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

Christopher Carlson
Senior Voice Recital
featuring Ann Boswell Johnson
assisted by Maggie McLinden

Wednesday, April 25, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall
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

Warm as the Autumn Light from *Ballad of Baby Doe*
Christopher Carlson, Baritone; Maggie McLinden, Accompanist

**Widmung, Op. 27**

Du meine Seele, du mein Herz,
You my soul, you my heart
Du meine Wonn’, o du mein Schmerz,
you my delight, o you my pain,
Du meine Welt, in der ich lebe,
my heaven you, into which I live,
Mein Himmel du, darein ich schwebe,
o you my grave in which
O du mein Grab, in das hinab
I have buried forever my sorrows!
Ich ewig meinen Kummer gab!

Du bist die Ruh’, du bist der Frieden,
Du bist vom Himmel mir beschrieben.
Daß du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess’res Ich!

You are rest, you are peace,
you were given to me by heaven.
Your love makes me feel worthy,
your glance has transfigured me in my own eyes.
you lift me lovingly above myself,
my guardian spirit, my better self!

**This is the Life from Love Life**
Kurt Weill • 1900-1950 & Alan Jay Lerner • 1918-1986

The Song That Goes Like This from *Spamalot*
Ann Boswell Johnson, Mezzo-Soprano; Christopher Carlson, Baritone; Maggie McLinden, Accompanist

The Kite from *You’re a Good Man, Charlie Brown*
Christopher Carlson, Baritone; Maggie McLinden, Accompanist

I Got Plenty O’ Nuttin’ from *Porgy and Bess*
G. Gershwin • 1898-1937 & I. Gershwin • 1896-1983

Ô vin, dissipe la tristesse from *Hamlet*
Ambroise Thomas • 1811-1896

Ô vin, dissipe la tristesse
Oh wine, dispel the sadness
qui pèse sur mon cœur!
that weighs on my heart!
À moi les rêves de l’ivresse et le rire moqueur!
Give me the illusions of intoxication and the mocking laughter!
Ô liqueur enchanteresse, verse l’ivresse
Oh enchanting liqueur, pour intoxication
et l’oubli dans mon cœur!
and oblivion into my heart!
Douce liqueur! La vie est sombre;
Sweet liqueur! Life is gloomy;
les ans sont courts.
the years are short.
De nos beaux jour Dieu sait le nombre.
Of our happy days God knows the number.
Chacun, hélas! porté ici-bas
Each man, alas, bears here on earth
sa lourde chaîne— cruel devoirs,
his heavy chain— cruel duties,
longs désespoirs de l’âme humaine!
lasting afflictions of the human soul!
Loin de nous, noirs présages!
Away from us, dark forebodings!
Les plus sages sont les fous! Ah!
The wisest ones are the fools! Ah!
Fin ch’han dal vino from Don Giovanni

Until their heads are hot from the wine,

Wolfgang Amadeus Mozart • 1756-1791

have a grand party prepared.

If you find some girl in the piazza,

Se trovi in piazza qualche ragazza,

try to bring her with you too.

teco ancor quella cerca menar.

Let the dancing be without any order;

Senza alcun ordine la danza sia,

you will make some dance the minuet,

chi l’almena farai ballar.

some the follia, some the allemande.

Ed io fra tanto dall’altro canto

And meanwhile I, in the other corner,

con questa e quella vo’ amoreggiar.

want to flirt with this girl and that one.

Ah, la mia lista doman mattina

Ah, tomorrow morning you should augment

d’una decina devi aumentar.

my catalogue by about ten.

Votre toast, je peux vous le rendre from Carmen

I can reciprocate your toast,

Georges Bizet • 1838-1875

gentlemen, for with soldiers,

ouï, les toréros peuvent s’entendre:

yes, bullfighters can agree:

pour plaisirs, ils ont les combats!

for pleasure, they have fights!

Le cirque est plein; c’est jour de fête!

