Brooke Edwards
Junior Voice Recital

assisted by
John Mathieu, Bass-Baritone &
Mr. Tyler Kemp, Accompanist
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

Clair de lune

Gabriel Faure • 1845 – 1924

Votre âme est un paysage choisi
Your soul is a chosen landscape

Que vont charmant masques et bergamasques
Where charming masqueraders and bergamasquers go

Jouant du luth et dansant et quasi
Playing the lute and dancing and almost

Tristes sous leurs déguisements fantastiques.
Sad beneath their fantastic disguises.

Tout en chantant sur le mode mineur
They all sing in a minor key

L’amour vainqueur et la vie opportune,
About triumphant love and fortunate life,

Ils n’ont pas l’air de croire à leur bonheur
They do not seem to believe in their fortune,

Et leur chanson se mêle au clair de lune,
And their song blends with the light of the moon,

Au calme clair de lune triste et beau,
In the calm moonlight, sad and beautiful,

Qui fait rêver les oiseaux dans les arbres
Which has the birds dreaming in the trees

Et sangloter d’extase les jets d’eau,
And the fountains sobbing in ecstasy,

Les grands jets d’eau sveltes parmi les marbres.
The tall fountains, slender amid marble statues.

Notre amour

Notre amour est chose légère
Our love is something light

Comme les parfums que le vent
like the perfumes which the breeze

Prend aux cimes de la fougère
brings from the tips of ferns

Pour qu’on le respire en rêvant.
for us to inhale as we dream.

Notre amour est chose légère!
Our love is something light.

Notre amour est chose charmante,
Our love is something enchanting

Comme les chansons du matin
like the morning’s songs

Où nul regret ne se lamente,
in which regrets are not heard

Où vibre un espoir incertain.
but uncertain hopes vibrate.

Notre amour est chose charmante!
Our love is something charming.

Notre amour est chose sacrée
Our love is something sacred

Comme les mystères des bois
like the forests’ mysteries

Où tressaille une âme ignorée,
in which an unknown soul quivers

Où les silences ont des voix.
and silences have voices.

Notre amour est chose sacrée!
Our love is something sacred!

Notre amour est chose infinite,
Our love is something infinite

Comme les chemins des couchants
like the paths of the evening,

Où la mer, aux cieux réunie,
where the ocean, joined with the sky,

S’endort sous les soleils penchants.
falls asleep under slanting suns.

Notre amour est chose éternelle
Our love is something eternal

Comme tout ce qu’un dieu vainqueur
like all that has been touched

A touché du feu de son aile,
by the fiery wing of a victorious god,

Comme tout ce qui vient du cœur,
like all that comes from the heart.

Notre amour est chose éternelle!
Our love is something eternal!
Ständchen

Leise flehen meine Lieder
My songs quietly implore you
durch die Nacht zu dir;
through the night;
in den stillen Hain hernieder,
down to the silent wood
Liebchen, komm zu mir!
my love, come to me!

Flüsternd schlanke Wipfel rauschen
The tree tops whisper
in des Mondes Licht;
in the light of the moon;
des Verräters feindlich Lauschen
Don't be afraid, my love,
fürchte, Holde, nicht.
o-no-one will observe us.

Hörst die Nachtigallen schlagen?
Can you hear the nightingales?
Ach! sie flehen dich,
Oh! They implore you,
mit der Töne süßen Klagen
their sweet lament
flehen sie für mich.
pleads with you on my behalf.

Sie verstehn des Busens Sehnen,
They understand the yearning I feel,
kennen Liebesschmerz,
they know love's torture,
rühren mit den Silbertönen
they touch every silvery note
jedes weiche Herz.
they touch every soft heart.

Laß auch dir die Brust bewegen,
Let them touch yours, too,
Liebchen, höre mich!
sweet love: hear my plea!
Bebend harr' ich dir entgegen!
Trembling I await you,
Komm, beglücke mich!
come, bring me bliss!

Gretchen am spinnrade

Meine Ruh ist hin,
My peace is gone,
Mein Herz ist schwer,
My heart is heavy,
Ich finde sie nimmer
I will find it never
Und nimmermehr.
and never more.
Wo ich ihn nicht hab,
Where I do not have him,
Ist mir das Grab,
That is the grave,
Die ganze Welt
The whole world
Ist mir vergällt.
Is bitter to me.
Mein armer Kopf
My poor head
Ist mir verrückt,
Is crazy to me,
Mein armer Sinn
My poor mind
Ist mir zerstückt.
is torn apart.
Nach ihm nur schau ich
For him only,
Zum Fenster hinaus,
I look out the window
Nach ihm nur geh ich
Only for him do I go
Aus dem Haus.
Out of the house.
Sein hoher Gang,
His tall walk,
Sein' edle Gestalt,
His noble figure,
Seines Mundes Lächeln,
His mouth's smile,
Seiner Augen Gewalt,
His eyes' power,
Und seiner Rede
And his mouth's
Zauberfluss,
Magic flow,
Sein Händedruck,
His handclasp,
Und ach, sein Kuss.
and ah! his kiss!
Mein Busen drängt
My bosom yearns
Sich nach ihm hin.  For him;  
Auch dürf ich fassen  Ah, could I embrace him  
Und halten ihn,  And hold him,  
Und küssen ihn,  And kiss him  
So wie ich wollt,  As much as I wish  
An seinen Küssen  In his kisses  
Vergehen sollt!  I should perish.

