

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

presents

Jessica Ziegelbauer
Senior Voice Recital

assisted by

Ms. Maggie McLinden, Accompanist

Joy Kenyon, Soprano

Rachel Walczak, Soprano

Trailand Eltzroth

Wednesday, March 4, 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 cell phones and electronics.*

PROGRAM

- Beau Soir Claude Debussy • 1862 - 1918
*Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé
Un conseil d'être heureux semble sortir des choses
Et monter vers le cœur troublé
Un conseil de goûter le charme d'être au monde
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons comme s'en va cette onde
Elle à la mer, nous au tombeau* When streams turn pink in the setting sun,
And a slight shudder rushes through the wheat fields,
A plea for happiness seems to rise out of all things
And it climbs up towards the troubled heart
A plea to relish the charm of life,
While there is youth and the evening is fair,
For we pass away as the wave passes
The wave to the sea, we to the grave
- Après un Rêve Gabriel Faurè • 1845 - 1942
*Dans un sommeil que charmaient 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!* In a slumber which held your image spellbound
I dreamt of happiness, passionate mirage,
Your eyes were softer,
your voice pure and sonorous,
You shone like a sky lit up by the dawn;
You called me and I left the earth
To run away with you towards the light,
The skies opened their clouds for us,
Unknown splendours, divine flashes glimpsed,
Alas! Alas! sad awakening from dreams
I call you, O night, give me back your lies,
Return, return radiant,
Return, O mysterious night.
Jessica Ziegelbauer, Mezzo-Soprano; Kate Ray, Harp
- Beyond My Wildest Dreams from *The Little Mermaid* Alan Menken • b. 1949
Somewhere That's Green from *Little Shop of Horrors*
Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist
- Boogie Woogie Bugle Boy Don Raye • 1909 - 1985
Hughie Prince • 1909 - 1960
- You Could Drive a Person Crazy from *Company* Stephen Sondheim • b. 1930
*Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden;
Joy Kenyon, Soprano; Rachel Walczak, Soprano
Choreography, Ms. Laura Morton*
- So Much Better from *Legally Blonde* Laurence O'Keefe • b. 1969
Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist

INTERMISSION

- I Wish I Could Forget You from *Passion* Stephen Sondheim
Being Alive from *Company*
- Someone Like You from *Jekyll and Hyde* Frank Wildhorn • b. 1959
Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist
- If You Hadn't But You Did from *Two on the Aisle* Jule Styne • 1905 - 1994
Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist
Trailand Eltzroth
- Gimme Gimme from *Thoroughly Modern Millie* Jeanine Tesori • b. 1961
- Astonishing from *Little Women* Jason Howland • 1971
- Defying Gravity from *Wicked* Stephen Schwartz • 1948
Jessica Ziegelbauer, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist

PROGRAM NOTE

Beau Soir, originally a poem by Paul Bourget, was set to music when Debussy was sixteen years old and is the second of his published songs. The repetitive triplet pattern in the accompaniment represents peaceful wave-like movement, but the somewhat unexpected chords at the end of each phrase give the listener an impression of interruption. As the pulsing waves of the sea come and go, so do our lives.

One of Faurè's most well-known vocal pieces, **Après un Rêve** is an Italian poem freely translated into French by Romain Bussine. During a deep slumber, a woman's romantic dream leads her and her lover into an illuminated and uncanny bliss unlike anything she has ever experienced. But when awoken, she is not ready to face her reality and longs once more for the secure darkness of sleep and night.

Beyond My Wildest Dreams: Princess Ariel has just agreed to sacrifice her voice and mermaid tail in exchange for legs with the hope that in

three days she can win the heart of Prince Eric. Although she cannot speak, the audience is given a brief glimpse into Ariel's mind in *Beyond My Wildest Dreams*, where she considers all of the wonderful and foreign objects around her, but most importantly, her love for Eric.

Somewhere That's Green: Although Audrey Fulquard has always lived a life of inferiority around men, she dreams of a place where a man will treat her as his equal. *Somewhere That's Green* is Audrey's realization that her friend and co-worker Seymour Krelborn might just be the person she could share her life with, complete with a toaster oven and perfectly trimmed green grass.

Boogie Woogie Bugle Boy: Made famous by the captivating Andrews Sisters, *Boogie Woogie Bugle Boy* is an iconic anthem of the 1940s that echoes America's patriotism during World War II. Although the song was written a year before the US joined WWII, the peacetime draft in 1941 increased armed forces participation, and the Andrews Sisters became an instant hit.

You Could Drive a Person Crazy: Thirty-five year old Bobby has somehow managed to charm April, Kathy, and Marta into believing a long-term relationship with each of them is manageable. In *You Could Drive a Person Crazy*, the three women address all the ways in which they might forgive his inexcusable and cheating behavior, but ultimately decide it might be time to give up Bobby once and for all.