The arena is full; it’s a holiday!

Le cirque est plein du haut en bas.

The arena is full from top to bottom.

Les spectateurs, perdant la tête,

The spectators, losing their heads,

s’interpellent à grand fracas!

heckle each other boisterously!

apostrophes, cris, et tapage

Insults, screams, and commotion

poussés jusques à la fureur!

pushed to the point of frenzy!

Car c’est la fête du courage!

For it’s the celebration of courage!

C’est la fête des gens de cœur!

It’s the celebration of people of spirit!

Allons! en garde!

Ah! Let’s go—on guard! Ah!

Toreador, en garde! Et songe bien, oui,

Toreador, on guard! And do keep in mind—yes,

songe en combattant

keep in mind, while fighting,

qu’un œil noir te regarde

that a dark eye is watching you

et que l’amour t’attend!

and that love awaits you!

Allons! en garde!

Ah! Let’s go—on guard! Ah!

Tout d’un coup on fait silence.

All of a sudden the people are silent.

Ah! que se passe-t-il?

Ah, what is happening?

Plus de cris, c’est l’instant!

No more screaming—this is the moment!

Le taureau s’élance en bondissant hors du toril!

The bull rears, bounding out of the pen!

Il s’élançe! il entre, il frappe!

He rears, he enters, he strikes!

Un cheval roule, entraînant un picador.

A horse rolls over, dragging along a picador.

“Ah! Bravo! Toro!” hurle la foule!

“Ah, well done, bull,” roars the crowd!

Le taureau va, il vient, et frappe encor!

The bull goes, comes, and strike again!

En secouant ses banderilles, plein de fureur, il court!

Shaking his banderillas, full of rage, he runs!

Le cirque est plein de sang!

The arena is strewn with blood!

On se sauve, on franchit les grilles!

People are running away; they are leaping over the railings!

C’est ton tour maintenant! Allons! en garde! Ah!

It’s your turn now! Let’s go—on guard! Ah!

INTERMISSION
Et in spiritum sanctum from *Mass in B Minor*

> Et in Spiritum sanctum
> Dominum et vivificantem,
> qui ex Patre Filioque procedit;
> qui cum Patre et Filio simul
> adoratur et conglorificatur;
> qui locutus est per Prophetas.
> Et unam sanctam catholicam
> et apostolicam ecclesiam.

And in the Holy Spirit

Lord and giver of life,

who from the Father as a Son proceeds;

who with the Father and the Son together

is adored and glorified;

who spoke by the prophets.

And one holy catholic

and apostolic church.

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Estuan interius from *Carmina Burana*

> Estuan interius ira vehementi
> in amaritudine loquor mee menti:
> factus de materia, cinis elementi
> similis sum folio, de quo ludunt venti.

> Cum sit enim proprium viro sapienti
> supra petram ponere sedem fundamenti,
> stultus ego comparor fluvio, labenti,
> sub eodem tramite nunquam permanenti.

> Feror ego veluti sine nauta navis,
> ut per vias aeris vaga furtur aquis;
> non me tenent vincula, non me tenet clavis,
> quero mihi similes et adiungor pravis.

Burning inside with violent anger,

bitterly I speak to my heart:

created from matter, of the ashes of the elements,

I am like a leaf played with by the winds.

If it is the way of the wise man

to build foundations of stone,

then I am a fool, like a flowing stream,

which in its course never changes.

I am carried along like a ship without a steersman,

and in the paths of the air like a light, hovering bird;

chains cannot hold me, keys cannot imprison me,

I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me;

it is pleasant to joke and sweeter than honeycomb;

whatever Venus commands is a sweet duty,

she never dwells in a lazy heart.

I travel the broad path as is the way of youth,

I give myself to vice, unmindful of virtue,

I am eager for the pleasure of the flesh more than for salvation,

my soul is dead, so I shall look after the flesh.

