

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

presents

*Lauren Pratt*  
*Junior Voice*  
*Recital*

*assisted by*  
*Mrs. Nicole Harwell, accompanist*

Tuesday, January 18, 2011  
7:30 p.m.  
Belhaven University Center for the Arts  
Concert Hall

## **BELHAVEN UNIVERSITY 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 2010-2011.” 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.*

*If you would like to receive email news-concert updates from the Belhaven University Music Department, please add your name and email address to the sign-up sheet on the table in the foyer. It would be our pleasure to keep you informed regarding the recitals/concerts to be presented by the Music Department during the 2010-2011 Academic Year.*

*Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Andrew Sauerwein; student workers –door manager, John Mathieu; ushers, Daniel Bravo & John Farrar; stage manager, Amanda Hester; recording/sound, Andrew Craig; lighting, Andrew Craig; page turner, Abby Wiggins; reception assistant, Chris Carlson.*

### *Upcoming Events:*

*Thursday, January 20, 7:30pm, Concert Hall*

*Tuesday, February 8, 7:30pm, Concert Hall*

*Thursday, February 10, 7:00pm, Concert Hall*

*Saturday, February 12, 7:30pm, Concert Hall*

*Saturday, February 19, 7:30pm, Concert Hall*

*Thurs.-Sat., March 3-5, 7:30pm, Blackbox Theatre*

*Sarah Sachs Alumni Piano Recital*

*Evening of Diamonds:*

*Belhaven Piano Trio & Sachs Piano Duo*

*JPS All-City Honors Band*

*Joshua Harton Senior Trumpet Recital*

*Mrs. Gena Everitt Faculty Voice Recital*

*Musical Theatre: “The Light in the Piazza”*

**There will be a reception after the program. Please come and greet the performer.**

**Please refrain from the use of all flash and still photography during the concert.**

**Please turn off all pagers and cell phones.**

## PROGRAM

Ich will dir mein Herze schenken  
from *St. Matthew's Passion*

Johann Sebastian Bach  
(1685-1750)

Ich will dir mein Herze schenken,  
senke dich, senke dich, senke dich,  
mein Heil, hinein

Lord, to thee my heart is given,  
enter Thou, enter Thou, enter Thou  
and dwell in me

Ich will mich in dir versenken;  
ist dir gleich die Welt zu klein,  
ei so sollst du mir allein,  
mehr als Welt und Himmel sein;

All my soul I lose within Thee;  
though to Thee this world be small,  
Thou shalt be my all in all,  
more than Earth and Heaven to me;

Ich will mich in dir, in dir versenken;  
ist dir gleich die Welt zu klein,  
ei so sollst du mir allein, mehr,  
mehr als Welt und Himmel sein.

All my soul I lose within Thee;  
and to Thee this world be small,  
Thou shalt be my all in all, more,  
more than Earth and Heaven to me.

Widmung

Robert Schumann  
(1810-1856)

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!

You my Soul, you my Heart,  
you my Joy, oh you my Pain,  
you my World, in which I live,  
my Heaven you, in which I float,  
my good Spirit, my better Self!

Du bist die Ruh', du bist der Frieden  
du bist von Himmel mir beschieden.  
Daß du mich liebst,  
macht mich mir wert,  
dein Blick hat mich  
du hebst mich liebend über mich,  
mein guter Geist, mein bess'res Ich!

You are the rest, you are the peace  
That you love me,  
makes myself to me worthy,  
your glance has me before me  
myself transfigured,  
you raise me lovingly above myself,  
my good Spirit, my better Self!

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,  
mein guter Geist, mein bess'res Ich!

You my Soul, you my Heart,  
you my Joy, oh you my Pain,  
you my World, in which I live,  
my Heaven you, in which I float,  
my good Spirit, my better Self!

Vedrai carino  
from *Don Giovanni*

Wolfgang Amadeus Mozart  
(1756-1791)

Vedrai carino, se sei buonino  
Che bel rimedio ti voglio dar.  
È naturale, Non da disgusto  
e lo speciale non lo sa far, no

You will see dearest, if you are good  
What fine medicine I want to give you.  
It's natural, It's not disgusting  
and the pharmacist  
doesn't know how to make it, no

È un certo balsamo che porto addosso.  
Dare tel posso se il vuoi provar.  
Saper vorresti dove mi sta?  
Sentilo battere!  
Toccamì qua.

It's a certain balm I carry within me.  
I can give it to you if you want to try it.  
Would you like to know where I have it?  
Feel it beat!  
Touch me here.

Après un Rêve "After a Dream"

Gabriel Fauré  
(1845-1924)

Dans un sommeil que charmait ton image  
Je rêvais le bonheur, ardent mirage;  
Tes yeux étaient plus doux,  
ta voix pure et sonore.  
Tu rayonnais comme un ciel  
éclairé par l'aurore;

In a slumber charmed by your image  
I dreamed of happiness, ardent mirage;  
Your eyes were more tender,  
your voice pure and clear.  
You were radiant like a sky  
brightened by sunrise;

Tu m'appelais et je quittais la terre  
Pour m'enfuir avec toi vers la lumière...  
Les cieux pour nous entr'ouvraient leurs nues,  
Splendeurs inconnues,  
lueurs divines entrevues, Hélas!

You were calling me, and I left the earth  
to flee with you towards the light...  
The skies opened their clouds for us,  
Splendors unknown,  
glimpses of divine light... Alas!

Hélas, triste réveil des songes!  
Je t'appelle, ô nuit,  
rends-moi tes mensonges;  
Reviens, reviens radieuse,  
Reviens, nuit mystérieuse!

