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

presents

Sam Johnson, trumpet
Junior Recital

assisted by
Mrs. Nicole Harwell, piano

Tuesday, April 6, 2010
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 of Belhaven University directs you to “Arts Ablaze 2009-2010.” Read about many of the excellent performances and presentations scheduled throughout this academic year at Belhaven University by the Arts Division. Please take a complimentary copy of “Arts Ablaze 2009-2010” with you.

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 2009-2010”. 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, 2010.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Paxton Girtmon; student workers – John Farrar, door manager; Luke Bowers and Damien Bone, ushers; Ellie Honea, page turner; Josh Lee, stage manager; Michael Shofner, recording/sound and Amanda Hester, lighting technician.

Upcoming Events:
Friday, April 9, 7:30pm, Concert Hall
Belhaven String Chamber Orchestra Concert

Saturday, April 10, 3:00pm, Concert Hall
All State Strings Concert

Tuesday, April 13, 7:30pm, Concert Hall
Belhaven University & Jackson Community Symphonic Band, Jazz Ensemble and Percussion Ensemble Concert

Saturday, April 17, 7:30pm, Concert Hall
Guitar Ensemble Concert

Tuesday, April 20, 7:30pm, Concert Hall
Best of Belhaven II

Saturday, April 24, 7:30pm, Concert Hall
“Glory To God” – Belhaven University and Jackson Community Symphony Orchestra & Choral Arts Concert

Please refrain from the use of all flash photography.
Please turn off all pagers and cell phones.
Franz Joseph Haydn was quite a prolific composer, writing numerous symphonies, concerti, operas and chamber music. Although he seemed to prefer large choral works during the latter part of his career, he wrote perhaps his most popular concerto in 1796 at the request of Anton Weidinger, trumpeter of the Vienna Court Orchestra. Weidinger had invented a keyed instrument capable of playing chromatic passages, as opposed to the natural trumpets of the time which could play only harmonic series notes. The valved trumpet has been greatly refined since then, and Haydn’s trumpet concerto is today played on mostly E-flat or B-flat instruments.

The opening Allegro is festive and radiant with a motif that rises and becomes a fanfare enriched with trills and other ornamentation. The modulation between related keys reflects the new chromatic nature of the instrument. The second movement Andante opens with an expansive melody serenely proceeding in Haydn’s favorite pastoral 6/8 rhythm. The focus of the lyrical passages is mainly in the lower to middle range of the instrument, previously unattainable on any other brass instrument.

Although I have chosen to play only the first two movements, I selected this piece primarily for two reasons. A former teacher of mine once said every trumpeter should perform Haydn’s trumpet concerto at least once in his or her life; this then is it for me. Secondly, I like the progression from this piece with its classical sense of structure and tonal organization to the decidedly non-traditional nature of my second recital piece.
Born in 1895, Paul Hindemith is widely considered to be the foremost German composer of his generation. His interest in writing *Gebrauchsmusik* (music for use) with the intention of social or political purpose brought him into conflict with the rising Nazi party who believed his music went against the grain of true German composition. Written in 1939 while in exile in Switzerland, his Sonata for Trumpet and Piano became a protest and profound lamentation.

The work is in three movements as expected, but this is perhaps where tradition ends. The first movement *Mit Kraft* (With Strength) opens with a powerful statement from the trumpet punctuated with dramatic outbursts from the piano. The march builds to a brooding, restless secondary theme and then to a climactic finish. The second movement *Mässig bewegt* (At moderate tempo) does not follow the usual pattern of a slow middle movement; the march continues, but with an underlying tension. The final movement *Trauermusik ‘Alle Menschen müssen sterben’* (Mourning music ‘All men must die’) is a funeral piece lasting as long as the first two movements put together. There is a shift between overwhelming and sparse textures that highlights the dissonances and bold lines before ending with a sense of mournful resignation.

I was initially drawn to this piece because of its unconventional form. I came to enjoy it because of the musical way it speaks to life and death, those being the perennial questions of my other major at Belhaven, Philosophy.