

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC

Dr. Stephen W. Sachs, Chair

presents

*Ella Castro & Maddi Jolley*

*Junior Violin & Voice Recital*

*assisted by*

*Rebekah Johnson & Rachael McCartney,*

*Accompanists*

Saturday, October 22, 2016 • 7:30 p.m.

Belhaven University • Concert Hall

*This recital is presented as partial fulfillment of the Bachelor of Arts in Music Education and Bachelor of Music degree programs.*

*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

Concerto in G minor

Max Bruch • 1838-1920

- I. Allegro
- II. Adagio
- III. Finale

Serenade

Franz Drdla • 1868-1944

*Ella Castro, Violin; Rebekah Johnson, Accompanist*

## INTERMISSION

Una donna a quindici anni from *Così fan Tutte*

Wolfgang Amadeus Mozart • 1756-1791

*Una donna a quindici anni  
De'e saper ogni gran moda  
Dove il diavolo ha la coda  
Cosa e bene, e mal cos'e.  
De'e saper le maliziette  
Che innamorano gli amanti  
Finger riso, finger pianti  
Inventar i bei perche.*

A woman of 15 years  
Must know all the good methods,  
Where the devil keeps his tail,  
What's good and what's bad.  
She must know the little malices  
That enamour lovers:  
To feign laughter, to feign tears,  
And invent good reasons.

*De'e in un momento dar retta a cento  
Colle pupille parlar con mille  
Dar speme a tutti, sien belli o brutti,  
Saper nascondersi senza confondersi,  
Senz'arrossire saper mentire.  
E qual regina dall'alto soglio  
Col posso e voglio farsi ubbidir.  
Par ch'abbian gusto di tal dottrina,  
Viva Despina che sa servir!*

She must pay attention to a hundred at a time  
Speak through her eyes with a thousand  
Give hope to all, be they handsome or ugly,  
Know how to obfuscate without getting confused  
And know how to lie without blushing.  
And this queen from her high throne  
Can make them obey with, "I can," and "I want."  
It seems they like this doctrine,  
Long live Despina, who knows how to serve!

Bete, bete aber auch da bei

Johann Sebastian Bach • 1685-1750

from *Mache dich, mein Geist, bereit*, BWV 115

*Bete, aber auch da bei  
Mitten in dem wachen  
Bei der grossen schuld  
Deinen Richter um Geduld  
Soller dich von Sunden frei  
Unt gereinigt machen*

Pray ye, ever watch and pray,  
Pray ye, without ceasing,  
Beg ye, that the judge will view,  
Patiently the wrongs we do,  
All our sins will wash away,  
Make us clean and spotless

Adelaide

Ludwig van Beethoven • 1770-1827

*Einsam wandelt dein Freund im Frühlingsgarten,  
Mild vom lieblichen Zauberlicht umflossen,  
Das durch wankende Blüthenzweige zittert,  
Adelaide!*

Your friend wanders alone in the garden of spring,  
Gently bathed in lovely magical light,  
Which shimmers through the swaying branches of  
flowers: Adelaide!

*In der spiegelnden Flut, im Schnee der Alpen,  
 In des sinkenden Tages Goldgewölke,  
 In Gefilde der Sterne strahlt dein Bildnis,  
 Adelaide!  
 Abendlüftchen im zarten Laube flüstern,  
 Silberglöckchen des Mais im Grase säuseln,  
 Wellen rauschen und Nachtigallen flöten,  
 Adelaide!  
 Einst, o Wunder! entblüht auf meinem Grabe,  
 Eine Blume der Asche meines Herzens.  
 Deutlich schimmert auf jedem Purpurblättchen:  
 Adelaide!*

In the reflection of the river, in the snows of the Alps,  
 In the golden clouds of sinking day,  
 In the fields of stars thy face beams forth,  
 Adelaide!  
 Evening breezes whisper through the tender leaves  
 The silver bells at Maytime rustle in the grass,  
 Waves roar and nightingales sing,  
 Adelaide!  
 Some day, o miracle! a flower will blossom,  
 Upon my grave from the ashes of my heart;  
 And clearly on every violet petal will shine:  
 Adelaide!

## Cinq melodies de Venise

Gabriel Faure • 1845-1924

### I. Mandoline

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

As the swains will serenade  
 All the lovely list'ning ladies  
 Silly compliments are paid  
 Underneath the singing shadetrees.

