

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

presents

*Alesia Sterling*  
*Senior Voice Recital*

Saturday, May 9, 2015 • 6:00 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

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|---|--|
| O Divine Redeemer   | Charles Gounod • 1818-1893   |
| Qui sedes ad from <i>Gloria in D Major</i>  | Antonio Vivaldi • 1678-1741  |
| Qui sedes ad from <i>Mass in B minor</i><br><i>Qui sedes ad dexteram Patris,<br/>Miserere nobis.</i>  | Johann Sebastian Bach • 1685-1750<br>Who sits at the right hand of the Father,<br>Have mercy on us.  |
| Voi lo sapete from <i>Cavalliera Rusticana</i><br><i>Voi lo sapete, o mamma,<br/>Prima d'andar soldato,<br/>Turiddu aveva a Lola<br/>Eterna fè giurato.<br/>Tornò, la seppe sposa;<br/>E con un nuovo amore<br/>Volle spegner la fiamma<br/>Che gli bruciava il core:<br/>M'amò, l'amai.<br/>Quell'invidia d'ogni delizia mia,<br/>Del suo sposo dimentica,<br/>Arse di gelosia...<br/>Me l'ha rapito...<br/>Priva dell'onor mio rimango:<br/>Lola e Turiddu s'amano,<br/>Io piango, io piango!</i> | Pietro Mascagni • 1863-1945<br>You know, mamma, that<br>Before he went off to be a soldier<br>Turiddu swore to Lola<br>To be eternally faithful<br>returned to find her married;<br>And with a new love<br>He wanted to extinguish the flame<br>That burnt in his heart:<br>He loved me, I loved him.<br>She, envious of my happiness,<br>Forgotten by her husband,<br>Burning with jealousy,<br>She stole him from me.<br>I am left, dishonoured:<br>Lola and Turiddu love each other,<br>And I weep! |
| (La Habanera) L'amour est un oiseau rebelle from <i>Carmen</i><br><i>Quand je vous aimerai?<br/>Ma foi, je ne sais pas,<br/>Peut-être jamais, peut-être demain.<br/>Mais pas aujourd'hui c'est certain.</i>   | Georges Bizet • 1838-1875<br>When will I love you?<br>My Lord, I don't know.<br>Maybe never, maybe tomorrow.<br>But not today, that's for sure.  |
| <i>L'amour est un oiseau rebelle<br/>Que nul ne peut apprivoiser<br/>Et c'est bien en vain qu'on l'appelle,<br/>S'il lui convient de refuser.<br/>Rien n'y fait, menace ou prière.<br/>L'un parle bien, l'autre se tait.<br/>Et c'est l'autre que je préfère,<br/>Il n'a rien dit mais il me plait.</i>   | Love is a rebellious bird<br>that no one can tame,<br>and you can call him quite in vain<br>If it suits him not to come.<br>Nothing helps, neither threat nor prayer.<br>One man talks well, the other keeps quiet.<br>It's the other one that I prefer,<br>He's said nothing, but I like him.   |
| <i>L'amour! L'amour! L'amour! L'amour!</i>  | Love! Love! Love! Love!  |

*L'amour est enfant de bohème;  
Il n'a jamais, jamais, connu de loi.  
Si tu ne m'aimes pas je t'aime,  
Et si je t'aime, prends garde à toi!  
Prends garde à toi!  
Si tu ne m'aimes pas, si tu ne m'aimes pas,  
Je t'aime! Prends garde à toi!  
Mais si je t'aime, si je t'aime,  
Prends garde à toi!*

*L'oiseau que tu croyais surprendre  
Battit de l'aile et s'envola.  
L'amour est loin, tu peux l'attendre:  
Tu ne l'attends plus, il est là!  
Tout autour de toi, vite, vite,  
Il vient, s'en va, puis il revient,  
Tu crois le tenir, il t'évite,  
Tu crois l'éviter, il te tient.*

*Alesia P. Sterling, Mezzo-Soprano; Mr. Terrance Evans, Accompanist*

Love is a gypsy child;  
He has never, ever, known the law.  
If you love me not, then I love you;  
And if I love you, you better watch out!  
You better watch out!  
If you love me not, if you love me not,  
Then I love you! You better watch out!  
But if I love you, if I love you,  
You better watch out!

The bird you thought you had caught  
Beat its wings and flew away.  
Love stays away, you can wait for it;  
When you stop waiting, there it is!  
All around you, swift, swift  
it comes, goes, then it returns,  
you think you hold it fast, it flees,  
You think you're free, it holds you fast.

