

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

presents

*Sam Johnson*  
*Senior Trumpet*  
*Recital*

Tuesday, April 26, 2011  
6:00 p.m.  
Belhaven University Center for the Arts  
Concert Hall

**BELHAVEN UNIVERSITY 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 2010-2011”. It is through these and other wonderful relationships in the greater Jackson community that makes an afternoon like this 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.*

*If you would like to receive email news-concert updates from the Belhaven University Music Department, please add your name and email address to the sign-up sheet on the table in the foyer. It would be our pleasure to keep you informed regarding the recitals/concerts to be presented by the Music Department at Belhaven during the Spring Semester, 2011.*

*Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Andrew Sauerwein; student workers – Michael Shofner, door manager; Cory Gray & Eric Hartzog, ushers; Daniel Bravo, stage manager; Andrew Craig, recording/sound & lighting; Ellie Honea, page turner.*

Upcoming Events:

- |  |   |
|--|---|
| <i>Tuesday, April 26, 7:30 pm, Concert Hall</i>  | <i>Jimmy Brown Tuba Recital</i>                   |
| <i>Thursday, April 28, 7:30 pm, Concert Hall</i> | <i>Nicole Harwell Alumni Piano Recital</i>        |
| <i>Friday, April 29, 11:00 am, Concert Hall</i>  | <i>Keeyonia Tyler Junior Clarinet Recital</i>     |
| <i>Friday, April 29, 2:00 pm, Concert Hall</i>   | <i>Hannah Thomas Senior Piano Recital</i>         |
| <i>Saturday, May 7, 7:30 pm, Concert Hall</i>    | <i>Daniel Johnston Senior Composition Concert</i> |

**Please refrain from the use of all flash photography.**  
**Please turn off all pagers and cell phones.**

## PROGRAM

Pastorale for Trumpet, Trombone and Piano

Eric Ewazen  
(b. 1954)

*Sam Johnson, trumpet; Adam Bravo, trombone; Mrs. Nicole Harwell, piano*

Three Preludes

Allegro  
Andante  
Allegro

George Gershwin & arr. by Timofei Dokshitzer  
(1898-1937) & (1921-2005)

Valse de Concert

Anton Arensky & arr. by Timofei Dokshitzer  
(1861-1906)

*Sam Johnson, trumpet; Mrs. Harwell, piano*

## INTERMISSION

Trio for Trumpet, Violin and Piano

Andante  
Allegro Molto  
Adagio  
Allegro Molto

Eric Ewazen

*Sam Johnson, trumpet; Jackie Bateman, violin; Mrs. Harwell, piano*

## PROGRAM NOTES

Eric Ewazen is an American composer whose works for brass instruments have significantly expanded the 20<sup>th</sup> century brass repertoire. His works have been premiered by orchestras and chamber music groups worldwide and have helped to cement his niche as a brass specialist and important composer. The *Pastorale for Trumpet, Trombone and Piano* is a particularly noteworthy example of the lyrical qualities that can be attained by brass instruments. Ewazen utilizes the overtone series of the trumpet and trombone to create stunningly beautiful sonorities. It features widely separated contrapuntal lines with the trombone in its very lowest range and the trumpet in its highest. Much of the lyricism is also attributed to the unison movement of the trumpet and trombone.

Faced with the lack of any trumpet repertoire in the Soviet Russia, trumpeter Timofei Dokshitzer created a vast collection of arrangements for trumpet from some of the best examples of world music literature. While acknowledging the technical development of the trumpet and his own admission that he didn't consider himself a composer, he strived to create pieces from existing music that would be very emotional and easily find a response from the audience. His arrangement of Gershwin's *Three Preludes*, originally composed for piano in 1936, is but one example of his lively and challenging arrangements. The melodies of both the first and third preludes feature rapid triplet eighth note motifs. The second prelude features a melody taken from *Porgy and Bess* and is played slowly.

Once considered to be among the brightest stars of the late 19<sup>th</sup> century Russian music world, Anton Arensky's popularity has since diminished and today little of his music is heard on contemporary concert programs. Known primarily as a miniaturist, his finest music is found in his short piano solos and melodious songs. Dokshitzer's arrangement of *Valse de Concert* sustains the lyrical mood found in nearly all of Arensky's compositions. The piece feels as if it is notated in compound meter, although it is actually notated in three-four. Written in ABA form, the middle section consists of eighth note runs in contrast to the waltz-like melody of the piece.

In a 1995 review of Ewazen's *Trio for Trumpet, Violin and Piano*, the *New York Times* called the trumpet "a dangerous instrument to bring into the china shop of chamber music" and noted that Ewazen "cannily exploits the instrument's lyric side." The unusual instrumental combination is precisely why I chose this piece. The qualities of each instrument and how they complement and contrast each other are showcased in the interchanges within this four-movement piece. The opening movement begins peacefully, but with an underlying sense of foreboding. It is followed by a lively Allegro with a bold first theme and an energetic, yet smooth second theme. The third movement is a sad elegy. Energetic rhythms and the lively sounds of Mexican Mariachi music in the fourth movement bring the trio to a close.

I wish to thank Nicole, Jackie and Adam for being such an integral part of my recital. Rehearsing these pieces has been a learning experience and has yielded a greater appreciation for the challenges that come with performing modern music. I also want to thank all my teachers throughout the years, here at Belhaven and elsewhere. This recital is only the immediate reward of their instruction. Last but not least, I thank my parents, the people who know me better than anyone else and in whom I have found my greatest support, both emotionally and spiritually. Without them the journey could not have been undertaken at all.

#### **BELHAVEN UNIVERSITY 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, 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; Dr. Dennis Cranford, music theory adjunct; Mark Davis, low brass adjunct; Ken Graves, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Kenneth Graves, clarinet adjunct; Anne Gray, vocal adjunct; Amy Houghton, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Anne Katherine Ragsdale, piano adjunct, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Nicole Harwell, staff accompanist; Lloyd Turner, trumpet adjunct; Valerie Tate, administrative assistant

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!**

Alyssa Aycock, Michael Baker, Bethany Basham, Jacqueline Bateman, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Chris Carlson, Nicole Colyer, Gina Condly, Clay Coward, Andrew Craig, Hannah Cross, Anna Cullnane, Eleana Davis, Erin Desmond, Rachel Eason, Brooke Edwards, Stephen Fairchild, John Farrar, Levi Foreman, Matthew Forester, Rachel Gorman, Cory Gray, Curtis Harris, Joshua Harton, Eric Hartzog, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Emmerly Jefferson, Sam Johnson, Abigail Johnston, Daniel Johnston, Temperance Jones, Jensen Kelley, Alicia Kleeves, Malcom LaTour, Joshua Lee, John Mathieu, Joseph McCullough, Maggie McLinden, Roddy Merritt, Lydia Moore, Joey Nelms, Joshua Nichols, Alex Nitzberg, William Anthony Peacock, Lauren Pratt, Libby Roberts, Morgan Robertson, Kaitlin Rowan, Rebekah Saks, Michael Shofner, Zachary Stafford, Stefanie Stoll, Hannah Thomas, Marie Tolliver, Keeyonia Tyler, Megan van der Bijl, Travis White, Abby Wiggins, Ellen Wise, Jocelyn Zhu, Robert Wesley Zickau

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR DECEMBER 2010 GRADUATES!**

Micheal Hall, Ann Howard, Victoria Senete, Victoria Swilley