*C'est Tircis et c'est Aminte,  
 Et c'est l'éternel Clitandre,  
 Et c'est Damis qui pour mainte  
 Cruelle [fait]1 maint vers tendre.*

There's Clitandre, always lurking,  
 There's Amyntas, and there's Thyrsis,  
 And there's Damis, always working  
 Vainly penning tender verses

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

Short silk coats, and long-trained dresses,  
 Elegance and joy their due,  
 Feeling not the slightest stresses,  
 And their shadows, soft and blue.

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

Whirling 'round in ecstasies  
 Underneath a pink, grey moon,  
 'mongst the shivers from the breeze,  
 mandolin prattling a tune.

### II. En Sourdine

*Calmes dans le demi-jour  
 Que les branches hautes font,  
 Pénétrons bien notre amour  
 De ce silence profond.*

Calm in the half-day  
 That the high branches make,  
 Let us soak well our love  
 In this profound silence.

*Melons nos âmes, nos cœurs  
 Et nos sens extasiés,  
 Parmi les vagues langueurs  
 Des pins et des arbousiers.*

Let us mingle our souls, our hearts  
 And our ecstatic senses  
 Among the vague langours  
 Of the pines and the bushes.

*Ferme tes yeux à demi,  
 Croise tes bras sur ton sein,  
 Et de ton cœur endormi  
 Chasse à jamais tout dessein.*

Close your eyes halfway,  
 Cross your arms on your breast,  
 And from your sleeping heart  
 Chase away forever all plans.

*Laissons-nous persuader  
 Au souffle berceur et doux  
 Qui vient, à tes pieds, rider*

Let us abandon ourselves  
 To the breeze, rocking and soft,  
 Which comes to your feet to wrinkle

*Les ondes des gazons roux.*

*Et quand, solennel, le soir  
Des chênes noirs tombera  
Voix de notre désespoir,  
Le rossignol chantera.*

The waves of auburn lawns.

And when, solemnly, the evening  
From the black oaks falls,  
The voice of our despair,  
The nightingale, will sing.

O Lovely World

Ernest Charles • 1895-1984

Sweet Liberty from *Jane Eyre: a Musical Drama*

Paul Gordon • Unknown

*Maddi Jolley, Soprano; Rachael McCartney, Accompanist*

## PROGRAM NOTES

Max Bruch was a German Romantic composer whose first of three violin concertos, the **Concerto in G minor**, became a staple of violin repertoire almost immediately. Unfortunately for him, it was a one-hit wonder, which he sold for a one-time deal. He never recovered from the shadow of his first piece.

His first movement is a story of dark passion, war, lost love, and storm. It is written in the key of g minor, beginning and ending with the orchestra. The ending of the first movement is a musical transition between two foreign key signatures: g minor and E-flat major. The violin solo completes a scale with an unexpected note, and the orchestral music transitions from a stormy sea to a peaceful moonlit river. Then, the orchestral music holds a note and the soloist takes over.

His second movement is a sweet romance, serene, and quiet. It reminds me of my first date, where I danced under a night sky and the moonlight reflected the water droplets off of the nearby fountain. Bruch explores all the emotions romance can possibly entail (awe, passion, fear, relief, and everything in between) and composed them perfectly for the violinist to interpret.

His third movement is a conquest and victory. It is the finale to a story and Bruch spared no effort in writing it. The main idea of the piece can be heard in the first two measures of the solo violin and it continues with varying rhythmic, tonal, and register

**Una donna a quindici** - I love Mozart, and I am so excited to present to you an aria from a very well known opera of his, *Così fan tutte*, which chronicles the lives of sisters Dorabella and Fiordiligi and their fiancés Ferrando and Guglielmo. Despina, the cynical and cunning maid to the sisters, tries to convince them to give into their deepest desires and seek companionship with two particularly odd yet

changes until the end of the piece. It is written in the key of G major, the parallel to the beginning key. The solo violin and orchestral music alternate in playing the melodic line until they join together for the last few lines to finish the piece in a fantastic and beautiful "The End"!

Franz Drdla was born in Moravia, now modern day Czech Republic. His **Serenade** was one of his most famous pieces for violin and piano. It is written in the key of A major, my second favorite key signature (E major is my first)! This Serenade has a typical beginning, middle, and end structure. The violin begins in what can almost be sung as "la-la-lullaby", then transitions to a more melancholy section, which is written in a completely foreign key signature before returning to its happy "la-la-lullaby". Near the end of the piece, the violin hands the melody off to the piano before the two instruments join together in what could be considered a musical kiss and farewell!

