

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

presents

Constance Prince
Junior Voice Recital

assisted by
Ms. Maggie McLinden, Accompanist

Tuesday, April 14, 2015 • 7:30 p.m.
Belhaven University Center for the Arts • Concert Hall

*Please come and greet the performers after the recital.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all cell phones and electronics.*

PROGRAM

Mandoline

Claude Debussy • 1862 – 1918

*Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.*

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.

*C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.*

There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Heartless woman, wrote many a tender verse.

*Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,*

Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,

*Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.*

Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

Ich Grolle Nicht

Robert Schumann • 1810 – 1856

*Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlornes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiss ich längst.*

I bear no grudge, even when my heart is breaking!
Love lost forever! I bear no grudge.
Although you shine in diamond splendor,
No beam falls into the night of your heart.
I will know that for a long time.

*Ich grolle nicht, und wenn das Herz auch bricht,
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.*

I bear no grudge, even when my heart is breaking!
I truly saw you in my dreams
And saw the night in the room of your heart,
And saw the snake that bites your heart;
I saw, my dear, how truly miserable you are.

Constance Prince, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist

Go Away from My Window The Lotus Bloom

John Jacob Niles • 1892 – 1980

Litany

John Musto • b. 1954

Constance Prince, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist

Che farò senza Euridice? from *Orfeo Ed Euridice*

Christoph Willibald von Gluck • 1714 – 1781

*Ahimé!, dove trascorso?
Dove mi spinse un delirio d'amor?
Sposa! Euridice! Consorte!
Ah, piu non vive! La chiamo in van
Misero me, la perdo
E di nuovo e per sempre!
Oh legge! Oh morte!
Oh ricordo crudel!
Non ho soccorso,
Non m'avanza consiglio!
Io veggo solo
(oh fiera vista)
Il luttoso aspetto
Dell'orrido mio stato
Saziati, sorte rea:
Son disperato!*

Alas! Where have I traversed?
Where has a delirium of love thrust me?
Bride! Euridice! Wife!
Ah, she lives no more; I call her name in vain.
Wretched me—I lose her
Once again and forever!
Oh law! Oh death!
Oh cruel memory!
I do not have help:
Counsel does not come forth for me!
I see only
(oh savage sight!)
The sad aspect
of my horrible state.
Be satisfied, wicked fate:
I am without hope!

*Che farò senza Euridice?
Dove andrò senza il mio ben?
Euridice! Oh Dio! Rispondi!
Io son pure il tuo fedel!
Euridice! Ah! non m'avanza
Più soccorso, più speranza,
Né dal mondo, né dal ciel!
Che farò senza Euridice?
Dove andrò senza il mio ben?*

What will I do without Euridice?
Where will I do without my beloved?
What will I do? Where will I go?
What will I do without my beloved?
Euridice! Oh God! Answer!
I am still your faithful one.
Ah, no more help, no more hope
For me comes forth
From earth, nor from heaven!

Faites-lui mes aveux from *Faust*

Charles Gounod • 1818 – 1893

*Faites-lui mes aveux,
Portez mes vœux,
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!...*

Make her my confession;
carry my wishes!
Blooming flowers near her,
tell her that she is beautiful.
That my heart, night and day,
Languishes with love!
Reveal to her soul
The secret of my flame
So it exhales with you
Perfumes more sweet!

*Fanée! ... 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!*

Wilted! Alas!
The sorcerer whom God damns
Has brought me bad luck!
I can't, without its withering,
Touch a flower.
If I dip my fingers into holy water!
It's there that each evening
Marguerite comes to pray!

*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!...*

Let's see now! Let's see quickly!
Do they wilt?

No! Satan, I laugh at you!
It is in you that I have faith,
Speak for me!
May she know the emotion
she has caused to be born,
And of which my troubled heart
Has scarcely spoken!
If love alarms her
may the flower on her mouth
Try at least to deposit a kiss!
A kiss, a sweet kiss!

Must the Winter Come So Soon? from *Vanessa*

Samuel Barber • 1910 – 1981

There is a Garden from *Trouble in Tahiti*

Leonard Bernstein • 1918 – 1990

Blow Ye the Trumpet from *John Brown*

Kirk Mechem • b. 1925

Constance Prince, Mezzo-Soprano; Ms. Maggie McLinden, Accompanist

PROGRAM NOTES

Mandoline is a poem by Paul Verlaine. Verlaine captured his idea of the poem by studying a painting by the French painter Jean-Antoine Watteau. The painting depicts Tircis, Aminta, Clitandre, and Damis, who were stock characters in Commedia dell'Arte's, engaged women's attention through dance and song. Claude Debussy's setting of the poem was composed in 1882 and was published in the Vasnier Songbook shortly after. The harmonies and rhythms take the identity and shape of the mandolin sound. This light and playful approach to the sound continues until the end of the piece.

Ich Grolle Nicht comes from a 16-song cycle by Robert Schumann called *Dichterliebe*, which translates to *A Poet's Love*. The text for the songs came from the lyric poet Heinrich Heine. Though Schumann set 20 of Heine's songs to music, only 16 of them were included in the first published edition. Schumann stylistically sets Heine's poems to music by revisiting different words or phrases to build upon a desired emotion or to end on a particular cadence.

