

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

*Dr. Andrew Sauerwein  
Faculty Composition  
Concert*

Saturday, February 20, 2016 • 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 and composers.  
Please refrain from the use of all flash and still photography during the concert.  
Please turn off all pagers and cell phones.*

## PROGRAM

Sonata for Tuba and Piano Andrew Mark Sauerwein • b. 1963  
*Patrick Rettger, Tuba; Harlan Zackery, Piano*

Just a Day J. M. Kenyon • b. 1987

- I. We Can Do Anything
- II. I Never Knew
- III. Stand
- IV. I Know You Said
- V. I Know You

*Joy Kenyon, Soprano; Sarah Elias, Piano*

Two Bagatelles Libby Roberts • b. 1992

*Sarah Elias, Piano*

## INTERMISSION

Ciaccona Enigmata Andrew Mark Sauerwein

*Jason Mathena, Marimba*

Kibō (“Hope”) Andrew Mark Sauerwein

- I. Waves of Earth
- II. Sifting
- III. Furusato

*Vince Massimino, Violin*

## PROGRAM NOTES

*All program notes are written by the composers of the prospective pieces.*

**Sonata for Tuba & Piano** (1991) is an early work, premiered by Richard Frazier at the University of Oregon, where I was first studying composition. After being quite successfully birthed and weaned, the piece took a surprisingly long nap, its tongue gently sucked into its cheek. Perhaps its first movement – a purposefully slow, whimsical march – tired the infant out. Certainly the middle movement is dreamy enough, a series of pensive melodic gestures floating over politely ominous open fifths. The last movement, surely, should have kept it alert. I’m pleased to see that it may be waking up.

**Just a Day** (2014) traces two themes through the course of five songs: the growth of a relationship and the growth of an ideal. The first two songs are addressed to the singer’s beloved, expressing with the first an adolescent enthusiasm, and with the second pensive wonder as the ideals she initially understood so tritely prove to be far more complicated than originally imagined. The bombastic Broadway-musical expressivity melts into something lyrical and sparse, as though the singer were meandering through a journal entry. The third in contrast is breathless, hard, and fast. The

singer urges herself to stand fast, fighting for solidarity against a rapid-fire piano accompaniment and the forces beating against her resolve.

In the last two songs the singer, much older now, again addresses her beloved. In the fourth, she reflects on the challenges they faced and conquered together, how the hardest fights are those faced after victory, and the work never ends, but one's strength does. The final song is her love song to him, beginning as a slow, sweet waltz and building into an impassioned finale. Never using the word "love," she instead says "I know you."

### **I. We Can Do Anything**

Isn't the horizon a long way off?  
And I bet that we could run there if we tried.  
Isn't the sky so incredibly high?  
And I bet that we could fly, if we tried.  
It's ever so exciting,  
The history we'll be writing,  
When we are all grown up and tall!  
The memories we'll be making,  
The risks that we'll be taking.  
Maybe we'd better start small.  
Isn't the horizon a long way off?  
And I bet that we could run there if we tried.  
Isn't the sky so incredibly high?  
And I bet that we could fly, if we tried.  
The world is so enormously grand.  
There's room for a fellow to grow.  
Isn't the horizon a long way off?  
And I wonder what adventures it might show?  
From the stars in the sky to sweet apple pie,  
There's ever so much to know!

### **II. I Never Knew**

When I first suggested we fly,  
Somehow I missed that we'd have to build wings.  
For each thing I thought we should try  
I left out about a hundred things.  
But oh, I never knew.  
I knew the ocean was wide,  
But I hadn't a clue till I swam inside.  
I have so many questions to ask, to explore.  
Now every day I have more than before,  
For oh, I never knew.  
I know what I knew is still strong and true,

That the things to be done are the things I must do,  
But miles seem less when they're far away,  
Than when you walk them day by day.  
When I first suggested we run,  
I thought we could gain the rising sun.  
I thought up a thousand adventures to try  
And all because I was sure we could fly.  
I'd forgotten somehow we have yet to build wings,  
That the fiddler who fiddlestunes up ere he sings,  
And a hundred other remarkable things.  
It's easy enough to say 'go.'  
It's harder by far when the going goes slow,  
For oh, I never knew how much there is to know.

—J. M. Kenyon

### **III. Stand**

Stand fast, my soul, on what you know.  
Stand. Hold fast, and stand.  
Fools may laugh. They come and go.  
Stand. Hold fast, and stand.  
Whispers that murmur their doubts in your ear,  
Mocking your hopes with the secrets you fear.  
Your dearest dreams you thought to find,  
Now left so far behind.  
Shifting ground and tremors round  
Have tried your strength, but stand!  
I will wait this quiet night. I will stand.

