

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC

Dr. Stephen W. Sachs, Chair

presents

Victoria Senete,
soprano &
Hannah Thomas, piano
Junior Recital

with

Mrs. Nicole Harwell, accompanist

Belhaven Chorale, Micheal Hall, Grace Anne Haynes,

Danny Johnston, Jensen Kelley, Roberta Sachs,

Dr. Andrew Sauerwein

Saturday, February 13, 2010

2:00 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: student workers – Abby Wiggins, door manager; Lauren Pratt and Ann Howard, ushers; Drew Lamb, recording/sound technician; Andrew Craig, lighting technician; Blakeney Hatcliff, stage manager; Abigail Crumley, reception assistant.

Upcoming Events:

Tuesday, February 16, 7:30pm, Concert Hall:

Friday, February 19, 7:30pm, Concert Hall:

Friday, February 27, 1:00pm, Concert Hall:

Friday, February 27, 5:00pm, Concert Hall:

Thur., Fri. & Sat., March 4, 5 & 6, 7:30pm,

McCravey – Triplett Student Center Dining Commons

Tuesday, March 9, 7:30pm, Concert Hall

Friday, April 9, 7:30pm, Concert Hall

Saturday, April 10, 3:00pm, Concert Hall

Tuesday, April 13, 7:30pm, Concert Hall

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

Tuesday, April 20, 7:30pm, Concert Hall

Saturday, April 24, 7:30pm, Concert Hall

Julia Watkins, Senior Recital

Roberta Sachs, Senior Recital

Hannah Cross and Ellie Honea, Junior Recital

Blakeney Hatcliff, Junior Recital

“You’re a Good Man, Charlie Brown”, dessert

Student Composers Concert VII

Belhaven String Chamber Orchestra Concert

All State Strings Concert

Belhaven University & Jackson Community Symphonic

Band, Jazz Ensemble and Percussion Ensemble Concert

Guitar Ensemble Concert

Best of Belhaven II

“Glory To God” – Belhaven University and Jackson

Community Symphony Orchestra & Choral Arts Concert

There will be a reception in the foyer after the program.

Please come and greet the performer.

Please refrain from the use of all flash photography.

Please turn off all pagers and cell phone

Program

Estampes Pagodes Soirée dans Grenade	Claude Debussy (1862-1918)
Sonata in D Major, K 491	Domenico Scarlatti (1685-1757)
Sonata in D Major, K 492	
Scherzo No. 2 in B-flat Minor, Opus 31	Frederic Chopin (1810-1849)

Hannah Thomas, piano

Intermission

Breath of Heaven (Mary's Song) Tory Senete, soprano; Mrs. Nicole Harwell, accompanist; Amy Morrow, dancer	Amy Grant & Chris Eaton (b.1960)(b.1958)
Jerusalem, Thou that killest the Prophets! from the <i>St. Paul</i> Oratorio Tory Senete, soprano; Dr. Andrew Sauerwein, oboe; Mrs. Nicole Harwell, accompanist	Felix Mendelssohn (1809-1847)
The Lord's Prayer Tory Senete, soprano; Mrs. Nicole Harwell, accompanist	Albert Hay Malotte (1895-1964)
Panis Angelicus Panis angelicus fit panis hominum; Dat panis coelicus figuris terminum: O res mirabilis! Manducat Dominum. Pauper, servus et humilis. Te trina Deitas unaque poscimus: Sic nos tu visita, sicut te colimus;	Cesar Franck (1822-1890) The angelic bread becomes the bread of men; The heavenly bread ends all prefigurations: What wonder! consumes the Lord a poor and humble servant. Triune God, We beg of you, that you visit us, as we worship you.

Per tuas semitas
duc nos quo tendimus,
Ad lucem quam inhabitas.
Amen.

By your ways,
lead us who seek
the light in which you dwell.
Amen.

Tory Senete, soprano; Mrs. Nicole Harwell, accompanist

Les Rameaux (The Palms)

Jean-Baptiste Faure
(1830-1914)

Sur nos chemins le rameaux et les fleurs
Sont répandus dans ce grand jour de fête,
Jésus s'avance, il vient sécher nos pleurs
Déjà la foule à l'acclamer s'apprête;

On our way branches and flowers
Are spread on this grand day,
Jesus advances, he comes to dry our tears
Already the crowd a cheer is preparing;

Peuples, chantez, chantez en chœur,
Que votre voix à notre voix réponde,
Hosanna! Gloire au Seigneur!
Béni celui qui vient sauver le monde

People, sing, in chorus,
That our voices meet and respond,
Hosanna! Glory to the Lord!
Blessed the one who comes to save the world

Il a parlé, les peuples à sa voix
Ont recouvré leur liberté perdue,
L'humanité donne à chacun ses droits,
Et la lumière est à chacun rendue;

He spoke, the people with His voice
Recuperate their lost freedom,
To each human rights are given,
And light to each is returned;

Réjouis toi, Sainte Jérusalem,
De tes enfants chante la délivrance,
Par charité le Dieu de Bethléem
Avec la foi t'apporte l'espérance!