John Jacob Niles was born in Louisville, Kentucky on April 28, 1892. He came from a musically gifted family. His grandfather was an organist, composer, and manufactured cellos and his mother taught him music theory. In 1904, his family moved to Jefferson County to live on a farm. Upon moving to this new area, Niles began to collect folk music. **Go 'Way From My Window** was inspired by an African American farm worker. The song **The Lotus Bloom** and many of his other works were also inspired by his frequent visits to the Appalachians.

John Musto is an American composer who was born in 1954 in Brooklyn, New York. As a composer, he has contributed his work to piano, operas, orchestra music, chamber music, and vocal ensembles. **Litany** comes from a 4-song cycle called *Shadow of the Blues*. John Musto was inspired by the poetry of Langston Hughes and used his poetry for this compositional work.

Che farò senza Euridice? This recitative and aria comes from Act III, scene 1 of *Orfeo Ed Euridice*. In this scene, Orfeo's wife, Euridice has died and has gone to the underworld. Although this has

occurred, Orfeo chases her to the gates of Hades where his songs fascinate the Furies. He succeeds in freeing her under the stipulation that he will not look at her until they have gotten out of the nether areas. When she insists on having one single glimpse and rejects the notion to following him further, he rebels against the gods and holds her in his arms. As she dies, he begins singing in anguish.

Faites-lui mes aveux is an aria sung in Act II of *Faust*. The story is based on a play where Faust, a scholar who grows tired of his life as a scholar, attempts to take his own life, but then calls on the Devil for further knowledge, power, and to partake of all the pleasures of the world. A representative of the Devil, Mephistopheles appears. He lures Faust into entering a deal with him when he shows an image of Marguerite. He agrees that he will serve Faust for a certain amount of years in turn for his soul once his service is completed. At this scene of the opera, a young boy, Siebel, is in love with Marguerite, and has promised to protect her while her brother Valentin is away at war. Siebel stops at a bed of flowers, and pleads the blossoms to send his message of love to Marguerite.

Must the winter come so soon? is an aria from Act 1, scene 1 of the opera *Vanessa* by Samuel Barber. The libretto was by Gian Carlo Menotti. It was commissioned by the Metropolitan Opera, and first performed on January 15, 1958. In this scene, Vanessa is hoping and longing to see the man that she has waited on for many years. Vanessa grows impatient due to his late arrival. She tells her niece, Erika, to go to bed. Erika then

goes to her window to look at the snow, and reflect on the coming of winter.

There is a garden comes from the opera *Trouble in Tahiti* by Leonard Bernstein. The opera is composed of one act and seven scenes and was first performed at Brandeis University on June 12, 1952. The scene starts out in an American suburb that is nearby the city. The story centers around one couple, Dinah and Sam, who have been married for ten years. Dinah is a housewife who is an agitated housewife who questions the tumultuous relationship she's in with her husband, who pays more attention to his career and playing handball. She decides to go see a psychiatrist, where she describes an unforgettable dream.

Blow ye the trumpet is an aria from Act II of the opera entitled *John Brown* by Kirke Mechem. It was first composed in 1993 and later it was revised before the opera had its first professional production. The opera shows the problems facing Kansas in the after effects of the 1854 Kansas-Nebraska Act. It was passed by Congress and states that the issue of slavery in those territories was to be determined by their citizens in the elections. This created turmoil and bloodshed for the North and South of Kansas. John Brown, who was an anti-slavery activist, was amongst the bloodshed, and was executed for his efforts to end slavery by violence. The problems slavery has cause have overwhelmed the people of Kansas. In Act II, Anne, the daughter of John Brown, talks about her father's courage and kindness to them, and how he always sang *Blow ye the trumpet*, his favorite hymn, to them as children.

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, Jordan Locke; ushers, Brandon Smith & Julie Wolfe; stage manager, Lydia Jones; recording/sound, Cory Smith; lighting, Zakary Joyner; videographer, Thorburn McGee.

UPCOMING EVENTS

Thursday, April 16, 7:30pm, Concert Hall	Elizabeth Walczak Junior Piano Recital
Saturday, April 18, 3pm, Concert Hall	Instrumental Arts Concert
Tuesday, April 21, 7:30pm, Concert Hall	Composers Concert XIV
Saturday, April 25, 2:30pm & 7:30pm, Concert Hall	William Billings Choral Drama
Tuesday, April 28, 7:30pm, Concert Hall	Best of Belhaven III
Wednesday, April 29, 7:30pm, Concert Hall	Victor Piantanida & Daniel Bravo Joint Junior Percussion Recital
Saturday, May 2, 7:30pm, Concert Hall	Grace Anna Randall Senior Voice Recital
Thursday, May 7, 7:30pm, Concert Hall	Brooke Kressin Senior Piano 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 education adjunct • Maggie McLinden, staff accompanist • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Dr. Carla Stovall, low brass adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Randall, administrative assistant

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