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
Les donneurs de sérénades
The givers of serenades
Et les belles écouteuses
And the lovely women who listen
Échangant des propos fades
Exchange insipid words
Sous les ramures chanteuses.
Under the singing branches.

C’est Tircis et c’est Aminte,
There is Thyris and Amyntas
Et c’est l’éternel Clytander,
And there’s the eternal Clytander,
Et c’est Damis qui pour mainte
And there’s Damis who, for many a
Cruelle fait maint vers tendre.
Heartless woman, wrote many a tender verse.

Leurs courtes vestes de soie,
Their short silk coats,
Leurs longues robes à queues,
Their long dresses with trains,
Leur élégance, leur joie
Their elegance, their joy
Et leurs molles ombres bleues,
And their soft blue shadows,
Tourbillonnent dans l’extase
Whirl around in the ecstasy
D’une lune rose et grise,
Of a pink and grey moon,
Et la mandoline jase
And the mandolin prattles
Parmi les frissons de brise.
Among the shivers from the breeze.

Ich Grolle Nicht
Ich grolle nicht, und wenn das Herz auch bricht,
I bear no grudge, even when my heart is breaking!
Ewig verlor’nes Lieb! Ich grolle nicht.
Love lost forever! I bear no grudge.
Wie du auch strahlt in Diamantenpracht,
Although you shine in diamond splendor,
Es fällt kein Strahl in deines Herzens Nacht.
No beam falls into the night of your heart.
Das weiss ich längst.
I will know that for a long time.

Ich grolle nicht, und wenn das Herz auch bricht,
I bear no grudge, even when my heart is breaking!
Ich sah dich ja im Traume,
I truly saw you in my dreams
Und sah die Nacht in deines Herzens Raume,
And saw the night in the room of your heart,
Und sah die Schlang’, die dir am Herzen frisst,
And saw the snake that bites your heart;
Ich sah, mein Lieb, wie sehr du elend bist.
I saw, my dear, how truly miserable you are.

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

Go Away from My Window
John Jacob Niles • 1892 – 1980
The Lotus Bloom

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?  
Whereas have I traversed?
Dove mi spinse un delirio d’amor?  
Where has a delirium of love thrust me?
Sposa! Euridice! Consorte!  
Bride! Euridice! Wife!
Ah, piu non vive! La chiamo in van  
Ah, she lives no more; I call her name in vain.
Misero me, la perdo  
Wretched me—I lose her
E di nuovo e per sempre!  
Once again and forever!
Oh legge! Oh morte!  
Oh law! Oh death!
Oh ricordo cruel!  
Oh cruel memory!
Non ho soccorso,  
I do not have help:
Non m’avanza consiglio!  
Counsel does not come forth for me!
Io veggo solo  
I see only
(oh fiera vista)  
(oh savage sight!)
Il luttoso aspetto  
The sad aspect
Dell’orrido mio stato  
of my horrible state.
Saziati, sorte rea:  
Be satisfied, wicked fate:
Son disperato!  
I am without hope!

Che farò senza Euridice?  
What will I do without Euridice?
Dove andrò senza il mio ben?  
Where will I do without my beloved?
Euridice! Oh Dio! Rispondi!  
What will I do? Where will I go?
Io son pur il tuo fedel!  
What will I do without my beloved?
Euridice! Ah! non m’avanza  
Euridice! Oh God! Answer!
Più soccorso, più speranza,  
I am still your faithful one.
Né dal mondo, né dal ciel!  
Ah, no more help, no more hope
Che farò senza Euridice?  
For me comes forth
Dove andrò senza il mio ben?  
From earth, nor from heaven!

Faites-lui mes aveux from *Faust*  
Charles Gounod • 1818 – 1893

Faites-lui mes aveux,  
Make her my confession;
Portez mes vœux,  
carry my wishes!
Fleurs écloses près d’elle,  
Blooming flowers near her,
Dites-lui qu’elle est belle,  
tell her that she is beautiful.
Que mon coeur nuit et jour  
That my heart, night and day,
Langui d’amour!  
Languishes with love!
Révelez à son âme  
Reveal to her soul
Le secret de ma flamme!  
The secret of my flame
Qu’il s’exhale avec vous  
So it exhales with you
Parfums plus doux!...  
Perfumes more sweet!

Fanée! ... hélas!  
Wilted! Alas!
Ce sorcier que Dieu damne  
The sorcerer whom God damns
M’a porté malheur!  
Has brought me bad luck!
Je ne puis sans qu’elle se fane  
I can’t, without its withering,
Toucher une fleur!  
Touch a flower.
Si je trempais mes doigts dans l’eau bénite!  
If I dip my fingers into holy water!
C’est là que chaque soir  
It’s there that each evening
Vient prier Marguerite!  
Marguerite comes to pray!
Voyons maintenant! voyons vite!
Elles se fanent?
Let’s see now! Let’s see quickly!
Do they wilt?

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 cœur troublé
N’a point parlé!
Si l’amour l’effarouche,
Que la fleur sur sa bouche
Sache au moins déposer
Un doux baiser!...
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 Geihsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrvnak, 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

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 Scriven • 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