

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

presents

Grace Anna Randall

& Cierra Lee

Junior Voice Recital

assisted by Megan van der Bijl

& Brooke Kressin

Saturday, November 23, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the performance. 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

Voi, che sapete from *Le Nozze di Figaro*

*Voi, che sapete che cosa è amor,
donne, vedete, s'io l'ho nel cor.
Quello ch'io provo, vi ridirò;
È per me nuovo, capir nol so.
Sento un affetto pien di desir,
ch'ora è diletto, ch'ora è martir.
Gelo, e poi sento l'alma
avvampar,
e in un momento torno a gelar.
Ricerco un bene fuori di me -
non so chi il tiene,
non so cos'è.
Sospiro e gemo senza voler;
palpito e tremo senza saper.
Non trovo pace note nè dì,
ma pur mi piace languir così.*

Non so più cosa son

*Non so più cosa son,
cosa faccio;
or di foco, ora sono di ghiaccio.
Ogni donna cangiar di colore,
ogni donna mi fa palpitar.
Solo ai nomi d'amor, di diletto,
mi si turba, mi s'altera il petto,
e a parlare mi sforza d'amore un desio,
un desio ch'io non posso spiegar.
Parlo d'amor vegliando,
parlo d'amor sognando,
all'acqua, all'ombra, ai monti,
ai fiori, all'erbe, ai fonti,
all'eco, all'aria, ai venti,
che il suon de' vani accenti
portano via con se.
E se non ho chi m'oda,
parlo d'amor con me.*

Faites-lui mes aveux from *Faust*

*Faites-lui mes aveux; portez mes voeux!
Fleurs écloses près d'elle,
dites-lui qu'elle est belle,
que mon coeur nuit et jour
languit d'amour!
Révélez à son âme
le secret de ma flamme,
qu'il s'exhale avec vous
parfums plus doux!*

Wolfgang Amadeus Mozart • 1756 - 1791

You ladies, who know what love is,
see if I have it in my heart.
What I feel, I'll repeat to you.
It's new for me; I can't understand it.
I feel an emotion full of desire
which is now pleasure, now torture.
I freeze, and then I feel my soul
bursting into flames;
and in a moment I freeze again.
I'm seeking a treasure outside of me –
I don't know who holds it;
I don't know what it is.
I sigh and moan without wanting to;
I quiver and tremble without knowing why.
I find peace neither night nor day,
But yet I enjoy languishing that way.

Wolfgang Amadeus Mozart

I don't know any more what I am,
what I'm doing;
now I'm made of fire, now of ice.
Every woman makes me change color;
every woman makes me tremble.
At merely the words "love," "pleasure,"
my breast becomes nervous and upset,
and a desire for love – a desire that I
can't explain – forces me to talk.
I talk about love when awake;
I talk about love when dreaming –
to the water, the shadow, the mountains,
to the flowers, the grass, the fountains,
to the echo, the air, the winds
which carry away with them the sound of
my futile words.
And if I don't have someone to hear me,
I talk about love to myself.

Charles Gounod • 1818 - 1893

Greet her for me; bear my wishes!
Flowers in bloom close by her,
tell her that she is beautiful,
that my heart night and day
languishes from love.
Reveal to her soul
the secret of my passion,
that is may give forth, with you,
fragrances more sweet!

*Fanéé! Hélas! ce sorcier,
que Dieu damne,
m'a porté malheur!
Je ne puis, sans qu'elle se fane,
toucher une fleur!
Si je trempais mes doigts
dans l'eau bénite!
C'est là que chaque soir
vient prier Marguerite!
Voyons maintenant!
Voyons vite!
Elles se fanent? Non!
Satan, je ris de toi!*

*C'est en vous que j'ai foi;
parlez pour moi!
Qu'elle puisse connaître
l'émoi qu'elle a fait naître,
et dont mon coeur troublé
n'a point parlé!
Si l'amour l'effarouche,
que la fleur sur sa bouche
sache au moins déposer
un doux baiser!*