The Serenade is a flirty, fun, spontaneous piece. Being by nature a hopeless romantic, I found the piece an easy fit, and the perfect finish to my concert repertoire. I wish to give a special thanks to my parents, Mr. Song, Mrs. Nancy Bateman, and all my other friends, mentors, and teachers for helping me prepare this performance.

charming young strangers who just so happen to be their fiancés incognito. In this aria, Despina has a secret; she has been recruited to help make the sisters fall for the "strangers," all for the sake of winning a bet and scoring some extra cash. She is witty, unrelenting, and sneaky – I would love to play her in this production one day!

**Bete, bete aber auch da bei** is characterized by its long, taffy-like rhythmic phrasing. The Baroque period is certainly a time of new discoveries, but it is also a time of standardized and anticipated musicality. It is repetitive and percussive but it also has character. This particular aria is part of a cantata. You will read the translation of this piece and note a key theme that can be identified is that of unrelenting prayer. With that being said, Johann Sebastian Bach was highly respected in the church and many of his works were written for the church setting, so it isn't surprising that he would use lyrics that speak of prayer. Because Bach uses long phrasing for both the voice and the piano, it leaves a lot of room for meditation and thought – a necessity whenever it comes to prayer. I prefer to sing this song with the mentality that I am relentlessly and humbly begging for forgiveness but on that same token however, I am begging for forgiveness from a God that loves me, and a God that wants to forgive me. There's always a sense of relief and gratefulness that I am overcome with whenever the Almighty King has forgiven me. In retrospect, "Bete, bete..." gives the vocalist an opportunity to express that gratefulness.

**Adelaide** - Ludwig van Beethoven is internationally known for his magnificent orchestral works and piano pieces, yet very rarely will one come across any of his vocal works. Written early in Beethoven's career, "Adelaide" is beautifully set to a poem written by Friedrich von Matthisson, a German poet that Beethoven had long since admired. Over the past century, "Adelaide" has charmed audiences with its stunning detail, color, and singularity among other early romantic art songs. One of my favorite things about "Adelaide" is that some of Beethoven's classical influences including Mozart and Haydn can be distinguished, making it both unique and unusual, but also pleasing to the ear. Because of its length and attention to detail, the song is demanding and presents a challenge to the developing vocalist. Nonetheless, I have loved learning and presenting this charming song. It's been similar to the effect of dusting off an old hat that's been in its box for far too long.

No. 1 of Cinq mélodies de Venise, Gabriel Faure set to the text of a poem called "**Mandoline**" by Paul Verlaine. Cinq melodies de Venise is dedicated to Madame la princesse Edmond de Polignac, a patron of contemporary music and art who is primarily

responsible drawing Faure and Verlaine together. This dynamic duo ended up collaborating several times later down the road. Within the given poetry Paul Verlaine describes a fanciful setting full of colors, emotions, and elegance. While Verlaine manages to make it clear that he is describing a social gathering of some variety, his poetry remains vague and both he and Faure leave a lot of room for interpretation. Whenever I sing "Mandoline" I imagine sitting outside a café next to the Eiffel tower surrounded by beautiful blooming flowers like roses, lilies, and tulips - some of my favorites! I imagine seeing the sights, smelling the smells, and studying the people. One of the best things about this poetry is that it's easy to feel like you're in a different place as opposed to the concert hall. I hope that it will take you to a different place as well!

No. 2 of Gabriel Faure's Cinq melodies de Venise, "**En Sourdine**" is exceedingly contrasting to "Mandoline." Faure uses beautiful poetry by Verlaine that describes the connection between two lovers. Faure uses vivid arpeggios in the piano and has the vocalist singing many sustained phrases. The song is characterized by its tenderness and tranquility. One thing that you may take the time to notice with both "Mandoline" and "En Sourdine" is that the piano and the voice have their own musical line. As a result the pianist does not help me as the vocalist and I do not help her, yet both the piano and the voice are in sync and make musical sense. They are functionally communicating with one another amidst this beautifully organized chaos. In other words stability is still present, and there is something to be said about chaos that still has some sense of momentum and direction in spite of the odds.

