

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

*A Night of Percussion  
& Classical Guitar*

Thursday, April 7, 2016 • 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**

Rondo Adam Darr • 1811 - 1866

Pastorale from *Mes Souvenirs* Pietro Pettoletti • 1795 - 1870

Tango, Milonga y Final Máximo Diego Pujol • b. 1957

I. Tango de Abril  
II. Milonga de Junio  
III. Final Feliz

*Tripp Stewart & Wil Murphy, Guitars*

## **INTERMISSION**

Jovial Jasper “A Slow Drag” George Hamilton Green • 1893 - 1970  
Arr. Bob Becker

*Daniel Bravo, xylophone soloist;  
Miriam Smith, Arianna Marcell, Ruth Picha, and Evan Walley, marimbas*

Hand Percussion Trailand Eltzroth • b. 1995

*Justin Nipper, congas and bongos;  
Ruth Picha and Evan Walley, djembes*

Rainbows Alice Gomez • b. 1960

I. Raindrops  
II. The Flood  
III. Rainbows

*Grace Chen, vibraphone; Mariah Taylor, xylophone;  
Miriam Smith and Evan Walley, marimbas*

Procession of the Nobles from *Mlada* Nikolai Rimsky-Korsakov • 1844 - 1908

*Alyssa Massengale, orchestral bells;  
Daniel Bravo and Miriam Smith, vibraphones; Ruth Picha, xylophone;  
Mariah Taylor, Arianna Marcell, Grace Chen, Justin Nipper and Evan Walley, marimbas*

Musique de Table Thierry De Mey • b. 1956

*Justin Nipper, Ruth Picha, Arianna Marcell*

Marimba Spiritual Minoru Miki • 1930 - 2011

*Daniel Bravo, solo marimba;  
Ruth Picha, Victor Piantanida, Dr. Owen Rockwell, percussion*

## PROGRAM NOTES

Adam Darr was a German guitarist and composer, as well as a singer and a zitherist. He was a touring guitarist, even occasionally playing for royal courts. Darr composed over three hundred works, including songs, for guitar, zither, and voice. His **Rondo** is taken from *Duo No. 6* of the collection of duos that were one of his well-known compositions. The sounds in **Rondo** portray vivid images of affluent gatherings in King's courts.

**Pastorale** is a quick, witty duo that pairs a modest accompaniment against sweeping melodies. Within the few charming minutes, its wide range evokes open roaming countryside hills, and simple life. Of special note are the colorful elaborations on earlier melodies towards the middle and end of the piece. A light, brisk, skip through the countryside, sure to leave you filled with delight.

Máximo Diego Pujol is a prolific Argentinian guitarist and composer. His works are deeply influenced by the music of Astor Piazzolla. **Tango, Milonga y Final** was written in 1979. The Tango is a one of the most popular Argentine urban dances of the 20th century. A distinguishing feature of the tango is syncopation. Milonga is a song genre of Uruguay and Argentina. **Milonga de Junio** is contemplative and melancholy in character. The **Final** is a quick, rhythmically driven piece with abundant syncopations that brings us to a "happy ending."

George Hamilton Green was at one time among the most popular musicians in the U.S. As a recording artist, he helped establish the xylophone as a virtuoso instrument in popular music. Along with his brother, Joseph Green (1892-1939), he became a household name performing as band leader of the Green Brothers Novelty Band, and even later becoming a professional cartoonist. This career shift was a reaction to the untimely death of his brother Joe, and likely influenced by his work on the musical scores to Walt Disney's first cartoon films. His recordings inspired many young players who studied "with" him via mail-

order correspondence lessons. In the 1970s, both his lessons and recordings were rediscovered by percussionists thus providing a method for learning mallet percussion and means for expanding the percussion repertoire for generations to come. This popular arrangement of **Jovial Jasper** (1926) was written by Bob Becker, arguably the greatest living xylophonist and member of the celebrated Canadian percussion ensemble, Nexus.

