

Jesu, Juva

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Jeffrey Zane Hansen

Composition

in

Senior Recital

Assisted by

The Holy Spirit

The Hyggelig String Quartet

The Udslukkelige Brass Quintet

The Saxsquatches

Alana Cross – Piano

Hannah Hawes – Piano

Houghton College Composers' Choir

Wesley Chapel

Center for the Arts

Wednesday, April 4th, 2018

6:30 p.m.

# Program

Prelude on 'Beach Spring'

Jeffrey Zane Hansen  
(1996-2017)

Jeffrey Zane Hansen – Organ

Canons of Organal Catechesis

Jeffrey Zane Hansen  
(1996-20??)

I: Stydian Crab Canon

III: Banian Crab Canon at the Fifth

IV: Aerororian Inversion Canon

V: Dolian Inverted Mensuration Canon

Finale: The Simple Canon

Jeffrey Zane Hansen – Organ

String Quartet 1

Jeffrey Zane Hansen  
(1996-2014)

III: Allegro Vivace, Sempre Pizzicato

Madelyn Kruth, Tamadea Charissa Maleachi – Violins,  
Kira Browning – Viola, Daniel Zambrano – Cello

Fugue 8

Jeffrey Zane Hansen  
(1996-2016)

Dakota Hirsch, Erik Bernardin – Trumpets, Nathaniel Parks –  
Trombone, Sam Eichel – Tuba, Jeffrey Zane Hansen – Horn

Mixolythian Quartet

Jeffrey Zane Hansen  
(1996-2016)

The Saxsquatches; Dillon Hirsch, Derek Chase, David  
Dytschkowskyj, Hannah Lindo

Chaconne for Horn and Piano

Jeffrey Zane Hansen  
(1996-2017)

Alana Cross – Piano  
Jeffrey Zane Hansen – Horn

Who Has Seen The Wind

Jeffrey Zane Hansen  
(1996-2018)

Houghton College Composers' Choir  
Hannah Hawes – Piano

Go In Peace To Love and Serve the LORD Jeffrey Zane Hansen  
(1996-2018)

Houghton College Composers' Choir

## Program Notes

**Prelude on ‘Beach Spring’** is an original organ prelude based off of a tune first attested in *The Sacred Harp* book, which is from the shape-note singing tradition conveniently called *The Sacred Harp*. The tune is frequently attributed to one of the publishers of *The Sacred Harp*, Benjamin Franklin White, and may be named after Beech Spring Baptist Church in Pine Mountain, Georgia, but the definitive origin of the tune is unknown.<sup>1</sup> In composing this prelude, Hansen utilizes the open sonorities of shape note-singing music above a repetitive ostinato, which functions so as to ground the composition as a whole.

**Canons of Organel Catechesis** is a set of canons for organ that are intended for pedagogical use. They were written by the composer specifically for his own edification and instruction on the organ. Initially, Hansen only intended to compose one canon, but after the Stydian Crab Canon was composed, the project naturally evolved into a larger set. Each movement written in a non-traditional seven-note mode, with names assigned to them by the music theorist William Zeidler.<sup>2</sup> There are several different types of canon which might be unfamiliar to some listeners. A crab canon is a canon in which one voice goes forward while the other voice plays the same music backwards. An inversion canon is a canon in which one voice plays the music of the other voice upside down. A mensuration canon is a canon where the voices are making the same music but at different speeds.

The subtitle of the third movement of Hansen’s first string quartet is “**Allegro Vivace, Sempre Pizzicato,**” fittingly, considering the movement is rather lively and is performed completely pizzicato. It

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<sup>1</sup> Eskew, Harry. *BEACH SPRING: A Popular Sacred Harp Tune*. (accessed March 23, 2018)  
<<http://singwithunderstanding.com/wp-content/uploads/2014/07/BeachSpringdocxRev.pdf>>

<sup>2</sup> Zeidler, William. *All The Scales*. (accessed March 23, 2018)  
<<http://www.allthescales.org/7note.html>>

is mainly written in two contrasting pentatonic scales, loosely based off of Japanese Koto scales, that gradually synthesize together to form an extended musical scale. At the end of the movement, the cello makes a chromatic line signaling a final expansion to contain all the notes of the western chromatic scale.

