

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

*Trailand Eltzroth
Senior Composition
Concert*

Saturday, April 30, 2016 • 7:30 p.m.
Belhaven University • Concert Hall

*This recital is presented in partial fulfillment of the requirements for
the Bachelor of Music degree in Composition.
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

Child's Venture

Trailand Eltzroth • b. 1995

Ruthie Picha, Marimba

Piece for Kate

Hannah van der Bijl, Piano

Prodigal

Lyrics by TreAnna Bradley

I was a prodigal
Lost in uncertainty
Until you rescued me
My life was not the same

I was a prodigal
Lost in uncertainty
Until you rescued me
My life was not the same

I left my home from you
Walked down a hidden road
Farther from your grace
Than I'd been before

Now my wealth has been returned
Now my friends for which I yearned
Look at me with smiling faces
Knowing now what my place is

My wealth I gave away
Squandered on earthly things
My life, well it was great
Until I had nothing

Now I know just who I am
A prodigal, a rescued sinner
Take me farther
Take me farther
Help me be who I can

I looked to all my friends
But they had turned their backs
They did not know me
I was a stranger now

Not lost in darkness
But brought to the light...

Lost and alone was I
I looked into the sky
God won't you help
Surely even I
Deserve forgiveness

I was a prodigal
Lost in uncertainty
Until you rescued me
My life was not the same
I was a prodigal
But I'm not anymore

Hannah Wilson, Soprano, Grace Andrews, Piano

Hand Percussion

*Justin Nipper, Bongos and Congas; Evan Walley, Ruthie Picha, Djembe
Choreographer: Arianna Marcell, Dancers: Emily Jones, Alisa Nipp,
Stephanie Morales, Miriam Smith, Arianna Marcell*

INTERMISSION

Blue Theme

*Mr. Chris Phillips, Conductor; Elizabeth Walczak, Piano;
Katherine Crivello, Alexia Valente, Zak Joyner, Hannah Wilson, Violin;
Thorburn McGee, Ella Castro, Viola; John Sinclair, Rebekah Miller, Cello*

Trucks and Roads

Recorded by Matthew Cook and Trailand Eltzroth

Patterns for Piano

- I. (E)
- II. (Y)
- III. (N)

Faith Schumacher, Piano

Contemplate

Trailand Eltzroth, Guitar

PROGRAM NOTES

I had the privilege to study and learn to play the Marimba with Dr. Rockwell for three semesters, something that I never intended to become a part of my musical skillset but now that I look back, I believe I simply fell in love with the sound of the instrument. The natural character of the color that resonates and the energy that simply comes from hitting things. **Child's Venture's** melodic ideas and chord shapes were written fairly early on when I was first becoming equated with the instrument. There are subtle changes to ideas and chord spellings throughout the piece, moving from simple to more complex and then back again, something that I've associated to the ageing of a child.

I had the privilege to write for Kate Ray, a student and harpist of late from Belhaven. **Piece for Kate** is simpler in its design, consisting of large arching scale motion, passing from the left hand to the right, from the harmony to the melody. As you listen, take note of the shifts between the two, and the relationship of their interactions between each other.

Based on verses from Luke chapter 15, **Prodigal** tells the story of someone who has spent their wealth and left their home. Living in sorrow and

uncertainty, they are lost until God rescues them from their despair. Despite the vocalist's persistence to lead the music in new directions and to fight with the harmony presented, the piano stays rooted, maintaining structure. Though a mixture of supporting melodies and a persistent pulsing rhythm, the piano seems to be guiding the vocalist back home.

Hand Percussion has always been intended to engage the listener, to invite them to move in their seats, but I wasn't anticipating dance to become a central idea behind the piece. The collaboration and energy the dancers have brought to the piece has helped to bring to live its rhythmically driven nature. Flanked by to djembe players, the center drummer produces the melody across his four drums, while at other times the three players interweave their individual rhythms to create a polyrhythmic pulse.

By far the largest piece I've written, **Blue Theme** spun out of a series of melodies which I have written down over the course of the past couple years. While it was originally composed for the Mississippi Symphony Orchestra student composers reading held earlier this month, I am

excited to have the version for strings and piano premiered on my recital, and I'm very grateful for everyone involved in the process of helping to make this happen. I am looking forward to what the future holds for Blue Theme.

In **Trucks and Roads**, both Matt's and my trucks have used to illustrate a dialog of sorts between us, alongside with the sounds of overpasses/underpasses and some of the streets in Fondren fading between the foreground and the background. The narrative starts off with the ignition of a truck starting to sounds of other cars passing by. After going through as series of changing timbres and contrasting recordings, eventually the sound starts dying away along with the rumbling of the engine.

Composed over the last three years, **Patterns for Piano** have become a means to play with musical patterns both audibly and visually, while also an outlet to explore different shades of color and rhythm. Despite the space between when the pieces were written, they are associated though similar colors and ideas, borrowing from amongst one another and connecting to form a whole.

I (E), uses major, minor and dominate sevenths chords, splitting the notes of these chords in pairs and playing them rhythmically against one another, to create harmony and melody in the

same simultaneous gesture. The placement of these notes are designed to form different sets of sound colors by revoiceing the chord structure and alternating the rhythmic patterns. Compared to I (E)'s more rhythmic nature, II (Y), settles into a mood containing more rubato, filled with larger chords leading to new ideas and patterns. Originally titled 'Arches', the designed initially was built around the motion created by left hand, in the beginning of the pieces, following a rising and falling arpeggiating motion. This original idea has been fleshed out to create different motions and chord progressions, while still rooted in the original concept of rising and falling motions. The opening chords for III (N), growing in color as they increase, were written over the past summer, with the following nature of the piece melodically unraveling of late. Closing the set of patterns in a focused and compelled manner.

Contemplate is the first piece I wrote and performed at Belhaven while studying with Dr. Sauerwein. At the time I didn't have a clear picture of my personal compositional process and style, let alone how to write music. This work was conceived in the mindset towards my musical future at Belhaven and opened the door to start learning the art of composition. I find it fitting to close my recital, while also ending my time at Belhaven, yet never the less still contemplating what the future hold.

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. Andrew Sauerwein; student workers –Lighting, Mariah Taylor; Sound, Josiah Newcomb; Videographer/Photographer, Tripp Stewart; House manager, Jessica Ziegelbauer; Stage hands, Evan Walley & Justin Nipper; Stage manager, Anne Hilleke; Ushers, Elizabeth Walczak & Evangeline Wilds; Reception Host, Jessica Ziegelbauer.

UPCOMING EVENTS

Thursday, May 5, 5:00pm, Concert Hall

Victor Piantanida Senior Percussion 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 • Triland 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

BELHAVEN UNIVERSITY
MUSIC DEPARTMENT PRESENTS:

TRAILAND ELTZROTH

SENIOR COMPOSITION RECITAL

SATURDAY, APRIL 30, 2016
7:30PM - DOORS OPEN AT 7:00
BELHAVEN CENTER FOR THE ARTS IN THE CONCERT HALL
835 RIVERSIDE DRIVE JACKSON, MS

COMPLIMENTARY ADMISSION
FOR MORE INFO PLEASE CALL 601-974-6494

