

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

presents

Julie Wolfe
Junior Voice Recital
assisted by
Ms. Maggie McLinden, Accompanist
& Allie Sabli, Flute

Friday, January 30, 2015 • 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

Come l'allodolleta

*Come l'allodolleta per li prati,
così fugge la pace e l'allegrezza
da un cor gentile in cui sol regna amore!
Passa ogni gioia, passa ogni dolzore
da un cor gentile in cui sol regna amore;
e l'anima che ne sente la gravanza,
sen' muore di gelo come un fior!*

Stefano Donoudy • 1879 - 1925

Like the little skylark through the meadows,
So flee peace and happiness
From a gentle heart in which love rules alone!
Every joy, every sweetness passes
From a gentle heart in which love rules alone;
And the soul which feels the weight of it,
Dies of cold like a flower!

Un bel di, vedremo from *Madame Butterfly*

*Piangi? Perché?
Ah, la fede ti manca!
Senti.
Un bel di, vedremo
Levarsi un fil di fumo sull'estremo
Confin del mare.
E poi la nave appare.
Poi la nave Bianca
Entra nel porto, rumba il suo saluto.
Vedi? E venuto!
Io non gli scendo incontro.
Lo no. Mi metto
La sul ciglio del colle e aspetto, e aspetto
Gran tempo e non mi pesa
La lunga attesa.
E...uscito dalla folla cittadina
Un uom, un picciol punto
S'avvia per la collina.
Chi sarà? Chi sarà?
E come sarà giunto?
Che dirà? Che dirà?
Chiamerà Butterfly dalla lontana.
Io senza dar risposta
Me ne starò nascosta
Un po' per celia, e un po' per non morire
Al primo incontro, ed egli alquanto in pena
Chiamerà, chiamerà:
"Piccina mogliettina Olezzo di verbena,"
I nomi che mi dava al suo venire.
Tutto questo avverrà, te lo prometto.
Tienti la tua paura, - io son sicura fede l'aspetto.*

Giacomo Puccini • 1858 - 1924

You're crying? Why?
Ah, the faith is lacking in you!
Listen.
One fine day, we'll notice
A thread of smoke arising on the sea
In the far horizon.
And then the ship appearing.
Then the trim white vessel
Glides into the harbor, Thunders forth her cannon.
See you? He is coming!
I do not go to meet him.
Not I. I stay
Upon the brow of the hillock and wait, and wait
For a long time, but never weary
Of the long waiting.
From out the crowded city
There is coming a man
A little speck in the distance, climbing the hillock.
Can you guess who it is?
And when he's reached the summit?
Can you guess what he'll say?
He will call "Butterfly" from the distance.
I, without answering
Hold myself quietly concealed
A bit to tease him, and a bit so as not to die
At our first meeting; and then, a little troubled
He will call, he will call:
"Dear little wife, fragrance of verbena,"
The names he used to call me whenever he arrived.
This will all come to pass, just as I tell you.
Banish your idle fears – for he'll return, I know it.

Jerusalem, thou that killest the prophets

Felix Mendelsohn • 1809 - 1847

Julie Wolfe, Soprano; Ms. Maggie McLinden, Accompanist

Ich folge dir gleichfalls

*Ich folge dir gleichfalls mit freudigen Schritten
und lasse dich nicht,
mein Leben, mein Licht.
Befordre den Lauf
und hore nicht auf,
selbst an mir zu ziehen, zu schieben, zu bitten.*

Julie Wolfe, Soprano; Allie Sahli, Flute; Ms. Maggie McLinden, Accompanist

Johann Sebastian Bach • 1685 - 1750

I will follow you likewise with joyful steps
and will not let you [go],
my Life, my Light.
Hasten the way
and do not cease,
yourself, to pull at, to push [and] to beseech me.

Après un rêve

*Dans un sommeil que charmait ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux,
ta voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore;
Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues,
Hélas! Hélas! triste réveil des songes
Je t'appelle, ô nuit, rends moi tes mensonges,
Reviens, reviens radieuse,
Reviens ô nuit mystérieuse!*

Gabriel Fauré • 1845 - 1924

*Drowsing spellbound with the vision of you
I dreamt of happiness, burning mirage,
Your eyes were gentler,
your voice was pure and sonorous,
You shone like the dawn-lit sky;
You called me and I left the earth
To flee with you toward the light,
For us the heavens opened up their clouds,
To reveal unknown splendour, glimpses of divine light,
Alas, alas, sad awakening from these dreams
I call out to you, oh night, give me back your lies,
Come back, come back, radiant one,
Come back mysterious night!*

Träume

*Sag, welch wunderbare Träume
Halten meinen Sinn umfängen,
Daß sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?
Träume, die in jeder Stunde,
Jedem Tage schöner blühen,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn!
Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!
Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küßt,
Daß zu nie gehnter Wonne
Sie der neue Tag begrüßt,
Daß sie wachsen, daß sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.*

Richard Wagner • 1813 - 1883

Tell me, what kind of wondrous dreams
are embracing my senses,
that have not, like sea-foam
vanished into desolate Nothingness?
Dreams, that with each passing hour,
each passing day, bloom fairer,
and with their heavenly tidings
roam blissfully through my heart!
Dreams which, like holy rays of light
sink into the soul,
there to paint an eternal image:
forgiving all, thinking of only One!
Dreams which, when the Spring sun
kisses the blossoms from the snow,
so that into unsuspected bliss,
they greet the new day,
so that they grow, so that they bloom,
and dreaming, bestow their fragrance,
these dreams gently glow and fade on your breast,
and then sink into the grave.