Delight you, Saint Jerusalem,
Your children sing of deliverance,
Of the kindness of the God of Bethlehem
Of the faith that brings you hope!

Tory Senete, soprano; Mrs. Nicole Harwell, accompanist

Draw Me Nearer
I Am His and He is Mine
Jesus Paid It All

arr. by Ovid Young
(b.1941)

Tory Senete, soprano; Jensen Kelley, soprano; Mrs. Nicole Harwell, accompanist

Ich harrete des Herrn

Felix Mendelssohn
(1809-1847)

Ich harrete des Herrn,
Und er neigte sich zu mir,
Und hörte mein Fleh'n,
Wohl dem,
der seine Hoffnung setzt auf den Herrn.

I waited for the Lord,
And He inclined unto me,
And heard my cry,
Yea me,
Who set my hope in the Lord.

Tory Senete, soprano; Roberta Sachs, soprano; Mrs. Nicole Harwell, accompanist

Takwaba Uwaba Nga Yesu

arr. Danny Johnston and Tory Senete
(b.1989)

Takwaba uwaba nga yesu;
Takwaba, Takwakabe.

There is no one like Jesus;
There is no one like Him.

Naenda enda konse, konse,
Nafwaya fwaya konse, konse,
Nashinguluka konse, konse;
Takwaba, Takwakabe.

I walk and walk, here, there,
I search and search, here, there,
I turn around, here, there;
There is no one like Him.

Tory Senete, soprano; Grace Anne Haynes, djembe, Belhaven Chorale

Pueblos Todos

Pueblos todos, batid las manos
Y alabad al Dios de Israel!

Peoples everywhere, clap your hands
And praise the God of Israel!

Cantad a Dios, Cantad!
Cantad a nuestro rey,
Porque él es el rey de toda la tierra.

Sing to God, Sing!
Sing praises to our King,
For He is the king of all the earth.

Cantad a Dios, Cantad!
Cantad a nuestro rey
Batiento nuestras manos
Alzando nuestra voz!

Sing to God, Sing!
Sing praises to our King,
Clapping our hands,
Raising our voice!

Tory Senete, soprano; Hannah Cross, flute; Danny Johnston, guitar; Belhaven Chorale

Amazing Grace

arr. by Ovid Young
(b.1941)

Tory Senete, soprano; Micheal Hall, tenor; Mrs. Nicole Harwell, accompanist

Program Notes

Debussy, *Pagodes* and *Soirée Dans Grenade*- These two pieces are part of a set of three pieces: *Estampes*. A pagoda is a sacred Oriental tower often used as a temple, but sometimes used as a tomb. *Pagodes* was inspired by the sounds of an oriental gamelan. A prominent instrument from the gamelan which influenced this work is a gong. *Soirée Dans Grenade* was inspired by Spanish music and depicts scenes from the city of Grenade. The habanera dance rhythm is prominent in this piece, and a second image that Debussy evokes is that of a Spanish guitar by using rolled (strummed) chords.

Scarlatti, Sonatas K491 and K492- These sonatas are two of the five hundred fifty-five that Scarlatti wrote. Although these pieces are called sonatas, they are not written in a fully developed sonata form, but in a binary form. Hints of the classical sonata form can be heard, especially in K492. The second section of K492 begins with new material that foreshadows the development section of classical sonatas. After the beginning of the second section, familiar material from the first section returns. The original title of these works was not Sonata, but *Esercizi*.

Chopin, Scherzo No. 2, Op. 31 in B-flat Minor- This piece has many different themes ranging from slow melodic sections to sections filled with fire, passion, and speed. The first theme is dramatic with broad rests which create suspense. The first theme returns three times. Though this piece is in B flat minor, the final cadence is in D flat major, the parallel major.

In high school, I choreographed a ballet to *Breath of Heaven* for a Christmas program. As I sang the music for the event, the similarity between what Mary must have gone through and what we go through over the course of life struck me. I was singing about a woman, young and afraid, who had been given a special task by God – and who was choosing to fulfill it through His grace, despite her fears. Listen to the words in the piece: “Breath of heaven, hold me together, be forever near me. Breath of heaven, lighten my darkness, pour over me your holiness for you are holy. Help me be strong...help me.” In her weakness, God was able to use *His* strength to accomplish His purposes through her life. Singing this piece has reminded me of the true source of all blessing. I chose to re-choreograph the piece with a solo dancer and this vision in mind and to sing it, once again, as the prelude to the recital.