Vergebliches Ständchen

*(Er)
Guten Abend, mein Schatz,
Guten Abend, mein Kind!
Ich komm aus Lieb zu dir,
Ach, mach mir auf die Tür!*

*(Sie)
Mein Tür ist verschlossen,
Ich lass dich nicht ein;
Mutter, die rät mir klug,
Wärst du herein mit Fug,
Wärs mit mir vorbei!*

*(Er)
So kalt ist die Nacht,
So eisig der Wind,
Dass mir das Herz erfriert,
Mein Lieb erlöschen wird,
Öffne mir, mein Kind!*

*(Sie)
Löschet dein Lieb,
Lass sie löschen nur!
Löschet sie immerzu,
Geh heim zu Bett, zur Ruh,
Gute Nacht, mein Knab!*

Withered! Alas, that sorcerer,
whom God damns,
has brought me bad luck!
I can't touch a flower
without it withering!
Let me dip my fingers
in the holy water!
It's there that every evening
Marguerite comes to pray!
Let's see now!
Let's see quickly!
Are they withering? No!
Satan, I laugh at you!

It's in you that I have faith;
speak for me!
May she know
the emotion she caused to be born,
and of which my troubled heart
has not spoken at all!
If love startles her,
may the flower upon her mouth
at least be able to place
a sweet kiss!

Johannes Brahms • 1833 - 1897

*(He)
Good evening, my darling,
good evening, my dear!
I'm here out of love for you;
Ah, open the door for me!*

*(She)
My door is locked;
I will not let you in.
Mother counseled me wisely
that if you were permitted to come in
it would be all over for me!*

*(He)
So cold is the night,
so icy the wind,
that my heart is freezing;
my love will be extinguished.
Open for me, my dear!*

*(She)
If your love is being extinguished,
just let it go out!
If it keeps going out,
go home to bed, to sleep!
Good night, my lad!*

Auf dem Wasser zun singen

*Mitten im Schimmer der spiegelnden Wellen
Gleitet, wie Schwäne, der wankende Kahn.
Ach, auf der Freude sanft shimmernden Wellen
Gleitet die Seele dahin wie der Kahn.
Denn von dem Himmel herab auf die Wellen
Tanzet das Abendrot rund um den Kahn.*

*Über den Wipfeln des westlichen Haines
Winket uns freundlich der rötliche Schein.
Unter den Zweigen des östlichen Haines
Säuselt der Kalmus im rötlichen Schein.
Freude des Himmels und Ruhe des Haines
Atmet die Seel im errötenden Schein.*

*Ach, es entschwindet mit tauigem Flügel
Mir auf den wiegenden Wellen die Zeit.
Morgen entschwindet
mit schimmerndem Flügel
Wieder wie gestern und heute die Zeit,
Bis ich auf höherem strahlenden Flügel
Selber entschwinde der wechselnden Zeit.*

Grace Anna Randall, Mezzo-Soprano; Megan van der Bijl, Accompanist

Franz Schubert • 1797 - 1828

Midst the shimmer of mirroring waves
glides, like swans, the rocking boat.
Ah, on joy's softly shimmering waves
glides the soul along, like the boat.
For from the heaven above, upon the waves
dances the sunset round about the boat.

Above the treetops of the western grove
beckons to us kindly the rosy glow.
Beneath the branches of the eastern grove
rustles the iris in the rosy glow.
Joy of heaven, and peace of the grove
breathes the soul in the reddening glow.

Alas, time vanishes on dewy wing
for me upon the lulling waves.
Tomorrow time will vanish
with shimmering wing
again, as yesterday and today,
until I upon loftier, more radiant wings
myself vanish in the flux of time.

Qui sedes ad dextram Patris from *Mass in B Minor*

*Qui sedes ad dextram Patris,
miserere nobis!*

*Grace Anna Randall, Mezzo-Soprano; Mr. Wayne Miller, Oboe;
Megan van der Bijl, Accompanist*

Johann Sebastian Bach • 1685 - 1750

Who sits on the right hand of the Father,
have mercy upon us!