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Voilà donc la terrible cite from *Thaïs*

> Voilà donc la terrible cité! Alexandrie! où je suis né
> dans le péché— l’air brillant où j’ai respiré
> l’affreux parfum de la luxure!
> Voilà la mer voluptueuse où j’écoutais chanter
> la sirène aux yeux d’or!

> Oui, voilà mon berceau selon la chair,
> Alexandrie! Ô ma patrie!
> Mon berceau, ma patrie! De ton amour
> j’ai détourné mon cœur.

> Pour ta richesse je te hais!
> Pour ta science et ta beauté, je te hais!
> Et maintenant je te maudis comme un temple hanté
> par les esprits impurs! Venez! anges du ciel,
> souffles de Dieu!

Behold the terrible city, Alexandria, where I was born

in sin— the sparkling air where I breathed

the hideous scent of lust!

There is the voluptuous sea where I listened to

the golden-eyed siren sing!

Yes, there is my cradle according to the flesh.

Alexandria! Oh my homeland!

My cradle, my homeland! From your love

I turned away my heart.

For your opulence I hate you!

For your knowledge and your beauty, I hate you!

And now I curse you as a temple haunted

by impure spirits! Come, angels of heaven,

breaths from God!

Scent, with the flapping of your wings,

the tainted air which surrounds me.
Largo al factotum from *Il Barbiere di Siviglia*

Largo al factotum della città, Presto a bottega, chè l'alba è già! Ah che bel vivere, che bel piacere per un barbiere di qualità!

Ah bravissimo, Figaro! Fortunatissimo per verità! Bravo! Pronto a far tutto, la notte, il giorno sempre d'intorno in giro sta. Miglior cuccagna per un barbiere, vita più nobile, no, non si dà.

Rasori e pettini, lancette e forbici al mio comando tu tto qui sta. V'è la risorsa poi del mestiere colla donnetta... la la ran lera... col cavaliere... la la ran lera.

Tutti mi chiedono, tutti mi vogliono, donne, ragazzi, vecchi e fanciulle: Qua la parrucca, presto la barba, qua la sangugina, presto il biglietto!


Ah bravissimo, Figaro! A te fortuna non mancherà.

Christopher Carlson, Baritone; Maggie McLinden, Accompanist

**PROGRAM NOTES**

**Warm as the Autumn Light** - Douglas Moore's most famous opera, *The Ballad of Baby Doe* premiered in 1956 in Central City, Colorado. The opera tells the story of historical figures Horace, Augusta, and Elizabeth “Baby” Doe Tabor, and the scandal surrounding Horace's divorce from Augusta and marriage to Elizabeth. Upon hearing Baby Doe sing through a hotel window early in the second act, Horace is instantly smitten. “Warm as the Autumn Light” is his expression of his emotional groundswell.

**Widmung** - One of the greatest composers of the Romantic era, Robert Schumann wrote over 150 piano, vocal, chamber and orchestral pieces. “Widmung” came into existence in poetic form through the pen of Friedrich Ruckert, and was set to German folk song (or “lied”) by Schumann around 1840.

**This is the Life** - Kurt Weill is best known for his collaborations with Bertolt Brecht, most notably *The Threepenny Opera*, which gave us the now standard “Mack the Knife”. *Love Life* tells the story of the un-aging Cooper couple (Samuel and Susan) in different American settings from the late 18th century to the mid-20th. One of the earliest examples of a “concept musical”, it is also one of the last operas to come about before the advent of jazz and musical theatre, and almost certainly the first operatic work to incorporate jazzy motifs.
The Song That Goes Like This - “Lovingly ripped off” from Monty Python and the Holy Grail, Spamalot is equal parts comedic retelling of Arthurian legend and deconstruction of the modern musical. In “The Song That Goes Like This”, Sir Dennis Galahad and the Lady of the Lake mock the simpering, syrupy love song that seems to appear in every Broadway musical from 1950 onward. It’s also a personal favorite of mine... I have enjoyed performing this piece many times, and am honored to have Ms. Ann Johnson as my Lady.