### The Flower Duet from *Lakmé*

*Lakmé: Dôme épais le jasmin  
Mallika: Sous le dôme épais où le blanc jasmin*

*L: À la rose s'assemble,  
M: À la rose s'assemble,*

*L: Rive en fleurs, frais matin,  
M: Sur la rive en fleurs, riant au matin*

*L: Nous appellent ensemble.  
M: Viens, descendons ensemble.*

*L: Ah! Glissons en suivant  
M: Doucement glissons; De son flot charmant*

*L: Le courant fuyant;  
M: Suivons le courant fuyant;*

*L: Dans l'onde frémissante,  
M: Dans l'onde frémissante,*

*L: D'une main nonchalante,  
M: D'une main nonchalante,*

*L: Gagnons le bord,  
M: Viens, gagnons le bord*

*L: Où l'oiseau chante,  
M: Où la source dort.*

*L: l'oiseau, l'oiseau chante.  
M: Et l'oiseau, l'oiseau chante.*

Leo Delibes • 1836-1891

Thick dome of jasmine  
Under the dense canopy where the white jasmine,

Blends with the rose,  
That blends with the rose,

Bank in bloom, fresh morning,  
On the flowering bank, laughing in the morning.

Call us together.  
Come, let us drift down together.

Ah! Let's glide along  
Let us gently glide along; For its enchanting flow

The fleeing current;  
Let us follow the fleeing current;

On the rippling surface,  
On the rippling surface,

With a nonchalant hand,  
With a nonchalant hand,

Let's go to the shore,  
Come, let's go to the shore

Where the bird sings,  
Where the spring sleeps.

The bird, the bird sings.  
And the bird, the bird sings.

*L: Dôme épais, blanc jasmin,  
M: Sous le dôme épais, Sous le blanc jasmin,*

*L: Nous appellent ensemble!  
M: Ah! Descendons ensemble!*

*L: Mais, je ne sais quelle crainte subite  
s'empare de moi.  
Quand mon père va seul à leur ville maudite,  
Je tremble, je tremble d'effroi!*

*M: Pour que le Dieu Ganeça le protège,  
Jusqu'à l'étang où s'ébattent joyeux  
Les cygnes aux ailes de neige,  
Allons cueillir les lotus bleus*

*L: Oui, près des cygnes aux ailes de neige,  
L: Allons cueillir les lotus bleus.*

*L: Dôme épais le jasmin  
M: Sous le dôme épais où le blanc jasmin*

*L: Nous appellent ensemble!  
M: Ah! Descendons ensemble!*

*Julie Wolfe, Soprano; Alesia P. Sterling, Mezzo-Soprano; Mr. Terrance Evans, Accompanist*

Thick dome, white jasmine,  
Under the dense canopy and the white jasmine,

Call us together!  
Ah! Let's drift down together!

But, an eerie feeling of distress  
Overcomes me.  
When my father goes into their accursed city  
I tremble, I tremble with fright!

In order for him to be protected by Ganesh  
To the pond where joyfully play  
The snow-winged swans  
Let us pick blue lotuses.

Yes, near the swans with wings of snow,  
And pick blue lotuses.

Thick dome of jasmine  
Under the dense canopy where the white jasmine,

Together call us!  
Ah! Let's drift down together!

## INTERMISSION

### Widmung

*Du meine Seele, du mein Herz,  
Du meine Wonn', O du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab.*

*Du bist die Ruh, du bist der Frieden,  
Du bist vom Himmel mir beschieden.  
Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,  
Du hebst mich liebend über mich,  
Mein guter Geist, mein bessres Ich!*

### Robert Schumann • 1810-1856

You my soul, you my heart,  
You my bliss, o you my pain,  
you the world in which I live;  
you my heaven, in which I float,  
o you my grave, into which  
I eternally cast my grief.

You are rest, you are peace,  
You are bestowed upon me from heaven.  
That you love me makes me worthy of you;  
your gaze transfigures me;  
you raise me lovingly above myself,  
My good spirit, my better self!

### Waldesgespräch

*Es ist schon spät, es wird schon kalt,  
Was reitst du einsam durch den Wald?  
Der Wald ist lang, du bist allein,  
Du schöne Braut! Ich führ dich heim!*

*"Groß ist der Männer Trug und List,  
Vor Schmerz mein Herz gebrochen ist,  
Wohl irrt das Waldhorn her und hin,  
O flieh! Du weißt nicht, wer ich bin."*

### Robert Schumann

It is already late, it is already cold;  
why do you ride alone through the wood?  
The wood is vast and you are alone,  
you fair bride! I will lead you home.

"Great are the deceit and cunning of men;  
my heart has broken for pain  
The forest horn strays here and there,  
o flee! You do not know who I am."