Brooke Edwards, Soprano; Tyler Kemp, Accompanist

Il core vi dono  Wolfgang Mozart • 1756 – 1791

GUGLIELMO

Il core vi dono,  This heart I give you,  
Bell’idolo mio;  My adored one;  
Ma il vostro vo’ anch’io,  But I want yours in return;  
Via, datelo a me.  Come, give it me.

DORABELLA

Mel date, lo prendo,  You’ve given it and I take it,  
Ma il mio non vi rendo:  But mine I cannot give;  
In vain you ask it of me,  It is no longer mine.

GUGLIELMO

Se teco non l’hai,  If you no longer own it,  
Perché batte qui?  Why does it beat here?

DORABELLA

Se a me tu lo dai,  If you gave me it,  
Che mai balza lì?  What is still beating there?

DORABELLA E GUGLIELMO

È il mio coricino  It is my own dear heart  
Che più non è meco:  That is no longer mine;  
Ei venne a star teco,  It’s come to lodge with you,  
Ei batte così.  And that’s what’s beating so.

Brooke Edwards, Soprano; John Mathieu, Bass-Baritone; Tyler Kemp, Accompanist

Del cabello más sutil  Fernando Obradors • 1897 – 1945

Del cabello más sutil  Of the softest hair  
Que tienes en tu trenzado  which you have in you braid,  
He de hacer una cadena  I would make a chain  
Para traerte a mi lado.  so that I may bring you to my side.  
Una alcarraza en tu casa,  A jug in your home,  
Chiquilla, quisiera ser,  little one, I would like to be...  
Para besarte en la boca,  so that I may kiss you  
Cuando fueras a beber.  each time you take a drink.

Al amor  Fernando Obradors

Dame, Amor, besos sin cuento  Give me, Love, kisses without number,  
Asido de mis cabellos  as the number of hairs on my head,  
Y mil y ciento tras ellos  and give me a thousand and a hundred after that,
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y... contemos al revés!

and a hundred and a thousand after that...
and after those...
many thousands... give me three more!
And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!

Nobody knows this little rose
John Duke • 1899 – 1984

Green Cornfield
Michael Head • 1900 – 1976

The Jewel Song
Charles Gounod • 1818 – 1893

Ah! je ris de me voir
si belle en ce miroir,
Ah! je ris de me voir
si belle en ce miroir,
Est-ce toi, Marguerite,
est-ce toi?
Réponds-moi, réponds-moi,
Réponds, réponds, réponds vite!
Non! Non! ce n’est plus toi!
Non...non,
ce n’est plus ton visage;
C’est la fille d’un roi;
c’est la fille d’un roi!
Ce n’est plus toi,
ce n’est plus toi,
C’est la fille d’un roi;
Qu’on salut au passage!
Ah s’il était ici!
S’il me voyait ainsi!
Comme une demoiselle
Il me trouverait belle, Ah!
Comme une demoiselle,
il me trouverait belle,
Comme une demoiselle,
il me trouverait belle!
Marguerite, Ce n’est plus toi!
Ce n’est plus ton visage;
La, ce n’est plus ton visage;
Qu’on salut au passage!

Ah, I laugh to see myself
so beautiful in this mirror,
Ah, I laugh to see myself
so beautiful in this mirror,
Is it you, Marguerite,
it is you?
Answer me, answer me,
Respond, respond, respond quickly!
No! No! it’s no longer you!
No...no,
it’s no longer your face;
It’s the daughter of a king,
It’s the daughter of a king!
It’s no longer you,
It’s no longer you,
One must bow to her as she passes!
Ah if only he were here!
If he should see me thus
Like a lady
He would find me so beautiful, Ah!
Like a lady,
he would find me beautiful,
Like a lady,
he would find me beautiful!
Marguerite, It’s no longer you!
it’s no longer your face;
Yes, it’s no longer your face;
One must bow to her as she passes!

Brooke Edwards, Soprano; Tyler Kemp, Accompanist
PROGRAM NOTES

Clair de lune
“Clair de lune” is considered to be one of Faure’s finest songs, and is the first in the setting of Verlaine’s popular poem. In this melody, Faure broke new ground by writing the piano section as a solo, with its own distinct melody intertwining with the vocal line. This effect adds texture to the piece without losing the beauty of the uniqueness of voice and piano.