**O Lovely World** was originally printed in 1947. Not long beforehand, the world was spiraling out of control in the midst of WWII. It seems only fitting that Ernest Charles would use a poem depicting a dark, silent world, devoid of color, life and overgrown with weeds. However you will notice that in the last sixteen measures, the song is reverted to a major key. The poetry reads, "...tomorrow waits beyond the bend of night, and there is naught what time cannot requite.." I am automatically reminded of the first phrase of my favorite Bible verse, Ecclesiastes 3:11; "He hath made every thing beautiful in his time.." When I read the first phrase of this verse, it reminds me that God brings justice to every injustice. I am also reminded that there is

beauty in the midst of our fallen world. Perhaps this is what Ernest Charles wanted to depict whenever he composed this song.

**Sweet Liberty** - The world of musical theatre was foreign to me. Of course I was familiar with certain classics like Phantom of the Opera, Thoroughly Modern Millie and occasional tunes from Cats, Chicago, or Wicked, but I wasn't hooked until I was

cast as Jo March in Paris Community Theatre's Little Women: The Musical. This is why it gives me so much pleasure to present "Sweet Liberty" from Jane Eyre: A Musical Drama to you. Jane Eyre brings forth the same spirit of freedom, joy, and perseverance that Jo March brings to the stage, and the same spirit that provided illumination to me as an artist whenever I needed it the most.

## 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 2016-2017." 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 fall 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, Mr. Chris Phillips; student workers –Page Turner, Susan Smallwood; Lighting, Mariah Taylor; Sound, Zakary Joyner; Videographer, Joanna Ayers; Photographer, Sarah Warren; House manager, Lauren Barger; Stage manager, Brandon Randle; Stage hand, Daniel Jones; Ushers, Seth Shelton & James Stewart; Reception Hosts, Rachael Boxill & Ebony Sutton.*

## UPCOMING EVENTS

Friday, October 28, 7:30pm, Concert Hall	Lauren Barger Junior Violin Recital
Monday, October 31, 7:30pm, Concert Hall	Elizabeth Walczak Senior Piano Recital
Friday, November 4, 7:30pm, Concert Hall	Symphony Orchestra Concert
Friday-Saturday, November 11-12	Mississippi Guitar Festival
Tuesday, November 15, 7:30pm, Concert Hall	Instrumental Arts Concert
Saturday, November 19, 7:30pm, Concert Hall	Choral Arts Concert
Monday, November 21, 7:30pm, Concert Hall	Best of Belhaven I
Tuesday, November 29, 7:30pm, Concert Hall	Student Composers Concert

## DEPARTMENT OF MUSIC, MUSIC MAJORS

Timber Alexander • Joanna Ayers • Lauren Barger • Rachael Boxill • Bailey Bradshaw • Daniel Bravo • James Burton • Gabriella Castro • Qichao Cen • Stephen Craig • Deon Crawford • Roland Dixon • Miracle Gee • Dorothy Claire Glover • Byron Hammond • Kierra Haynes • Tracy Hilaire • Anne Hilleke • Khalil Johnson • Rebekah Johnson • Silvanus Johnson • Madeline Jolley • Daniel Jones • Lenard Jones • Zakary Joyner • Deborah Kim • Miranda Kunk • Savannah Lamb • Dameion Lee • Jordan Locke • LaDeshia Lonie • Rachael McCartney • Rebekah Miller • Justin Nipper • Charity Ross • Jessica Schmidt • Taylor Scrivner • Seth Shelton • Susan Smallwood • Brandon Smith • Tripp Stewart • Ebony Sutton • Mariah Taylor • Hannah van der Bijl • Elizabeth Walczak • Mandy Williams • Hannah Wilson

THE BELHAVEN DEPARTMENT OF MUSIC  
PRESENTS

ELLA CASTRO &  
MADDI JOLLEY  
JOINT JUNIOR  
VIOLIN & VOICE  
RECITAL

ASSISTED BY  
REBEKAH JOHNSON &  
RACHAEL MCCARTNEY,  
ACCOMPANISTS

OCTOBER 22, 2016  
SATURDAY 7:30 PM  
BELHAVEN UNIVERSITY  
CENTER FOR THE ARTS  
CONCERT HALL

COMPLIMENTARY ADMISSION

BELHAVEN  
UNIVERSITY

*For more information, please call 601.974.6494  
Center for the Arts is located at 835 Riverside Drive in Jackson*

*Our Standard is Christ*



