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

presents

Lauren Pratt
Junior Voice Recital

assisted by
Mrs. Nicole Harwell, accompanist

Tuesday, January 18, 2011
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 would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in “Arts Ablaze 2010-2011.” 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.

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 during the 2010-2011 Academic Year.

Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Andrew Sauerwein; student workers –door manager, John Mathieu; ushers, Daniel Bravo & John Farrar; stage manager, Amanda Hester; recording/sound, Andrew Craig; lighting, Andrew Craig; page turner, Abby Wiggins; reception assistant, Chris Carlson.

Upcoming Events:

- **Thursday, January 20, 7:30pm, Concert Hall**: Sarah Sachs Alumni Piano Recital
- **Tuesday, February 8, 7:30pm, Concert Hall**: Evening of Diamonds: Belhaven Piano Trio & Sachs Piano Duo
- **Thursday, February 10, 7:00pm, Concert Hall**: JPS All-City Honors Band
- **Saturday, February 12, 7:30pm, Concert Hall**: Joshua Harton Senior Trumpet Recital
- **Saturday, February 19, 7:30pm, Concert Hall**: Mrs. Gena Everitt Faculty Voice Recital
- **Thurs.-Sat., March 3-5, 7:30pm, Blackbox Theatre**: Musical Theatre: “The Light in the Piazza”

There will be a reception after the program. Please come and greet the performer.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.
<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>Johann Sebastian Bach</th>
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<tbody>
<tr>
<td>Ich will dir mein Herze schenken</td>
<td>(1685-1750)</td>
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<tr>
<td>from <em>St. Matthew’s Passion</em></td>
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<tr>
<td>Ich will dir mein Herze schenken,</td>
<td>Lord, to thee my heart is given,</td>
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<tr>
<td>senke dich, senke dich, senke dich,</td>
<td>enter Thou, enter Thou, enter Thou</td>
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<tr>
<td>mein Heil, hinein</td>
<td>and dwell in me</td>
</tr>
<tr>
<td>Ich will mich in dir versenken;</td>
<td>All my soul I lose within Thee;</td>
</tr>
<tr>
<td>ist dir gleich die Welt zu klein,</td>
<td>though to Thee this world be small,</td>
</tr>
<tr>
<td>ei so sollst du mir allein,</td>
<td>Thou shalt be my all in all,</td>
</tr>
<tr>
<td>mehr als Welt und Himmel sein;</td>
<td>more than Earth and Heaven to me;</td>
</tr>
<tr>
<td>Ich will mich in dir, in dir versenken;</td>
<td>All my soul I lose within Thee;</td>
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<tr>
<td>ist dir gleich die Welt zu klein,</td>
<td>and to Thee this world be small,</td>
</tr>
<tr>
<td>ei so sollst du mir allein, mehr,</td>
<td>Thou shalt be my all in all,</td>
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<tr>
<td>mehr als Welt und Himmel sein.</td>
<td>more than Earth and Heaven to me.</td>
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### Widmung

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<thead>
<tr>
<th>Widmung</th>
<th>Robert Schumann</th>
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<tbody>
<tr>
<td>Du meine Seele, du mein Herz,</td>
<td>(1810-1856)</td>
</tr>
<tr>
<td>du meine Wonn’, o du mein Schmerz,</td>
<td>You my Soul, you my Heart,</td>
</tr>
<tr>
<td>du meine Welt, in der ich lebe,</td>
<td>you my Joy, oh you my Pain,</td>
</tr>
<tr>
<td>mein Himmel du, darein ich schwebe,</td>
<td>you my World, in which I live,</td>
</tr>
<tr>
<td>O du mein Grab, in das hinab</td>
<td>my Heaven you, in which I float,</td>
</tr>
<tr>
<td>ich ewig meinen Kummer gab!</td>
<td>my good Spirit, my better Self!</td>
</tr>
<tr>
<td>Du bist die Ruh’, du bist der Frieden</td>
<td>You are the rest, you are the peace</td>
</tr>
<tr>
<td>du bist von Himmel mir beschieden.</td>
<td>That you love me,</td>
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<tr>
<td>Daß du mich liebst,</td>
<td>makes myself to me worthy,</td>
</tr>
<tr>
<td>macht mich mir wert,</td>
<td>your glance has me before me</td>
</tr>
<tr>
<td>dein Blick hat mich</td>
<td>myself transfigured,</td>
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<tr>
<td>du hebst mich liebend über mich,</td>
<td>you raise me lovingly above myself,</td>
</tr>
<tr>
<td>mein guter Geist, mein bess’res Ich!</td>
<td>my good Spirit, my better Self!</td>
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### Vedrai carino