*So reich geschmückt ist Roß und Weib,  
So wunderschön der junge Leib,  
Jetzt kenn ich dich - Gott steh mir bei!  
Du bist die Hexe Lorelei. -*

*"Du kennst mich wohl - von hohem Stein  
Schaut still mein Schloß tief in den Rhein.  
Es ist schon spät, es [wird]<sup>1</sup> schon kalt,  
Kommst nimmermehr aus diesem Wald."*

So richly decked are mount and lady,  
so wondrously fair the young form;  
now I recognize you - God stand by me!  
You are the Witch Loreley.

"You recognize me well - from the lofty cliffs  
my castle gazes down into the Rhine.  
It is already late, it is already cold -  
you shall never again leave this wood."

When I bring to you colour'd toys  
from *Gitanjali* (*Songs-Offerings*)

John Alden Carpenter • 1876-1951

The Sleep that Flits on Baby's Eyes from *Gitanjali* (*Songs-Offerings*) John Alden Carpenter  
*Alesia P. Sterling, Mezzo-Soprano; Mr. Terrance Evans, Accompanist*

Nature Boy

eden ahbez • 1908-1995

*Patrice, Vocalist; Mr. Caleb Armstrong, Guitar*

The Boy from Ipanema

Antônio Carlos Jobim • 1927-1994

That Old Black Magic

Harold Arlen • 1905-1986

*Patrice, Vocalist: Mr. Terrance Evans, Piano; Mr. Caleb Armstrong, Guitar;  
Mr. Johnny Hubbard, String Bass; Ms. Maya Kyles, Drums*

## PROGRAM NOTES

**O Divine Redeemer** –Of particular interest to Latter-day Saints is Gounod's song *O, Divine Redeemer*. Gounod composed both the words (in French) and music to this song in April 1893, six months before his death, so it is one of his last compositions. Some consider it to be one of his last expressions of faith. The song was written originally for mezzo-soprano with orchestral accompaniment. It was probably not published during his lifetime, but it was arranged for piano and voice by Mr. Paladilhe and published on 15 December 1894 in a famous French literary magazine, *La Revue de Paris*. The original title of the song is *Repentir*, meaning "Repentance," and is subtitled *Scene sous forme de priere*, (literally, "Scene in the form of a prayer").

**Gloria** - Antonio Vivaldi wrote at least three settings of the hymn Gloria in excelsis Deo, whose words date probably from the 4th

Century and which is an integral part of the Ordinary of the Mass. Two survive: RV 588 and RV 589. A third, RV 590, is mentioned only in the Kreuzherren catalogue and presumed lost. This is the better known setting of the Gloria, simply known as the Vivaldi "Gloria" due to its outstanding popularity. This piece, along with its mother composition RV 588, was composed at the same time during Vivaldi's employment at the Pieta, in 1715.

**Mass in B minor** -This is a musical setting of the complete Ordinary of the Latin Mass. The work was one of Bach's last compositions, not completed until 1749, the year before his death. Much of the Mass gave new form to vocal music that Bach had composed throughout his career, dating back (in the case of the "Crucifixus") to 1714, but extensively revised. To complete the work, in the late 1740s Bach composed new sections of the Credo such

as "Et incarnatus est". It was unusual for composers working in the Lutheran tradition to compose a *Missa tota* and Bach's motivations remain a matter of scholarly debate. The Mass was never performed in its entirety during Bach's lifetime; the first documented complete performance took place in 1859. Since the nineteenth century it has been widely hailed as one of the greatest compositions in musical history, and today it is frequently performed and recorded.

**Voi lo sapete – *Cavalleria rusticana*** is an opera in one act by Pietro Mascagni to an Italian libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from a play and short story written by Giovanni Verga.

**La Habanera - *Carmen*** is an opera in four acts by the French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on a novella of the same title by Prosper Mérimée. The opera, written in the genre of *opéra comique* with musical numbers separated by dialogue, tells the story of the downfall of Don José, a naïve soldier who is seduced by the wiles of the fiery Gypsy, Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous toreador Escamillo, after which José kills her in a jealous rage.

**The Flower Duet - *Lakmé*** is an opera in three acts by Léo Delibes to a French libretto by Edmond Gondinet and Philippe Gille. The Hindus go to perform their rites in a sacred Brahmin temple under the high priest, Nilakantha. Nilakantha's daughter Lakmé (which derives from the Sanskrit Lakshmi) and her servant Mallika are left behind and go down to the river to gather flowers where they sing the famous "Flower Duet." As they approach the water at the river bank, Lakmé removes her jewelry and places it on a bench. A party of British officers, Frederic and Gérald, arrive nearby while on a picnic with two British girls and their governess. The British girls see the

jewelry and request sketches: Gérald volunteers to stay and make sketches of the jewelry. He sees Lakmé and Mallika returning and hides.