The *Jerusalem* aria from Mendelssohn’s *St. Paul* is set in three-four time in B-flat major. Its seemingly simple melodic line is made complex by its integration with eighth-note triplets in the accompaniment. A seeming “duple-against-triple” meter results which is a standard stylistic ploy in the Romantic Era as it creates a smooth, flowing line that is stunningly harmonious to the listening ear. Listen for the musical dissonance on the words “killest” and “would not” which the composer uses to emphasize these words as the center of the remorse in the piece. Text and musical style combine in the aria to create a sentiment that prepares listeners not only for the deep sorrow of Stephen’s death but also for the ethereal joy of St. Paul’s conversion that follows.

Perhaps one of the most famous musical versions, *The Lord’s Prayer* by Malotte is known for its fluidity of musical line, dramatic crescendos and decrescendos, and, of course, powerful text. It employs the same type of artificial “duple-against-triple” Romantic style as *Jerusalem* while

portraying Jesus' advice on how to pray to the Father. Listen for the musical changes that depict different phrases of text, especially the smooth, slow lines of hallowing awe at God's holiness at the beginning, the faster, more despairing pleas and requests that follow, and the broad, triumphant ending section of praise and proclamation of truths about God's power, glory, and greatness.

Panis Angelicus by Cesar Franck has become a standard Latin Communion song known for its beauty of phrasing and dynamics. Yet, I think we often fail to step back from this commonly heard piece to truly analyze the significance of the text that is written in to the piece, text that signifies the great gift of Christ's sacrifice and expresses the desire to follow in His footsteps on the path to eternity with Him: "The angelic bread *becomes* the bread of men; the heavenly bread ends all prefigurations" – it dwarfs all we could imagine.

Les Rameaux follows similar stylistic features as *Jerusalem* and *The Lord's Prayer*. Triplets in the accompaniment against a duple melodic line combine to create rich texture as well as triumphant, march-like forward-motion in the piece to musically reflect the textual content of Jesus' triumphal entry into Jerusalem. Listen for the dotted rhythms and pick-up notes in the melody and for the accompanying triplets that set up this stirring texture's foundation.

The three-song set arranged by Ovid Young was included in this program as it was a duet series that I sang with Jensen, my voice student, in Peru this past summer. The pieces not only signify progress made by the Belhaven Connections music-ministry team in that foreign arena but also signify the progress of student and teacher in the private studio environment. Over the past year and a half, I have coached Jensen weekly under the direction of Dr. Shelt. I have watched her develop her voice and have been privileged to share in her success. These duets represents in a small way the culmination of my work – first taught by a teacher, then led to performing on my own and becoming better educated in vocal techniques, and lastly being able to pass that love of music on to another.

Ich harrete des Herrn is taken from an anthology of sixteen two-part songs by Mendelssohn. To be sung by two sopranos, it again echoes the theme of relying upon and trusting in the Lord. Throughout the piece, the sopranos' lines overlap in an embellished, canon-like style; listen, however for the purposeful homophony as both lines come together on the singing of the words central to this theme of the piece.

Takwaba and *Pueblos Todos* are two collaboration pieces that I have worked on with Danny Johnston over the past several months. The first came from the Belhaven Connections trip to Zambia during the summer of 2008 and the second from our trip this past summer to Peru. Both pieces were introduced to our team as part of the cross-cultural music-sharing festivals we arranged. At these festivals, members of the team sang pieces from American repertoire, a practice which the members of those countries then reciprocated by sharing some of their music with us. In putting together this recital with its theme of diversity in music-worship styles around the world and throughout generations, I felt it vital to include this music along with the musical styles already familiar to our culture, be it that they are still diverse in language/content, as this music I experienced and participated in directly in its unique cultural context.

Lastly, the duet arrangement of *Amazing Grace* was incorporated as the program's conclusion due to its powerful message. Listen to the words as they pass by: "Amazing grace, how sweet the sound that saved a wretch like me. I once was lost but now am found, was blind but now I see. ...Tis *grace* has brought me safe thus far and grace will lead me home." Also, listen for the building musical texture that leads to the triumphant, hope-filled conclusion.

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; Lisa Davis, French horn adjunct; Mark Davis, low brass adjunct; Dr. David Dick, music theory and trombone adjunct; Judy Dodson, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet 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; Rodney Vaughn, vocal adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!

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BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, DECEMBER 2009 GRADUATES!

Ann Johnson, Johanna Rossman, Valerie Tate