

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

presents

Jimmy Brown
Junior Tuba
Recital

Tuesday, April 26, 2011
7:30 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 – Bethany Basham, door manager; Brooke Edwards & Anna Cullnane, ushers; Michael Shofner, stage manager; Emmerly Jefferson, stagehand; Skyler Bready, recording/sound & lighting; Ellie Honea, page turner.

Upcoming Events:

<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>

Please, turn off pagers and cell phones and no flash photography during the concert.

PROGRAM

Barbarossa from *Air Varie*

Fredrick Lawrence Buchtel
(1899-1996)

Carnival of Venice

George Earl Holmes
(1873-1945)

His Majesty the Tuba

Robert Dowling
(b. 1969)

Variations on the theme of "Judas Maccabeus"

George Fredrick Handel
(1685- 1759)

Jimmy Brown, tuba; Mrs. Nicole Harwell, piano

PROGRAM NOTES

Fredrick Buchtel was the arranger and composed works with a string choir, viola and violin solo. He did variations of work with musical literature by Haydn. He studied choral literature and performed chorale and concert choir music. He shows best in this art of music in its articulation (legato). The dynamic markings and clarity of intonation in *Barbarossa* is the objective of this great work. I love this piece because of the continuous flow and its basis on major and diatonic scales. With the many ascending and descending melodies in the form, it creates a set sequence in every scale pattern in the passage. See if you can identify some of the sequences in the ascending and descending passages throughout the piece.

G.E. Holmes did a lot with the character of this piece. From all the complex rhythmic patterns to using a functioning steady tempo, *Carnival of Venice* presents quite a challenge. Every performance and/or every time I play it, I get a whole different insight. Throughout its entirety, the form is strictly about rhythm. With the triplets and syncopated phrases, this piece displays much effort as you will see.

In *His Majesty the Tuba*, this piece exemplifies range and portrays an image of telling a story within the music. While studying this piece of music, I realized it was intended for trumpet solo with accompaniment (harp). Dowling composes several pieces of brass choir and brass quartet music. Dowling structured this form of music displaying patterns that show double tongue and some triple tongue phrasing. I like this piece because it shows a setting and a theme with the style of different ranges and creativity in dynamics from variation to variation.

Variations on the theme of "Judas Maccabaeus" came to me while I was practicing on euphonium. I heard a professor practicing on this piece in another room on the cello and I was overtaken by the fullness of all parameters. It gave depth to creating a simple sound and giving life to music with the change in the harmony. The melody itself changed from major to minor and back to major with the rhythm in a waltz feel. After listening so intensely I knocked on the door and asked him who was the composer and name of the piece. The professor said it was written for voice but there are many variations for instrumental. He pulled his glasses down and said, "There is a variation for euphonium and tuba!" So, ten years later, I am now able to perform it for you. Variations on the theme of "Judas Maccabaeus" show colorful dimensions in each variation and contrast in these beautiful phrases. Enjoy!

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; Reca 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 Aycok, 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, Emmberly 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