During the Summer of 2016, Hansen embarked on a project to write a composition of at least a few minutes length every week. One such composition was **Fugue 8**. A fugue is a contrapuntal form where all the different voices state a theme in quick succession, frequently at differing pitch levels, as if they were all chasing each other. In this fugue, “the chase” starts off with the tuba, which is then followed by the trombone, and eventually the horn. The trumpets are the final voices to enter in the fugue. Fugue 8 also alludes to other styles and forms, like the fanfares frequently associated with brass instruments. This fugue, which starts off as a rather quick and lighthearted affair, transforms over time and takes on a more reverent tone by the end of the composition, reflecting Hansen’s love of hymnody.

**The Mixolythian Quartet** is another composition that was written during the summer of 2016, and utilizes the mixolythian scale, yet another scale named by Zeitler. Hansen initially derived this scale from an unusually beautiful descending passage from another composition. Taking that descending figure from his earlier composition, Hansen used it as the basis for this composition. The tenor saxophone introduces the piece with a simple iteration of the mixolythian leading into a rather slow, lethargic introduction which quickly gives way to the main body of the piece, which is lively and rhythmic. This contrasting section has intricate interlocking rhythms and additionally bears a slight resemblance to dubstep.

**Chaconne for Piano and Horn** is a perfectly palindromic composition based off a simple phrygian scale. Overall, the composition focuses on the balance between opposite but complementary ideas, like the processes of ascent and descent,

which are both present throughout the duration of the composition. Its meditative form and character are meant to mirror the process of prayer. Because God has objective qualities, but everybody has a subjective relationship with God, the pitch content and rhythms are objectively set by the composer, but the subjective expression of things like articulations, dynamics, and tempo are all largely left up to the performers. One of Hansen's most recent pieces, it synthesizes numerous ideas previously found in his work including mathematics, medieval music, and holy minimalism in order to create something new.

Christina Rossetti (1830 – 1894) was an English Victorian poet who is well known for her religious poetry, as well as her poetry oriented towards children.<sup>3</sup> Hansen's setting of her poem, "**Who Has Seen the Wind?**" was initially written for the A.D. Oliver Middle School Choir. The sixteenth note runs in the piano and chords borrowed from the phrygian mode paint the image of a blistering cold wind. Like Rossetti's poetry, the setting of this music is intended to be sophisticated and beautiful, but at the same time readily accessible and appealing to humans of all ages.

### **English Orthography:**

*Who has seen the wind?  
Neither I nor you.  
But when the leaves hang trembling,  
The wind is passing through.*

*Who has seen the wind?  
Neither you nor I.  
But when the trees bow down their heads,  
The wind is passing by.*

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<sup>3</sup> Academy of American Poets. *Christina Rossetti*. (accessed March 23, 2018)  
<https://www.poets.org/poetsorg/poet/christina-rossetti>

## inglɪʃ fənɛtɪks

hu hæz sin ðə wɪnd  
nɑːdʌ əj nɔː ju  
bət wʌn ðə livs heɪŋ tʌmblɪŋ  
ðə wɪnd ɪz pɑːsɪŋ θɜː

hu hæz sin ðə wɪnd  
nɪðə ju nə əj  
bət wʌn ðə tɪs baw dawn ðeə hædz  
ðə wɪnd ɪz pɑːsɪŋ bæj

“**Go in Peace to Love and Serve the LORD**” are common parting words amongst English speaking Christians. The fairly simple setting of those words presented tonight takes the form of a three part canon, symbolic of the Trinity. It is loosely inspired by Palestrina’s own canon *Donna Nobis Pacem*, but takes on a character of its own.

## **English Orthography:**

*Go in Peace to Love and Serve the LORD*

## inglɪʃ fənɛtɪks

gɔ ɪn piːs tu ləv ænd sɜːv ðə lɔːd

**Thanks be to the Triune God;  
Father, Son, and Holy Ghost!**

**We would like to thank the Houghton College administration for its  
faithful support of the Greatbatch School of Music.**

***Shirley A. Mullen*, President  
*Jack Connell*, Provost and Dean of the Faculty  
*Dale Wright*, Chief Financial Officer  
*Greatbatch School of Music Faculty, Staff, and Administration***

Jeffrey Zane Hansen, a student of Dr. Carrie Magin, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Composition.

As a courtesy to the performers, your fellow audience members, and the communion of the saints, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Some even say that the use of flash photography during a concert is a mortal sin. Those who transgress this commandment shall be required to do penance by playing Bassoon. It is however acceptable to use other forms of photography that do not utilize the flash. Thank you for your cooperation.

***Soli Deo Gloria!***