Becker wrote the following to explain the song to those unfamiliar with popular dance styles of the 1920's: "Green subtitled **Jovial Jasper 'A Slow Drag.'** The slow drag was a notorious couples dance usually done to music with a blues character and moderate tempo, typically with the female dancer literally hanging by both hands from the neck of her partner. Although both the cut-time indication printed in the music and the rather brisk tempo (half-note=94) ...Green's version is probably true to the style of slow drag acceptable to white society in New York during the 1920's."

Intended to be an upbeat and lively piece, this piece [**Hand Percussion**] is influenced by traditional African rhythms mixed in with a more modern use of polyrhythms. The piece revolves around the middle performer creating melodic ideas from his four drums, supported on their sides by two djembe players. Feel free to tap your feet and let loose a head-bob or two.

Drawing on her multi-cultural background, **Alice Gomez** has become internationally recognized for her Latin and Native-American influenced compositions. She grew up in San Antonio, Texas, a city rich in cultural diversity, playing the drums in her father's Latin dance band. As a composer, she creates works that capture the true spirit of ethnicity and communicate it in contemporary musical language. In creating new works, she strives to preserve and promote the traditions of her own Hispanic culture, as well as those of the many other cultures that she has embraced.

**Rainbows**, a work in three movements, uses the unique sounds of a xylophone, vibraphone and marimba to illustrate the story of the biblical flood. Each movement represents aspects of the event recorded in Genesis. **I. Raindrops:** “I will send rain on the earth for forty days and forty nights and I will wipe from the face of the earth every living creature I have made.” **II. The Flood:** The waters flooded the earth for 150 days. **III. Rainbows:** Whenever the rainbow appears in the clouds, be reminded that the waters will never again become a flood to destroy all life.

Rimsky-Korsakov's *Mlada*, first produced in 1892, almost defies the effort to describe it. In form it is half-opera and half-ballet, and its libretto is unbelievably complex, even by the standards of opera librettos. Set a thousand years ago in an imaginary kingdom called Retra on the shores of the Baltic, *Mlada* tries to fuse Wagnerian opera with ancient Russian legend, and the result is an absolutely fantastic story. Princess *Mlada*, a role that is danced rather than sung, has been murdered by her rival *Voyslava*, who sets out to secure the love of *Yaromir*, *Mlada*'s lover. The story involves magic, evil spirits, and trips into the underworld, and at the climax an entire village is submerged by an overflowing lake and *Yaromir* and *Mlada* are seen ascending on a rainbow. *Mlada* has not held the stage, and the only familiar music from it is the **Procession of the Nobles**, the orchestral introduction to Act II, which begins with a festival of trades people. The music bursts to life with a rousing brass flourish, soon followed by the processional music, a noble tune for strings in E-flat major. This is music of color and energy, and in the opera it is punctuated by shouts from the crowd at the festival. A central section just as vigorous as the opening leads to a return of the march tune and a rousing close.

While it is traditional to present notes in program order, I want to take a moment and introduce a we piece started working on during the past Fall semester in preparation for this

evening's concert. I initially encountered Thierry de Mey's **Musique de Table** at the 2000 Percussive Arts Society International Convention (PASIC) in Dallas, TX in November of 2000. The performance featured internationally renowned marimbist Robert Van Sice, professor of percussion at Yale and The Peabody Conservatory, and members of the Amadinda Percussion Group from Budapest, Hungary. It was the opening number for the evening concert on the opening day of the convention, and it while it was a startling contrast to the eight hours of marimba music I listened to during that day, hearing and seeing three percussionists playing amplified tabletops was electrifying! I knew I had to play the piece. Six months later, I found myself at the Aspen Music Festival where I was asked to perform **Musique de Table** with the AMF Percussion Ensemble. The trio of percussionists I was a part of was given two weeks to learn the highly intricate score, consisting of a set of unique gestural cues. However the result was every bit as exciting as having watched it for the first time. In the spring of 2007 my, then, fiancée Erin had the opportunity to attend a dance for film workshop led by a certain Belgian filmmaker/composer/choreographer/percussionist. She called me after the first day of the workshop to ask something like, “Hey, have you heard of Thierry de Mey? He showed us the film of a percussion piece he wrote to be played on three tabletops.” While I still hope to someday meet the man, it was gratifying to of hear more about his inspiring career fusing music, modern dance, and film through her experience working with him at that workshop. This concert is presented in that same spirit of collaboration, with awe of the creator, and in celebration of our resurrection in Christ; themes which permeate this evening's presentation by the Belhaven Percussion Ensemble.

