. Rebecca Geihlsler
Brooke Edwards Junior Voice Recital
The Ellis Duo Piano Competition
Orchestra Concert
Choral and Vocal Arts: Jazz Vibrations
Best of Belhaven II

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

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DEPARTMENT OF MUSIC, DECEMBER 2012 GRADUATES

William Anthony Peacock