Qui sedes ad dexteram Patris from *Gloria*

*Qui sedes ad dexteram Patris,
miserere nobis.*

Antonio Vivaldi • 1678 - 1741

Who sits on the right hand of the Father,
have mercy upon us.

Must the Winter Come So Soon? from *Vanessa*

Samuel Barber • 1910 - 1981

There is a Garden from *Trouble in Tahiti*

Leonard Bernstein • 1918 - 1990

Lullaby from *The Consul*

Gian Carlo Menotti • 1911 - 2007

This Place is Mine from *Phantom*

Maury Yeston • b. 1945

Grace Anna Randall, Mezzo-Soprano; Megan van der Bijl, Accompanist

INTERMISSION

In Short from *Edges*

Benj Pasek & Justin Paul • b.1986

Quando me'n vo' from *La Bohème*

Giacomo Puccini • 1858 - 1924

*Quando me'n vo'
Quando me'n vo' soletta per la via,
la gente sosta e mira,
e la bellezza mia tutta ricerca in me,
ricerca in me
Da capo a' piè.*

When I walk
When I walk alone in the street
People stop and stare at me
And everyone looks at my beauty,
Looks at me
From head to foot.

*Ed assaporo allor la bramosia
sottil che dagli occhi traspira
e dai palesi vezzi intender sa
alle occulte beltà.
Così l'effluvio del desio tutta
m'aggira, felice mi fa!*

*E tu che sai, che memori e ti struggi,
da me tanto rifuggi?*

*So ben:
le angosce tue non le vuoi dir,
non le vuoi dir, so ben,
ma ti senti morir!*

And then I relish the sly yearning
Which escapes from their eyes
And which is able to perceive
My most hidden beauties.
Thus the scent of desire is all around me,
And it makes me happy!

And you who know, who remember and yearn,
You shrink from me?

I know it very well:
You do not want to express your anguish,
I know so well that you do not want to express it
but you feel as if you are dying!

Too Pretty

Katie Thompson • unknown

Anything Worth Holding On To

Scott Alan • b. 1979

Background

Lecrae Moore • b. 1979

Cierra Lee, Soprano; Brooke Kressin, Accompanist

Lord, I Believe in You

Tommy Walker • unknown

Though I can't see Your holy face
And Your throne in heaven above
It seems so far away
And though I can't touch your nail-scarred hands
I have a deep unspeakable joy
That makes my faith to stand

*Cristo yo creo en ti
Yo siempre Creere en ti
Aunque no pueda verte Señor
Eres Real en mi Corazón
Cristo yo creo en ti
Por siempre creere en ti
Aunque se niegue en mundo a creer
No dejare mi gozo perder*

Lord, I believe in You
I'll always believe in You
Though I can't see you with my eyes
Deep in my heart
Your presence I find
And I'll keep my trust in You
Let this whole world say what they may
No one can take this joy away

*Enviado del cielo
Eres aquel escogido por Dios.
Eres el único y cierto camino
Hasta su Corazón
Moriste en la Cruz
Resucitaste y Hoy vives en mi
Venciste al pecado y la muerte
y ahora soy libre al fin*

Born from above,
You are God's only chosen One.
You're the One and only true way,
Way to the Father's heart.
You died for all sin,
Then You rose and now live again,
Conquering death and the grave
So that I might live.

*Cierra Lee, Soprano; Rachel Walczak, Soprano; Ellen Wise, Alto;
Tymothe Thompson, Tenor; Brooke Kressin, Accompanist*

What Love Really Means

JJ Heller • b. 1980

Cierra Lee, Soprano; Brooke Kressin, Accompanist

Like Breathing from *Edges*

Benj Pasek & Justin Paul

*Cierra Lee, Soprano; Ellen Wise, Alto; Tymothe Thompson, Tenor;
Eric Henderson, Baritone; Brooke Kressin, Accompanist*

PROGRAM NOTES

Voi, che sapete - When I was told in one of my very first voice lessons at Belhaven that I was going to have to play a love-struck teenage boy, I wasn't sure what to think. But after working with the character Cherubino for the past two years, I have learned to appreciate and even enjoy what are known as "trouser roles" in opera – where any male character (typically an adolescent or very young man) is sung and acted by a female singer. In "Voi, che sapete," Cherubino has just learned that he's bound for the army, and goes and bewails this turn of events to the Countess Almaviva and Susanna in the Countess' boudoir. When Susanna asks him to sing one of his love songs for the Countess, he is delighted.