**Widmung** ("Devotion") is one of many lieder (German art songs) that Schumann wrote out of the fullness of his love for his beloved Clara. He had met her when she was a young teen, and the two nurtured a growing romance over the next several years despite the objections and outright bitter legal battles with her father. When they finally married in 1840 (once Clara was of legal age), Schumann composed a great deal of romantic lieder describing his feelings for his wife.

**Waldesgesprach - *Liederkreis***, Opus 39, is a song cycle composed by Robert Schumann. Its poetry is taken from Joseph Eichendorff's collection entitled *Intermezzo*. Schumann wrote two cycles of this name, the other being his Opus 24, to texts by Heine, so this work is also known as the *Eichendorff Liederkreis*. Schumann provides the listener with arpeggios in the left hand of the piano accompaniment. With this, the texture of the movement is set with an calm, dream-like state. The repetitive rhythmic structure allows the text of the poem to be easily understood. This rhythmic pattern, in a way, sets the tone for the poem. It provides the foundation of the visuals we imagine in our minds. The arpeggios are continuous throughout the piece, which causes the mood to stay the same. The rhythm coincides with the rhythm of the poem, which is iambic trimeter.

**Gitanjali** is a collection of poems by the Indian poet Rabindranath Tagore. The original Bengali collection of 157 poems was published on August 14, 1910. The English *Gitanjali* or *Song Offerings* is a collection of 103 English poems of Tagore's own English translations of his Bengali poems first published in November 1912 by the India Society of London. It contained translations of 53 poems from the original Bengali *Gitanjali*, as well as 50 other poems which were from his drama *Achalayatan* and eight other books.

**Nature Boy** – This song was first recorded by American jazz singer Nat King Cole. The song was written in 1947 by eden ahbez and is partly autobiographical. It is a tribute to ahbez's mentor Bill Pester, who had originally introduced him to *Naturmensch* and *Lebensreform* philosophies, which ahbez practiced. In 1941, a 33-year-old George McGrew arrived in Los Angeles and began playing piano in the Eutropheon, a small health food store and raw food restaurant on Laurel Canyon Boulevard. The cafe was owned by John and Vera Richter, German immigrants who followed a *Naturmensch* and *Lebensreform* philosophy influenced by the *Wandervogel* movement in Germany. Their followers, known as "Nature Boys", wore long hair and beards and ate only raw fruits and vegetables. McGrew adopted the philosophy and chose the name "eden ahbez", writing and spelling his name with lower-case letters. It was there, while living in a cave near Palm Springs, that ahbez wrote "Nature Boy". This version being performed is by Ella Fitzgerald.

**The Boy from Ipanema** – This is the Sarah Vaughn version of the well-known Brazilian bossa nova song, The Girl from Ipanema. It was written in 1962, with music by Antônio Carlos Jobim and Portuguese lyrics by Vinicius de Moraes. English lyrics were written later by Norman Gimbel. The song was inspired by Heloísa Eneida Menezes Paes Pinto, a nineteen-year-old girl living on Montenegro Street in the

fashionable Ipanema district in Rio de Janeiro, Brazil. Daily, she would stroll past the popular Veloso bar-café, not just to the beach ("each day when she walks to the sea"), but in the everyday course of her life. She would sometimes enter the bar to buy cigarettes for her mother and leave to the sound of wolf-whistles. In the winter of 1962, the composers watched the girl pass by the bar, and it is easy to imagine why they noticed her—Helô was a five-foot eight-inch brunette, and she attracted the attention of many of the bar patrons.

**That Old Black Magic** – This is a 1942 popular song first recorded and released as a single by Glenn Miller and His Orchestra. The music was written by Harold Arlen, with the lyrics by Johnny Mercer. The song was published in 1942 and has become an often-recorded standard with versions that include the original single release by Glenn Miller, the singers Margaret Whiting, Frank Sinatra, Sammy Davis, Jr., Mercer himself, and others. Mercer wrote the lyrics with Judy Garland in mind, who was, on occasion, an intimate partner. Garland recorded the song for Decca Records in 1942. Mercer recalled wanting to write a song about magic, and while composing, asking Arlen to write more music so the song could go on longer, but that they still wrote the whole song in about three hours. This is the Ella Fitzgerald performance version.

## 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, Rachel Jones; ushers, Mariah Taylor & Triland Eltzroth; stage manager, Thorburn McGee; recording / sound, Cory Smith; lighting, Stephen Craig; videographer, Constance Prince.*

## **UPCOMING EVENTS**

Saturday, May 9, 8:00pm, Concert Hall

Rachel Walczak 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

## **DEPARTMENT OF MUSIC, MUSIC MAJORS**

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