The Kite - A few years ago I had the privilege of being directed by Malaika Quartersman in Belhaven University's production of You're a Good Man, Charlie Brown. Joseph Frost, chair of the Belhaven Theatre Department, once said to me “Chris, you'll make a great Charlie Brown. You've got that perfect Eeyore quality about you.” I like to think my demeanor has lightened a little since then, but the appeal of Charlie Brown is that there's just a little of him in all of us. “The Kite” is a perfect example of Charlie Brown's determination in the face of what seems like the entire universe conspiring against him.

I Got Plenty O' Nuttin’ - Like Love Life, Porgy and Bess lies in a transitory period between opera and musical theatre, and can easily be classified as either. Adapted from a novel by DuBose Heyward, Porgy tells the story of a poor beggar's attempts to save the woman he loves from her lover and a life of crime. In its original production in the mid-1930s, George and Ira Gershwin chose to make a daring artistic choice for the time: an all African-American cast. I've always enjoyed “Plenty O' Nuttin'”, largely due to the relaxed, banjo-pickin' nature of the music. Bluegrass opera. What an idea.

O vin, disippe la tristesse - Ambroise Thomas adapted Hamlet for the operatic audience in 1868. As per usual for the time, the composer and librettist decided to “improve” upon the original material with the addition of a few parts. “O vin” is one of those, a drinking song that Hamlet, backed by chorus in the stage production, sings in praise of wine after hiring an acting troupe to perform The Murder of Gonzago. The aria has been the subject of much harsh critique, but I rather like it. It may be out of place in the story, but it reflects very well the prince’s dizzying mental highs and crushing psychic lows.

Fin ch'han dal vino - Don Giovanni is a drunken, womanizing swine, and he knows it. That's part of why he's so much fun to play. Unable or unwilling to settle down with one woman because he “love[s] women so much, to limit [himself] to one would be a crime against all,” the Don is ultimately dragged to Hell at the end of his story for his lecherous ways by an animate statue. One of the most frequently performed operas worldwide, Mozart pulled out all the stops for this one, and it shows.

Votre toast, je peux vous le rendre - Often simply referred to as “The Toreador Song”, the refrain of this piece is one of the most widely used and widely recognized bits of opera in modern popular culture, appearing everywhere from a Marx Brothers bit to an ad for UPN. As can easily be inferred from the translations of some of these pieces, I'm a sucker for pompous bragadocio characters (probably because I tend toward the other end of the spectrum in daily life), and “Votre Toast” is one of the titans of “look how great I am” songs. Bizet's Carmen is a story of tragic love, lust and loss. Early in Act 2, the bullfighter (or toreador) Escamillio is introduced to the audience via procession to an inn, where he boasts of the excitement of bullfighting.

Et in spiritum sanctum - Bach. The name is enough to evoke admiration and trepidation in almost any performer. Perhaps the greatest composer of the Baroque era (certainly the most recognized), Bach was admired by such later greats as Beethoven, Chopin, Mendelssohn and Mozart. In true Baroque style, Bach's works are technical and pedagogical marvels, florid and rapid and, above all, challenging. The Mass in B Minor, a complete setting of the Roman Catholic Mass in Latin, was completed only a year before the composer's death in 1750, and why a Lutheran would compose a Mass is still an object of scholarly debate. Despite never being performed in totality before Bach's death, Mass is still seen today as one of the pinnacles of Baroque composition.

Estuans interius - Carmina Burana (or “Songs from Beuern”) is an interesting critter: a collection of over 150 11th and 12th century poems by students and clergy that either satirize the Catholic church or fly in the face of its teachings. In 1935, German composer Carl Orff set 24 of these pieces to music, the most famous of which being “Fortuna, Imperatrix Mundi”, which has become the stock “epic song” in popular culture, appearing in everything from sports drink ads to two episodes of The Simpsons, and performed by artists from Ozzy Osbourne to Trans-Siberian Orchestra. Lyrics for “Estuans Interius” even appeared in the video game “Final Fantasy VII”.