So Much Better: Lovesick Elle Woods has worked incredibly hard to be accepted into Harvard Law School so that she can follow Warner Huntington III and prove to him that she is capable of being a Jackie, not just a Marilyn. But when Warner proposes to his new girlfriend, Elle is lost for words until she sees her name on a list that qualifies her to be on an elite team of lawyers. *So Much Better* captures Elle's pure joy and her immediate approval of herself and her accomplishments, despite her past heartbreak.

I Wish I Could Forget You: A relatively less-known song by Sondheim, *I Wish I Could Forget You* is epilepsy patient Fosca's imaginative letter from the Italian captain Giorgio to herself. In the song, she reflects upon all the ways in which she wishes Giorgio would view her; not as a person who is sick, damaged, or desperate, but as someone who is unforgettable and loveable.

Being Alive is the show-stopping finale to *Company* and is traditionally performed by a male playing the character Bobby, who has flown from woman to woman without any expectation that he would ever want anything more. However, various conversations with close friends and events in his life have led him to come to terms with just how alone he is and how much he truly craves a life-long partner.

Someone Like You: Lucy Harris is a slave to the night and her promiscuous career, but when Dr. Jekyll shows her seemingly undeserved

kindness, she reflects upon her love for him in *Someone Like You*. She wants to believe that there is more for her in the world than her current circumstances, but she doesn't believe she is worthy of true love, especially not from someone as caring as Dr. Jekyll.

If You Hadn't But You Did: Part of a collection of songs and sketches, *If You Hadn't But You Did* is the moment of finality for dear husband Joe; quite literally. The leading lady has spent too many years watching as Joe has seduced multiple women. In this dark yet humorous song, she proceeds to shoot him with little to no remorse, and following his death, promptly recounts every single time she was cheated on.

Gimme Gimme: Poor Mille Dillmount has spent every waking hour trying to refuse her love for the sweet Jimmy Smith. In *Gimme Gimme*, Millie is finally able to let go of her fears and knows for certain that despite her wishes to marry into a wealthy family, Jimmy is indeed the boy of her dreams.

Astonishing: After Laurie unexpectedly proposes to Jo March, a tomboy author who dreams of a life of greatness, she harshly rejects him. *Astonishing* is a whirlwind of emotional dispute in Jo's head as she considers how foolish she has been and how she is destined for wonderful, adventurous, and astonishing things.

Defying Gravity: Elphaba has spent her entire life rejected because of her green skin, but her incredible magical powers give her the opportunity to meet with the infamous Wizard of Oz. Through a course of incidental events, she is blamed for a spell gone horribly wrong, and the Wizard proclaims to all of Oz that she is wicked. *Defying Gravity* is Elphaba's epiphany that no matter how people perceive her, she is willing to defy the rules and prejudices against her in order to stand up for what she believes 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, Elizabeth Walczak; ushers, Evangeline Wilds & Julie Wolfe; stage manager, Thorburn McGee; stage hand, Trailand Eltzroth; recording/sound, Stephen Craig; lighting design, Thaddeus Morris; lighting, Justin Nipper; videographer/photographer, Miranda Kunk; reception hosts, Melissa Rey & Alexia Valente.

UPCOMING EVENTS

Thursday, March 26, 7:30pm, Concert Hall

Tuesday, March 31, 7pm, Concert Hall

Friday, April 10, 7:30pm, Concert Hall

Saturday, April 11, 3pm, Concert Hall

Saturday, April 11, 7:30pm, Concert Hall

A Night of Percussion & Classical Guitar

Thorburn McGee & Jessica Charitos Senior
& Junior Violin & Piano Recital

Belhaven Strings & Orchestra Concert

All-State Strings Concert

Andrew Horton Senior Violin Recital

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Dr. Dennis Cranford, music theory adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Andrew Lewis, jazz and music theory adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Marlynn Martin, music ed adjunct • Maggie McLinden, staff accompanist • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal and choral adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Dr. Carla Stovall, low brass adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Randall, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

Lauren Barger • Daniel Bravo • Gabriella Castro • Jessica Charitos •
Clay Coward • Stephen Craig • Roland Dixon • Sidney Durham • Trailand Eltzroth • John Farrar •
Levi Scott Foreman • Rachel Gari • Dorothy Claire Glover • Byron Hammond • Eric Hartzog •
Anne Hilleke • Andrew Horton • Madeline Jolley • Lydia Jones • Zakary Joyner • Joy Kenyon • Brooke Kressin •
Miranda Kunk • Cierra Lee • Jordan Locke • Rachael McCartney • Thorburn McGee • William Murphy •
Justin Nipper • Billy Overton • Victor Piantanida • Constance Prince • Grace Anna Randall • Brandon Randle •
Katherine Ray • Charity Ross • Alexandra Sahli • Jessica Schmidt • Faith Schumacher • Taylor Scrivner • Michael
Shofner • Susan Smallwood • Brandon Smith • Cory Smith • Alesia Sterling • Tripp Stewart • Mariah Taylor • Alexia
Valente • Elizabeth Walczak • Rachel Walczak • Hannah Wilson • Ellen Wise • Julie Wolfe • Jessica Ziegelbauer