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<tr>
<th>Vedrai carino</th>
<th>Wolfgang Amadeus Mozart</th>
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<tr>
<td>from <em>Don Giovanni</em></td>
<td>(1756-1791)</td>
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<tr>
<td>Vedrai carino, se sei buonino</td>
<td>You will see dearest, if you are good</td>
</tr>
<tr>
<td>Che bel remedio ti voglio dar.</td>
<td>What fine medicine I want to give you.</td>
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<tr>
<td>È naturale, Non da disgusto</td>
<td>It’s natural, It’s not disgusting</td>
</tr>
<tr>
<td>e lo speziale non lo sa far, no</td>
<td>and the pharmacist</td>
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<tr>
<td></td>
<td>doesn’t know how to make it, no</td>
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È un certo balsamo che porto addosso.  It’s a certain balm I carry within me.
Dare tel posso se il vuoi provar.  I can give it to you if you want to try it.
Saper vorresti dove mi sta?  Would you like to know where I have it?
Sentilo battere!  Feel it beat!
Toccan mi qua.  Touch me here.

Après un Rêve “After a Dream”  Gabriel Fauré
(1845-1924)

Dans un sommeil que charmait ton image  In a slumber charmed by your image
Je rêvais le bonheur, ardent mirage;  I dreamed of happiness, ardent mirage;
Tes yeux étaient plus doux,  your eyes were more tender,
ta voix pure et sonore.  your voice voice pure and clear.
Tu rayonnais comme un ciel  You were radiant like a sky
éclairé par l’aurore;  brightened by sunrise;

Tu m’appelais et je quittais la terre  You were calling me, and I left the earth
Pour m’enfuir avec toi vers la lumière...  to flee with you towards the light…
Les cieux pour nous entr’ouvriraient leurs nèus,  The skies opened their clouds for us,
Splendeurs inconnues,  Splendors unknown,
lueurs divines entrevues,  glimpses of divine light… Alas!

Hélas, triste réveil des songes!  Alas, sad awakening from dreams!
Je t’appelle, ô nuit,  I call to you, oh night,
rends-moi tes mensonges;  give me back my illusions;
Reviens, reviens radieuse,  Return, return radiance,
Reviens, nuit mystérieuse!  Return, oh night mysterious!

Beau Soir “Beautiful Night”  Claude Debussy
(1845-1924)

Lorsque au soleil couchant  When in the setting sun
les rivières sont roses,  ev’ry streamlet is gleaming,
Et qu’un tiède frisson court  When a tremulous glow spreads
sur la champs de blé,  o’er the fields of grain,
Un conseil d’être heureux  A behest to be glad
semble sortir des choses  That seems from all things streaming,
Et monter vers le cœur troublé.  Doth arise to my heart in pain.
Un conseil de goûter  A behest to explore
le charme d’être au monde,  The utmost being of joy,
Cependant qu’on est jeune  the utmost joy of being,
et que le soir est beau,  and while the evening’s fair,
Car nous nous en allons,  For we shall all depart,
comme s’en va cette onde…  as goes yon water fleeing…
Elle à la mer,  That to the sea,
ous au tombeau?  but we, ah, where?
O mio babbino caro
from Gianni Schicchi
Giacomo Puccini
(1858-1924)

O mio babbino caro,
mi piace, è bello, bello!
Vo’andare in Porta Rossa
a comperar l’anello!
Sì, sì, ci voglio an dare!
E se l’amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!
Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo pietà, pietà!
Babbo pietà, pietà!

O my dearest papa,
I like him, he is handsome, handsome!
I want to go to Porta Rossa
to buy the ring!
Yes, yes, I want to go there!
And if my love were in vain,
I would go to the Ponte Vecchio
and throw myself in the Arno!
I am anguished and tormented!
Oh God, I want to die!
Papa, have pity, have pity!
Papa, have pity, have pity!