Notre amour
“Notre amour” is another one of Faure’s fine pieces, written during his second period of song writing. In this lively, but delicate piece, the expressive emotional scope shown is beautifully done. The texture and musical complexity shown is a great improvement compared to his earlier works where such things were only hinted at.

Ständchen
“Ständchen” is a part of Schwanengesang, which is a collection of songs published on texts by Rellstab, Heine, and Seidl. It is perhaps one of Schubert’s most celebrated songs, beautifully written to display the joy of youth and desire. The pleading quality of the text is caught magnificently in the shape of the vocal line.

Gretchen am spinnrade
“Gretchen” is one of Schubert’s first great masterpiece’s in song, a landmark in the history of the modern Lied form. The piece comes from the story of Faust, as Gretchen sits at her spinning wheel, thinking of her lost beloved. The accompaniment is extraordinary in its ability to portray Gretchen’s inner feelings as she continues to think of Faust and capture the moments where she yearns, and sinks to melancholy in the end.

Il core vi dono
“Il core vi dono” comes from Mozart’s opera, Cosi fan tutte. The overall synopsis for the opera begins in Naples, late 1700s in the early morning. Don Alfonso, a cynical old bachelor, debates women's constancy with Ferrando and Guglielmo, young officers who insist their sweethearts -- the sisters Dorabella and Fiordiligi -- are faithful. Alfonso bets that if they give him one day and do everything he asks, he will prove the sisters are like all other women -- fickle. In this duet, Guglielmo attempts to seduce Dorabella, and succeeds.

Del cabello mas sutil
“Del cabello mas sutil” shows Obradors at his peak in romantics. The song has beautiful long-lined melody over arpeggiated accompaniment, but still remains delicate alongside a passionate theme. With two quatrains, and a mere twenty-two measures, the song is unfortunately over far too soon. Normally, the song is sung through twice by the performer.

Al amor
“Al amor” is another one of Obradors great pieces, with a little more spice. Obradors’ composing style was influenced mainly by folk songs and tonadilla. From de Castillejo’s poetry, Al Amor is the first piece in the song cycle and focuses on the theme of love.

Nobody knows this little rose
"Nobody Knows This Little Rose" is the fifth song of John Duke’s, Six Poems by Emily Dickinson. John Duke produced nearly 265 songs in his lifetime, which represents a major contribution to the song literature of this century. This song, along with others of his work are distinguished for their variety of style, skillful craftsmanship, and genuine expression.

Green Cornfield
“Green Cornfield” is one of Michael Head’s many impressionistic and romantic vocal pieces that he composed. In his lifetime Head composed 122 art songs, most of which were published quickly after he composed them. His songs are appealing with their conservative harmonies and simple, but lovely melodies. The musical treatment of this song as well as others...
scratches the emotional surface just barely, leaving the listener wanting for more.

**The Jewel Song**

“The Jewel Song” is from Gounod’s opera, Faust. Faust, an aging scholar, determines that his studies are for naught and have only caused him to miss out on life and love. He makes a deal with infernal help, (Méphistophélès) and promises his services in death if he himself will be served in life. This aria is from Act III, Faust sends Méphistophélès to find a gift for Marguerite to captivate her heart. Needless to say, he succeeds.

**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 2012-2013.” 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 spring 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. Christopher Shelt; student workers – house manager, Jessica Ziegelbauer; ushers, Evangeline Wilds & Gray Barnes; stage manager, Daniel Hause; stagehand, Lydia Jones; recording and sound, Grace Anna Randall; lighting and video recording, Joy Kenyon; reception assistants, Julie Wolfe & Christy Mohrman.*

**UPCOMING EVENTS**

- Thursday, April 4, 7:30pm, Concert Hall  Lydia Moore Junior Voice Recital
- Saturday, April 6, 9:30am, Concert Hall  Ellis Duo-Piano Competition
- Saturday, April 6, 7:30pm, Concert Hall  Orchestra Concert
- Tuesday, April 9, 7:30pm, Concert Hall  Morgan Robertson & Ellie Wise Joint Junior Voice Recital
- Saturday, April 13, 2:30pm, Concert Hall  Tianna Rogers Junior Piano Recital
- Saturday, April 13, 7:30pm, Concert Hall  Choral and Vocal Arts: Jazz Vibrations
- Monday, April 15, 7:30pm, Concert Hall  Best of Belhaven II
DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, pianist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Singing Christmas Tree director • 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 • Lee Craig, drill team instructor • Dr. Dennis Cranford, music theory adjunct • Tyler Kemp, staff accompanist • Mark Davis, low brass adjunct • Kenneth Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihsler, vocal adjunct • Christina Hrivnak, vocal adjunct • Kenneth Graves, clarinet adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Owen Rockwell, percussion adjunct, director of percussion ensembles • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

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William Anthony Peacock