Non so più cosa son - This aria occurs in Act I of *Le Nozze di Figaro*, after Cherubino is dismissed from his position as the Count's page for being discovered alone with the gardener's daughter. He then tells Susanna that, suddenly, every woman excites him to no end. He is essentially in love with being in love, as he says, "If no one will hear me, then I speak of love to myself!"

Faites-lui mes aveux - The youth Siebel is also a love-struck teenage boy like Cherubino, only he is French. At the opening of Act II, he is picking flowers for Marguerite, the girl he is in love with, but as Méphistophéles predicted, they all wither in his hands. Happily, however, when he dips his hand in a nearby font of holy water, the flowers he picks remain fresh, and he exhorts them to express his love to Marguerite.

Vergebliches Ständchen - Brahms was in admittedly high spirits and saw in this exchange between a would-be suitor and haughty maiden many of the traits he admired: a deftly executed folk-like quality, a vibrant melody and active bass line, and not overly subtle humor. In reply to the praise Eduard Hanslick bestowed upon his work, Brahms said, "For this one song I would sacrifice all the others." I couldn't agree more with him.

Auf dem Wasser zu singen - I have never heard a piece by Franz Schubert that I didn't like. In a lifespan of less than 32 years, he managed to become a prolific composer, being ranked among the greatest composers of the early Romantic era. Like most of his pieces, "Auf dem Wasser" is achingly beautiful. The title translates as, "to be sung upon the water." The supple, shimmering figuration in the piano right hand is paralleled in the vocal line, underpinning the theme of radiance that permeates the verse. It was a challenge to create the illusion of a legato amidst the German consonants and wave-like phrasing, but it was well worth it considering the effect it produces.

Qui sedes ad dextram Patris - *Mass in B minor* has been described by experts as the "consecration of his whole life: started in 1733 for 'diplomatic' reasons, it was finished in the very last years of Bach's life, when he had already gone blind. This monumental work is a synthesis of every stylistic and technical contribution the Cantor of Leipzig made to music." It is probable that this was Bach's last major composition. I feel honored to sing such a piece that is so technically challenging, artistically inspiring, and God-honoring at the same time. I have learned much from this piece and from Bach himself, as his belief was that "the aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

Qui sedes ad dexteram Patris - I find it interesting that this piece and the one by Bach have the same text, but different intentions. For one thing, Bach was a believer and Vivaldi was not, giving the text a whole new meaning. Bach's *Mass in B Minor* was the work of a lifetime, while Vivaldi published three *Glorias* in a span of several years. Although Vivaldi's "Qui sedes" does not have the spiritual or emotional gravity that Bach's does, it still is an outstanding

piece of music. Bach claimed to have been deeply influenced by Vivaldi's music himself.

Must the Winter Come So Soon? - In Samuel Barber's dark American opera, *Vanessa*, the title character is bemoaning the wait for her lover. However, it is her niece, Erika, who sings this aria. Taking place in the very first scene of the opera, it sets the mournful tone and brings tremendous foreshadowing as Erika becomes the one who is left waiting in the end.

There is a Garden - Set in a comfortable American suburb near a large city, *Trouble in Tahiti* is the story of one day in the life of a couple: Dinah and Sam, married ten years. Dinah is a restless housewife who questions her bickering, incommunicative relationship with her disinterested husband. In a visit to a psychiatrist she describes a haunting dream in "There is a Garden." I found this aria "by chance" during my freshman year, and was a little skeptical of it at first, but now I enjoy diving into the emotional complexity and imagery present in the text and music.