Ouvre ton Coeur

*La marguerite a fermé sa corolle,
L'ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton coeur à mon amour.
Ouvre ton coeur, ô jeune ange, à ma flamme,
Qu'un rêve charme ton sommeil.
Je veux reprendre mon âme,
Comme une fleur s'ouvre au soleil!*

Georges Bizet • 1838 - 1875

The daisy has closed its petals,
The shadow has closed its eyes for the day.
Beauty, will you speak with me?
Open your heart to my love.
Open your heart, o young angel, to my flame,
So that a dream may enchant your sleep.
I wish to reclaim my soul,
As a flower turns to the sun!

Without You from *My Fair Lady*

Frederick Loewe • 1901 - 1988

My True Love from *Phantom*

Julie Wolfe, Soprano; Ms. Maggie McLinden, Accompanist

Maury Yeston • b. 1945

PROGRAM NOTES

Come l'allodoletta: The compilation that this piece is taken from is called 36 Arie di Stile Antico and is one of the only collection really known by the composer. This piece is set to words written by his brother, Alberto. It is about innocent love and how it flies gently like a skylark through meadows. There is a warning against those that do not feel love deeply and how that will make it die like a flower in the cold.

Un bel di, vedremo: Madame Butterfly is one of the most well-known operas around the world. Those who encounter it find the storyline memorable because of its poignancy and heartbreaking finale. In the scene preceding this Aria, the matchmaker, Goro, comes and tries to convince Butterfly to marry again because her "husband" is not going to come back to her. In early twentieth century Japan, if a man abandoned his wife it was the same as a divorce. However, Butterfly knows that Pinkerton will return to her as he said, "When the robins return". In this aria she cajoles her maidservant to have faith and keep courage as she does.

Jerusalem, thou that killest the prophets: This piece is taken from Mendelsohn's St. Paul oratorio. A note of warning is in this piece, against the people stoning Stephen, yet to no benefit. The text is taken directly from Matthew

23:37 "O Jerusalem, Jerusalem, thou that killest the prophets, and stonest them which are sent unto thee, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!" Jesus is weeping over Jerusalem and the death of Stephen, the first martyr.

Ich Folge dir Gleichfalls: This piece is taken from Johann Sebastian Bach's Johannes Passion. It has great significance for me in that the words are a perfect example of the Christian walk. There are times when I walk joyfully and do not want to leave the Father's side. Yet there are other times when He must and does have to push me and pull me to do his will. The way that the text and the accompaniment blend together, help to neutralize the overpowering sense of loss that Christians would have without Christ. The music shows the hope and happiness that also comes with following him in all his goodness.

Après un rêve: This piece is significant to Faure's life because of what happened to him just previously to composing. He had been engaged to Marianne Viardot, yet she ended up ending the relationship quite close to the wedding date. In his depressed, love-lost emotions, he wrote this piece. The text came from an Italian poet, Romain Bussiau, and he adapted it to meet his experience. Faure shows

longing for what was and is no more. The flowing, rising, and falling of the music to the dramatic, gripping text, gives the listener the full effect of love and what it does to those who abuse it.

Träume: This piece is the fifth and last in the song cycle, *The Wesendonck Lieder*, WWV 91. The poems that Wagner used were written by his lover at the time, Mathilde Wesendonck. Wagner composed this cycle while also composing *Tristan and Isolde*, one of his most famous operas. *Träume* and one other piece, *Im Treibhaus*, from the cycle are used in the opera. Wagner called them “studies for *Tristan and Isolde*”. The motive that makes up the love duet, *Tristan*, in act 2 of the opera is taken from *Träume*.

Ouvre ton Coeur: This piece is taken from *Vasco de Gama*, written in 1859-60, is a work that is a mixture of opera, oratorio and symphony. The story is about an explorer discovering a complete sea route to India. Bizet considered this work to be his best up to date. It leans towards the style of Spanish music that looks forward to *Carmen*, an opera he wrote in 1874. This ode-symphony is almost never performed anymore in its entirety, however *Ouvre ton Coeur* is performed as a solo piece frequently and by many well-known musicians.

Without You: The storyline that precedes this piece focuses on a young girl named Eliza Doolittle, a flower girl from the slums of London. Professor Higgins takes her in as a project to show the world that he can transform a mere guttersnipe with a distinct Cockney accent to a high-fashion lady of polished language and etiquette. This piece follows a ball where she has performed beautifully and won his wager for him. In return for her excellence, he has congratulated himself and completely disregarded her as having anything to do with it. The next morning she confronts him in his mother’s atrium, letting him know that, yes, he helped her, but she is capable of doing it for herself.

My True Love: Unlike *Phantom of the Opera*, *Phantom* is not as well-known and yet is taken from the same novel by Gaston Leroux. The story is thus very similar to the world renowned Andrew Lloyd Webber rendition. Eric, the phantom, is Christine’s vocal teacher. He has forbid her from seeing his face, yet she is curious to know him and see him for him. She explains that his mother looked at him and still loved him and says that it will be the same with her. This song is her persuasion for him to unmask himself and let her in.

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 2014-2015.” 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. Shelt; student workers –house manager, Brandon, Randle; ushers, Evangeline Wilds & Joy Kenyon; stage manager, Alexia Valente; stage hand, Miranda Kunk; recording/sound/lighting, Stephen Craig; videographer, Alesia Sterling; reception hosts, Maddi Jolley & Brooke Kressin.

UPCOMING EVENTS

Tuesday, February 10, 7:30pm, Concert Hall	Evening of Diamonds II: Messiaen Quartet
Tuesday, February 24, 7:30pm, Concert Hall	Best of Belhaven II
Saturday, February 28, 7:30pm, Concert Hall	Sauerwein Faculty Composition Recital
Wednesday, March 4, 7:30pm, Concert Hall	Shellie Brown Alumni Violin Recital

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