Alumna Voice & Faculty Piano Recital

Grace Anna Lane, Soprano
Dr. Stephen Sachs, Piano
Mrs. Carolyn Sachs, Piano

Saturday, February 11, 2017 • 7:30 p.m.
Belhaven University • 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 pagers and cell phones.

PROGRAM

O wär ich schon mit dir vereint from Fidelio

O wär’ ich schon mit dir vereint,
und dürfte Mann dich nennen!
Ein Mädchen darf ja, was es meint,
zur Hälfte nur bekennen!
Doch wenn ich nicht erröthen muß
ob einem warmen Herzenskuß, wenn nichts
uns stort auf Erden...

Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie glücklich will ich werden,
wie glücklich will ich werden!
Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie glücklich, glücklich,
ja wie glücklich will ich werden!

In Ruhe stiller Häuslichkeit
erwach ich jeden Morgen.
Wir grüßen uns mit Zärtlichkeit;
der Fleiss verscheucht die Sorgen.
Und ist die Arbeit abgethan,
Dann schleicht die holde Nacht heran;
dann ruh’n wir von Beschwerden.

Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie glücklich will ich werden,
wie glücklich will ich werden!
Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie glücklich, glücklich,
ja wie glücklich will ich werden!

Die Hoffnung schon erfüllt die Brust
mit unaussprechlich süßer Lust;
wie will ich glücklich,
wie will ich glücklich werden!
Ja, wie will ich glücklich, glücklich werden!

In dem Schatten meiner Locken

In dem Schatten meiner Locken
Schlief mir mein Geliebter ein.
Weck’ ich ihn nun auf? Ach, nein!

Oh, were I already with you united
and might call you husband!
A maiden could, what she thinks
confess to only half.
But, when I don’t have blush
over a warm heartfelt kiss,
when nothing interrupts us on earth,
The hope already fills my breast,
with inexpressible sweet pleasure,
how happy I will become,
how happy I will become!
The hope already fills my breast,
with inexpressible sweet pleasure,
how happy, how happy,
how happy I will become!
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how happy I will become!
The hope already fills my breast,
Sorglich sträht’ ich meine krausen
Locken täglich in der Frühe,
Doch umsonst ist meine Mühe,
Weil die Winde sie zerzausen.
Lockenschatten, Winnessauen
Schläferten den Liebsten ein.
Weck’ ich ihn nun auf? Ach, nein!

Hören muß ich, wie ihn gräme,
Daß er schmachtet schon so lange,
Daß ihm Leben geb und nehme
Diese meine braune Wange.
Und er nennt mich seine Schlange,
Und doch schlief er bei mir ein.
Weck’ ich ihn nun auf? Ach, nein!

I have to hear how sad he is,
how long he has languished,
how life is bestowed and taken
by this my dusky cheek.
And he calls me his snake,
and yet he fell asleep by my side.
Shall I wake him now? Oh, no!

Shall I wake him now? Oh, no!

The day was heavy with rain
and disturbed by storms,
I was walking among many forgotten graves
with withered stones and crosses,
the wreaths old,
The names washed away,
hardly to be read.

The day was disturbed by storms,
and heavy with rain,
on every grave froze the words:
“we were”.
The coffins slumbered calmly
like the eve of the storm,
and on every grave melted quietly the words
“we were healed”.

It is the smugglers ordinary refuge.
He is here; I will see him!
And the task that his mother imposed
without trembling I will accomplish it.
I say that nothing can frighten me.
I say, alas, that I respond to myself;
But I play the courageous part in vain.
From the bottom of my heart, I die of fear!
Alone in this savage place,
all alone I am afraid,
But I am wrong to have fear.
You will give me courage;
You will protect me, Lord!

I am going to see this woman face to face,
Whose cursed guile
ont fini par faire un in fame
de celui que j‘aimais jadis!
Elle est dangereuse...elle belle!
Mais je ne veux pas avoir peur!
Non, non, je ne veux pas avoir peur!
Je parlerai haut devant elle...Ah!
Seigneur, vous me protégez,
Seigneur, vous me protégez! Ah!
Protégezmoi Ô Seigneur!
Donnezmoi du courage!

Elle est dangereuse...elle belle!
Mais je ne veux pas avoir peur!
Non, non, je ne veux pas avoir peur!
Je parlerai haut devant elle...Ah!
Seigneur, vous me protégez,
Seigneur, vous me protégez! Ah!
Protégezmoi Ô Seigneur!
Donnezmoi du courage!

Noël des enfants qui n’ont plus de maisons
Nous n’avons plus de maisons!
Les ennemis ont tout pris,
tout pris, tout pris,
jusqu’à notre petit lit!
Ils ont brûlé l’école
et notre maître aussi.
Ils ont brûlé l’église
et monsieur Jésus-Christ
Et le vieux pauvre qui n’a pas pu s’en aller!
Nous n’avons plus de maisons!
Les ennemis ont tout pris,
tout pris, tout pris,
jusqu’à notre petit lit!

Bien sûr! Papa est à la guerre,
Pauvre maman est morte!
Avant d’avoir vu tout ça.
Qu’est-ce que l’on va faire?
Noël! Petit Noël!
N’allez pas chez eux,
n’allez plus jamais chez eux.
Punissez-les!