Lullaby - In *The Consul*, John Sorel, a political activist, has fled to the border, hounded by the secret police, and will only cross it when his family can join him. Magda, his wife, tries desperately to secure visas for herself, her baby boy, and John's mother, but encounters endless red tape. This is the lullaby which the Mother sings to her tiny grandson, who is seriously ill from hunger and cold.

This Place is Mine - Based on the 1911 French novel, *Phantom's* principal characters are Christine and Phantom, similar to Andrew Lloyd Webber's *Phantom of the Opera*. Yeston actually wrote his show before Webber, but was unable to get any financing for a Broadway production after the new British musical was announced. "This Place is Mine" is sung by Carlotta, the diva who takes over the opera house and casts herself in every lead female role, whether she can sing it or not. (Humorously, in every case she cannot). This song is a thrill to perform, and I hope it makes you laugh.

The following program presents many different musical styles, including Musical Theatre, Gospel, Rap, and Opera. I want to encourage each of you to come with an open heart and mind, as we take this journey together. I may be the performer, but I want you to be actively involved as well. As you listen tonight, don't be afraid to laugh, cry, cheer, hoot, holler, clap along, reflect, or even worship. Join me as I focus on the transformation from selfish and lost to humble and found. I can assure you, you won't regret it! My hope is that you will be blessed through the music I have prepared for you. Thank you all for coming! Enjoy!

In Short - There is no better time and place to perform this song than the beginning. Taken from a recent musical, *Edges*, this comic piece depicts the feelings of a young woman after her man has left her for another woman. We've all had *that* ex...

Quando Me'n Vo' - Would anyone care for some opera? This song, known as "Musetta's Waltz", is sung by a young diva name Musetta, while all of her friends are around. They aren't her main focus though. Instead, she is using the song to make a guy named Marcello jealous.

Too Pretty - Written by Katie Thompson, this comic song takes on the perspective of a bar waitress who feels she is just too pretty for that lifestyle. It was designed to be comedic but in reality, there are many pretty girls working in places like this just to make ends meet. However, men are disrespecting them and ridding them of their self-worth. It's easy to close our eyes to the things we don't want to see or think about, but I invite you to open them for the next few minutes.

Anything Worth Holding On To - Sometimes, we feel as though we have no purpose and wonder what we are even doing here. We feel worthless and weak. This song speaks on this trying time we all go through at some point in our lives.

Background - At this point, the transformation begins. God must take the lead in our lives, and we must be willing to step back and play the background. It isn't our show; it's His.

Lord, I Believe in You - What does it mean to believe? How do we know when we can't see? We've all heard the quote, "Seeing isn't believing. Believing is seeing." When we truly let go of ourselves and believe fully, we are then able to see our path and purpose clearly. This song showcases both the English and Spanish languages, and is a worship song; therefore, do, as you are lead.

What Love Really Means - There is a common misconception that Christians are just so happy, happy, happy, all the time. Many fail to realize that even once we fully believe in God and have accepted Him, we still face struggle. We doubt

and fail every single day. It's easy, for even sold out believers, to forget that we have unconditional love through God and no matter what, He will consistently love us, even when we can't love ourselves.

Like Breathing - There is only one word that can truly describe this song: POWERFUL! Pasek & Paul not only wrote some amazing music, but also wrote amazing lyrics that we all need to hear. Let go of all the struggle and stress you may be experiencing. Take a deep breath and enjoy this last song, featuring some awesome Belhaven vocalists. May you all gain a sense of relief and optimism.

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 2013-2014." 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, Brooke Edwards; ushers, Alcinia Armstrong & Alesia Sterling; stage manager, Grace Andrews; stage hands, Rachael McCartney & Anne Hilleke; recording/sound, Justin Nipper; lighting, Joy Kenyon; videographer, Thorburn McGee; reception assistants, Julie Wolfe & Evangeline Wilds.

UPCOMING EVENTS

Monday, November 25, 7:30pm, Concert Hall
Friday-Saturday, December 6-7, 7:30pm, Soccer Bowl

Best of Belhaven I
81st Annual Singing Christmas Tree