When I am Laid in Earth
from Dido and Aeneas
Henry Purcell
(1659-1695)

Deep River
H.T. Burleigh
(1866-1949)

Silent Noon
Ralph Vaughan Williams
(1872-1958)

Lauren Pratt, voice; Mrs. Nicole Harwell, piano

PROGRAM NOTES

As the Cantor of Thomasschule, J.S. Bach was responsible for composing weekly for church services at the Thomaskirche (St. Thomas’ Lutheran Church) adjacent to the school. St. Matthew’s Passion, for solo voices, double choir, and double orchestra, was composed by Bach and first performed in Leipzig on Good Friday, 1727; it is the musical setting of Picander’s libretto, taken from chapters 26 and 27 of the gospel according to Matthew. Ich will dir meine herze schenken (“Lord to thee my heart is given”), is the soprano aria sung before Jesus goes to the Mount of Olives.

Widmung (“Dedication”), composed by Schumann as a wedding present for his young wife Clara, is one of my favorites in this program because of the touching love story between the two musicians. Though the match was strongly contested by Clara’s father in a drawn-out legal battle against the hopeful groom, the lovers eloped on September 12, 1840 in Leipzig. This piece is an allusion to an earlier Schubert piece called “Du bist die Ruh” (“You are the Rest”) which praises the beloved for being a sanctuary for the lover.

Mozart’s Don Giovanni, first performed in October 1787 in Prague, tells the story of a Don Giovanni, a notorious womanizer, whose conquests number over 2,000 in several European countries. Upon seeing a peasant wedding festival taking place, Giovanni sets his sights upon the young Bride, Zerlina, and in an attempt to get her alone, violently beats the groom, Masetto. Zerlina, upon finding the wounded Masetto, assures him of her love in Vedrai Carino (“You will see, dearest”), lovingly imploring him to lay his hand on her breast.

Generally regarded as the master of French Art Song, Gabriel Fauré’s writing is a lyrical flow between harmony and melody in the true French style. One does not find a driving rhythm in his music as far as a development is concerned, but once a particular rhythmic formula is created, Fauré repeats them in a subtly harmonic accompaniment. Après un rêve (“After a dream”) was set to Bussine’s poem about dreaming of a lover, and is among Fauré’s more famous songs included in his collection of earlier vocal compositions.
Debussy was one of the most prominent figures working in an impressionistic musical style at the turn of the 20th century in France. He was an extremely gifted pianist, evident in his vocal composition Beau Soir (“Beautiful Night”), where the accompaniment is equally as florid as the melody. Debussy was only 20 years old when he set music to this heady poem by Bourget about passionately embracing life in the true Impressionistic mentality of the day.

Puccini is renowned for his florid melodic lines and dramatic opera arias, which span a large vocal range that requires intense preparation by the performers. His comedic opera Gianni Schicchi is musical setting of Forzano’s libretto about a family that discovers the large estate of the recently-deceased patriarch was not left to anyone in the family, but was bequeathed in its entirety to a monastery. The son of the noble family, Rinuccio, has fallen in love with Gianni Schicchi’s peasant daughter, Lauretta. When Rinuccio suggests that Schicchi helps the family with the will, the idea is rejected, along with his chance to marry Lauretta. In response, Lauretta begs her father to reconsider helping them in the heart-wrenching plea of O Mio Babbino (“Oh, my dearest papa”).

When I am laid in earth, more commonly referred to as “Dido’s Lament”, is, one of the most hopeless, despairing da capo arias of all time; two lovers, Dido, Queen of Carthage, and newly-come Aeneas, Prince of Troy, are divided by scheming witches. In the recitative that precedes “Dido’s Lament”, the despairing Queen realizes that death must follow Aeneas’ departure. “When I am laid in earth” languidly follows with a plea to her friend Belinda to remember Dido as she lived, not as she descends to her funeral pyre that lights the way to sea for her Aeneas’ ships.

Ralph Vaughn Williams was a prolific English composer of symphonies, chamber and choral music, opera, and film scores. He is notable for his sensitive word-setting and text-painting, as is well-employed in Silent Noon. The text was taken from a poem by Rosetti with the same name, which describes an intimate moment between two lovers as the sun sets.

Deep River is an all-time favorite of mine, and it thrills my soul to perform this for you today. The song, an arrangement of an “old negro melody” by H.T. Burleigh, describes the longing of the slave for freedom, an allusion to the biblical crossing of the Jordan River to the Promised Land. The song expresses the desire for complete freedom, physically and spiritually, and invites the listener to answer the question “oh don’t you want to go/ to that Promised Land?”