Vengez les enfants de France!
Les petits Belges, les petits Serbes,
et le petits Polonais aussi!
Si nous en oublions, pardonnez-nous.
Noël! Noël! surtout, pas de joujoux,
Tâchez de nous redonner le pain quotidien.

Noël! Écoutez-nous,
Nous n’avons plus de petits sabots:
Mais donnez la victoire aux enfants de France!

Grace Anna Lane, Soprano; Dr. Stephen Sachs, Accompanist

Suite No. 2, Op. 17 for Two Pianos

II. Waltz

Dr. Stephen Sachs, Piano I; Mrs. Carolyn Sachs, Piano II
INTERMISSION

I Hate Music! (A Cycle of Five Kid Songs)  
  I. My Name is Barbara  
  II. Jupiter Has Seven Moons  
  III. I Hate Music!  
  IV. A Big Indian and a Little Indian  
  V. I’m a Person Too

Kind of Woman from *Pippin*  
Stephen Schwartz • b. 1948

By Strauss  
Summertime from *Porgy and Bess*  
  Grace Anna Lane, Soprano; Dr. Stephen Sachs, Accompanist

Variations on a Theme by Haydn for Two Pianos, Op. 56b  
Johannes Brahms • 1833-1897  
  Dr. Stephen Sachs, Piano I; Mrs. Carolyn Sachs, Piano II

PROGRAM NOTES

**Suite No. 2 Op. 17 for Two Pianos**  
Playful and dancing, Rachmaninoff propels the listener from the exciting opening to the breathless ending that simply disappears. Melodic and accompanying material are traded back and forth between the pianos. Lush melodic lines and distinctive harmonies make this work easy to identify as Rachmaninoff.

**Variations on a Theme by Hadyn for Two Pianos**  
Although Haydn used this tune in a chamber music piece for winds, it is not his composition. It most likely was an Austrian melody sung during the feast of St. Anthony, and identified as St. Anthony’s Chorale in the score. Brahms wrote the variations for two pianos, then orchestra, a pattern he followed with other compositions. Even though the two versions are essentially the same, the change in timbre and size of ensemble make for very different musical results. The beautiful and stately theme with five measure phrases is followed by eight unique variations, some in minor mode. The use of melodic and harmonic thirds and sixths, octaves, wide arpeggio patterns, cross rhythms (two notes against three), and hemiola (shifting of the beat pattern between two and three) are found throughout and give a clear sense of the composer’s characteristic style. After the 8th variation comes the Finale, a massive passacaglia (repeated bass pattern) on the opening five measure bassline. Every 5 measures, Brahms creates another variation until a triumphant statement of the chorale brings the piece to a close.

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, Dr. Stephen Sachs; student workers –Lighting, Mariah Taylor; Sound, Jordan Locke; Videographer, Joanna Ayers; Photographer, Katherine Crivello; House manager, Miranda Kunk; Stage manager, Jessica Schmidt; Ushers, Ella Castro & Charity Ross; Stage Hands, Taylor Scrivner & Kierra Haynes; Reception Hosts, Miracle Gee & Hannah Bonner.

**UPCOMING EVENTS**

- **Saturday, February 25**, 7:30pm, Concert Hall: Music Faculty Concert
- **Friday, March 3**, 7:30pm, Concert Hall: Guest Piano Recital: Steve Wilbur
- **Friday, March 24**, 7:30pm, Concert Hall: Strings & Orchestra Concert
- **Saturday, March 25**, 3pm, Concert Hall: All-State Strings Concert

**DEPARTMENT OF MUSIC, FACULTY AND STAFF**

- Dr. Stephen Sachs, dean of fine arts, music chair, pianist
- Dr. Paxton Girtmon, director of bands, woodwind specialist
- Dr. Andrew Sauerwein, composer, theorist
- Song Xie, violinist, director of string ensembles
- Adam Almeter, low brass adjunct
- Nancy Bateman, cello adjunct
- Dennis Bonds, jazz guitar adjunct
- Richard Brown, string bass adjunct
- Sybil Cheesman, flute adjunct
- Carol Durham, organ adjunct
- Sarah Elias, piano and music theory adjunct
- Doug Eltzroth, worship arts adjunct
- Dr. Rebecca Geihsler, vocal and music history specialty instructor
- Kenneth Graves, clarinet adjunct
- Christina Hrivnak, vocal adjunct
- Richard Hudson, french horn adjunct
- Margaret Ingram, jazz piano adjunct
- Amanda Mangrum, harp adjunct
- Randy Mapes, double reed adjunct
- Dr. Tanja Miric, classical guitar adjunct
- Christopher Phillips, vocal/choral & worship arts specialty instructor, director of choral ensembles & Singing Christmas Tree
- Dr. Owen Rockwell, percussion specialty instructor, director of percussion ensembles
- Carolyn Sachs, piano adjunct
- Elizabeth Taylor, viola adjunct
- Lloyd Turner, trumpet adjunct
- Sarah Anne Waters, vocal adjunct
- Grace Anna Lane, administrative assistant

**DEPARTMENT OF MUSIC, MUSIC MAJORS**

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

**DEPARTMENT OF MUSIC, DECEMBER GRADUATES**

- Daniel Bravo
- Justin Nipper
- Brandon Smith
- Elizabeth Walczak