### **IV. I Know You Said**

I know you said you'd never cry,  
That no one cares for tears.  
I know you tried to hide your fears  
And bid a brave goodbye.  
You faced a fight with bitter odds  
They said had no way through,  
And chin raised high you showed them all  
How little such men knew.  
And trophies must be guarded  
Or else they fly away,  
And years drift by like autumn leaves,  
But strength is just a day.  
And things we build come down again.  
No task is ever done.  
The hardest things we've ever faced  
Came after fights we won.  
I know you said you'd never cry,  
That no one cares for tears.  
Still here's my hand.  
I'll soothe away your tears.

## **V. I Know You**

I know you.  
I know who you are.  
Every line of your face.  
Even behind your eyes.  
I don't care what strangers say.  
Not even you know you like I.  
The face you wear  
For that devil-may-care defiance  
To hide what you fear they will see  
When they see you are only you.  
But I know who you are. I know you.  
Remember those days when our strength was  
new? And the mockingbird's praise that beauty  
was true?  
Remember those nights, oh how weary of heart?  
Too tired to fight, or even to start anew.  
And you, I know you.  
I know who you are.  
Every line of your hands,  
Old now with toil and years.  
Take mine now,  
And kiss my brow.  
Not even I can let me go.  
You've never counted the cost  
Or tallied the things that you've lost.  
I have cried on your chest  
And you soothed me to rest.  
Yes, I know you. I know who you are.  
Every day we have lived,  
Stories that shape our names.  
I would trade the world for you,  
Though all that's left is just this day.  
I know you.

**Two Bagatelles:** When I began this series (still in progress) in 2014, I was intrigued by the concept behind the bagatelle--a light-hearted or mellow composition generally for piano. I have often felt compelled to write complicated or brooding music, but wanted to try something different with this set. My intention with the series as a whole is to explore the idea of perspective: The two bagatelles you hear tonight are contrasting elaborations on the

"bagatelle" concept. Perhaps you will hear the various chromatic idiosyncrasies and jazz-influenced harmonies as a complicated texture. In the end, however, both pieces are actually elaborate reiterations of a single musical concept. Sometimes music -- and life for that matter -- is a web of complexity. I could summarize tonight's pieces, however, in the opposite way: "Sometimes it isn't that complicated after all!"

**Ciaccona Enigmata** (2015) was commissioned by Jason Mathena, who premieres the work tonight. It is indeed a chaconne: the initial twelve-chord ground repeats fifteen times in various guises, supporting a civil, reserved melody which turns precocious and contrary. The accompaniment, accordingly, grows irritable and becomes irregular, foiling the melody's perverse wit. The two arrive on uneasy but peaceful terms at the coda, which provides an aloof summary of the repeating chord progression, as if to ask, "what just happened?"

**Kibō** (Japanese for "hope") is a meditation on the aftermath of the notorious earthquake and tsunami which devastated parts of the Japanese coastline half a dozen years ago. This work was composed for my former student and close friend, violinist Rachel Reese, who has dedicated herself to bringing life and healing to the Japanese people. The first movement is a portrait of the imagined inner experience (since there is no way to get a violin to literally shake a concert hall). The middle movement ponders the long, bewildering journey of coming to terms with ruin and loss (Rachel described it as "sifting through memories"). The final movement takes up a folksong that Rachel has enjoyed improvising on (one of great sentimental value to the Japanese people) in order to point toward the power of God's grace to restore shaken lives and spirits.

## 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. Shelt; student workers –house manager, Dorothy Claire Glover; ushers, Hannah Wilson & Jessica Schmidt; stage manager, Silvanus Johnson; stage hands, LaDeshia Lonie & Stephanie Bonham; recording/sound, Zakary Joyner; lighting, Mariah Taylor; videographer, Tripp Stewart; photographer, Grace Chen; reception hosts, Joanna Ayers & Mandy Williams.*

## UPCOMING EVENTS

Tuesday, February 23, 7:30pm, Concert Hall  
Tuesday, March 1, 7:30pm, Concert Hall  
Thursday, April 7, 7:30pm, Concert Hall  
Tuesday, April 12, 7:30pm, Recital Room  
Friday, April 15, 7:30pm, Concert Hall  
Saturday, April 16, 3:00pm, Concert Hall  
Friday, April 22, 7:30pm, Concert Hall  
Saturday, April 23, 7:30pm, Concert Hall  
Monday, April 25, 7:30pm, Concert Hall

Sachs Solo/Duo Piano Recital  
Shelt Faculty Voice Recital  
A Night of Percussion & Classical Guitar  
Student Composers Concert XVI  
Strings & Orchestras Concert  
All-State Strings Concert  
Instrumental Arts Concert  
Choral & Vocal Arts Concert:  
    Bach and All That Jazz  
Best of Belhaven III

## **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 Chen • 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