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I got the chance to perform Orff’s *Carmina Burana* with Mobile Opera and Mobile’s Singing Children at Carnegie Hall about ten years ago. It was a watershed moment in my life, and hearing the baritone soloist perform “Estuans Interius” just once changed my life’s desire from programming video games to performing on stage. I hope you enjoy it almost as much as I did that night.

**Voilà donc la terrible cite** - Composed by Jules Massenet in 1894, *Thais* is another story of love gone wrong. A young Cenobite monk, Athanael, tries to convert Thais, a prostitute and worshipper of Venus, to Christianity, but discovers his desire his rooted not in virtue but in lust. Athanael sings “Voila Donc” upon his return to Alexandria to convert Thais, whom he has seen in visions.

**Largo al factotum** - You know this one. Even if you've never seen or listened to an opera in your life, you know this one. “Figaro! Figaro! Figaro!” It's been mocked, parodied, and lovingly represented in almost all forms of media. Even *Tom and Jerry* got in on the act. Another “look how awesome I am” song, “Largo” is Figaro’s introduction to the audience, just before being roped in to Count Almaviva’s scheme to get Rosina to fall in love with him.

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**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, music ministries, 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.

*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, Sarah Bravo; ushers, Tony Peacock & Matthew Lyle; stage manager, Leah Sayre; recording/sound/lighting, Amanda Hester; reception hosts, Matthew Forester & Brighton Goode, page turner, Megan van der Bijl.*

**UPCOMING EVENTS**

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<td>Friday, April 27, 2:00pm, Concert Hall</td>
<td>Bethany Basham Senior Oboe Recital</td>
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<td>Monday, May 7, 4:00pm, Concert Hall</td>
<td>Emmberly Jefferson Junior Flute Recital</td>
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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 • Tim Dail, staff accompanist • Mark Davis, low brass adjunct • Ken Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihsler, vocal adjunct • Kenneth Graves, clarinet adjunct • Anne Gray, vocal adjunct • Amy Houghton, classical guitar adjunct, director of guitar ensembles • Paul Heindl, 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

DEPARTMENT OF MUSIC, MUSIC MAJORS
Michael Adkins • Bethany Basham • Jacqueline Bateman • Daniel Bravo • Sarah Bravo • Skyler Bready • Jimmy Brown • Shellie Brown • Chris Carlson • Clay Coward • Andrew Craig • Hannah Cross • Anna Cullnane • Eleana Davis • Rachel Eason • Brooke Edwards • Stephen Fairchild • John Farrar • Josiah French • Levi Foreman • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Chadwick Harman • Curtis Harris • Joshua Harton • Eric Hartzog • Daniel Hicks • Andrew Horton • Emmberly Jefferson • James Johnson • Lydia Jones • Temperance Jones • Joy Kenyon • Rachel Kniseley • Brooke Kressin • Cierra Lee • Grace MacMaster • John Mathieu • Joseph McCullough • Thorburn McGee • Maggie McLinden • Roddy Merritt • Lydia Moore • Thaddeus Morris • Joshua Nichols • Justin Nipper • William Peacock • Lauren Pratt • Grace Anna Randall • Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Rebekah Saks • Michael Shofner • Stefanie Stoll • Megan van der Bijl • Abby Wiggins • Ellen Wise • Jocelyn Zhu

DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES
Matthew Forester
BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
PRESENTS

WEALTH
AND
TASTE

AN EVENING
OF NEITHER

CHRIS CARLSON, BARITONE
SENIOR VOICE RECITAL

Maggie McLinden, Accompanist
Ann Boswell Johnson, Mezzo-Soprano

APRIL 25, 2012
7:30PM
Belhaven Center for the Arts
835 Riverside Drive