This piece [**Marimba Spiritual**] was composed from 1983 to the beginning of 1984, keeping in mind the acute period of starvation and famine in Africa which was occurring at that time. The piece is composed in an organic fashion, with

the first half of the piece as a static requiem and the last part a lively resurrection. The title is an expression of the total process.

The piece was commissioned by the NHK (Japan Broadcasting Corporation), but marimba player Keiko Abe requested the particular arrangement for [a] number of percussion players. The premier was on March 18, 1984 in Amsterdam with Ms. Abe and the Nieuwe Slagwek Groep Amsterdam (Amsterdam New Percussion Group).

The rhythm and note patterns are strictly noted throughout the piece, but for three percussion parts, only the relative pitches and tone qualities (for the first part metal and wood percussion; for the second part skin drums) are noted. There is freedom, but the performers should pay much attention to balance in each section. The rhythm[ic] patterns for the second part are taken from the festival drumming of the Chichibu area northwest of Tokyo.

## 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 2015-2016." 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. Sauerwein; student workers –Lighting, Anne Hilleke; Sound, Zakary Joyner; Videographer, Rebekah Miller; Photographer, Mandy Williams; house manager, Kimber Yates; Stage hands, LaDeshia Lonie & Silvanus Johnson; Stage manager, James Burton; Ushers, Rachel Gari & Rachael McCartney; Reception Hosts, Brandon Smith & Elisabeth Hall.*

## UPCOMING EVENTS

Friday April 8, 7:30pm, Concert Hall  
Saturday April 9, 7:30pm, Concert Hall  
Monday April 11, 8:00pm, Concert Hall  
Tuesday, April 12, 7:30pm, Recital Room  
Friday, April 15, 7:30pm, Concert Hall  
Saturday, April 16, 3:00pm, Concert Hall  
Saturday, April 16, 7:30pm, Concert Hall

Constance Prince Senior Voice Recital  
Julie Wolfe Senior Voice Recital  
Jessica Schmidt Junior Violin Recital  
Student Composers Concert XVI  
Strings & Orchestra Concert  
All-State Strings Concert  
Alexia Valente Senior Violin Recital

## **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 • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles and Singing Christmas Tree • Song Xie, violinist, 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 • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, 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 adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Lane, administrative assistant

## **DEPARTMENT OF MUSIC, MUSIC MAJORS**

Joanna Ayers • Lauren Barger • Daniel Bravo • James Burton • Gabriella Castro • Jessica Charitos • Qichao Cen • Isiah Collins • Stephen Craig • Katherine Crivello • Roland Dixon • Trailand Eltzroth • Rachel Gari • Miracle Gee • Dorothy Claire Glover • Elisabeth Hall • Byron Hammond • Tracy Hilaire • Anne Hilleke • Rebekah Johnson • Silvanus Johnson • Madeline Jolley • Zakary Joyner • Miranda Kunk • Jordan Locke • LaDeshia Lonie • Rachael McCartney • Rebekah Miller • William Murphy • Justin Nipper • Billy Overton • Victor Piantanida • Constance Prince • Brandon Randle • Charity Ross • Jessica Schmidt • Taylor Scrivner • Seth Shelton • Susan Smallwood • Brandon Smith • Tripp Stewart • Ebony Sutton • Mariah Taylor • Alexia Valente • Hannah van der Bijl • Elizabeth Walczak • Evan Walley • Mandy Williams • Hannah Wilson • Julie Wolfe • Kimber Yates • Jessica Ziegelbauer

## **DEPARTMENT OF MUSIC, DECEMBER 2015 GRADUATES**

Lydia Jones • Alexandra Sahli