Alas, sad awakening from dreams!  
I call to you, oh night,  
give me back my illusions;  
Return, return radiance,  
Return, oh night mysterious!

Beau Soir "Beautiful Night"

Claude Debussy  
(1845-1924)

Lorsque au soleil couchant  
les rivières sont roses,  
Et qu'un tiède frisson court  
sur la champs de blé,  
Un conseil d'être heureux  
semble sortir des choses  
Et monter vers le cœur troublé.  
Un conseil de goûter  
le charme d'être au monde,  
Cependant qu'on est jeune  
et que le soir est beau,  
Car nous nous en allons,  
comme s'en va cette onde...  
Elle à la mer,  
nous au tombeau?

When in the setting sun  
ev'ry streamlet is gleaming,  
When a tremulous glow spreads  
o'er the fields of grain,  
A behest to be glad  
That seems from all things streaming,  
Doth arise to my heart in pain.  
A behest to explore  
The utmost being of joy,  
the utmost joy of being,  
and while the evening's fair,  
For we shall all depart,  
as goes yon water fleeing...  
That to the sea,  
but we, ah, where?

O mio babbino caro  
from *Gianni Schicchi*

Giacomo Puccini  
(1858-1924)

O mio babbino caro,  
mi piace, è bello, bello!  
Vo'andare in Porta Rossa  
a comperar l'anello!  
Sì, sì, ci voglio an dare!  
E se l'amassi indarno,  
andrei sul Ponte Vecchio,  
ma per buttarmi in Arno!  
Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo pietà, pietà!  
Babbo pietà, pietà!

Oh my dearest papa,  
I like him, he is handsome, handsome!  
I want to go to Porta Rossa  
to buy the ring!  
Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte Vecchio  
and throw myself in the Arno!  
I am anguished and tormented!  
Oh God, I want to die!  
Papa, have pity, have pity!  
Papa, have pity, have pity!

When I am Laid in Earth  
from *Dido and Aeneas*

Henry Purcell  
(1659-1695)

Deep River

H.T. Burleigh  
(1866-1949)

Silent Noon

Ralph Vaughan Williams  
(1872-1958)

*Lauren Pratt, voice; Mrs. Nicole Harwell, piano*

### PROGRAM NOTES

As the Cantor of Thomasschule, J.S. Bach was responsible for composing weekly for church services at the Thomaskirche (St. Thomas' Lutheran Church) adjacent to the school. *St. Matthew's Passion*, for solo voices, double choir, and double orchestra, was composed by Bach and first performed in Leipzig on Good Friday, 1727; it is the musical setting of Picander's libretto, taken from chapters 26 and 27 of the gospel according to Matthew. **Ich will dir meine herze schenken** ("Lord to thee my heart is given"), is the soprano aria sung before Jesus goes to the Mount of Olives.

**Widmung** ("Dedication"), composed by Schumann as a wedding present for his young wife Clara, is one of my favorites in this program because of the touching love story between the two musicians. Though the match was strongly contested by Clara's father in a drawn-out legal battle against the hopeful groom, the lovers eloped on September 12, 1840 in Leipzig. This piece is an allusion to an earlier Schubert piece called "Du bist die Ruh" ("You are the Rest") which praises the beloved for being a sanctuary for the lover.

Mozart's *Don Giovanni*, first performed in October 1787 in Prague, tells the story of a Don Giovanni, a notorious womanizer, whose conquests number over 2,000 in several European countries. Upon seeing a peasant wedding festival taking place, Giovanni sets his sights upon the young Bride, Zerlina, and in an attempt to get her alone, violently beats the groom, Masetto. Zerlina, upon finding the wounded Masetto, assures him of her love in **Vedrai Carino** ("You will see, dearest"), lovingly imploring him to lay his hand on her breast.

Generally regarded as the master of French Art Song, Gabriel Fauré's writing is a lyrical flow between harmony and melody in the true French style. One does not find a driving rhythm in his music as far as a development is concerned, but once a particular rhythmic formula is created, Fauré repeats them in a subtly harmonic accompaniment. **Après un rêve** ("After a dream") was set to Bussine's poem about dreaming of a lover, and is among Fauré's more famous songs included in his collection of earlier vocal compositions.

Debussy was one of the most prominent figures working in an impressionistic musical style at the turn of the 20th century in France. He was an extremely gifted pianist, evident in his vocal composition **Beau Soir** (“Beautiful Night”), where the accompaniment is equally as florid as the melody. Debussy was only 20 years old when he set music to this heady poem by Bourget about passionately embracing life in the true Impressionistic mentality of the day.

Puccini is renowned for his florid melodic lines and dramatic opera arias, which span a large vocal range that requires intense preparation by the performers. His comedic opera *Gianni Schicchi* is musical setting of Forzano’s libretto about a family that discovers the large estate of the recently-deceased patriarch was not left to anyone in the family, but was bequeathed in its entirety to a monastery. The son of the noble family, Rinuccio, has fallen in love with Gianni Schicchi’s peasant daughter, Lauretta. When Rinuccio suggests that Schicchi helps the family with the will, the idea is rejected, along with his chance to marry Lauretta. In response, Lauretta begs her father to reconsider helping them in the heart-wrenching plea of **O Mio Babbino** (“Oh, my dearest papa”).

**When I am laid in earth**, more commonly referred to as “Dido’s Lament”, is, one of the most hopeless, despairing da capo arias of all time; two lovers, Dido, Queen of Carthage, and newly-come Aeneas, Prince of Troy, are divided by scheming witches. In the recitative that precedes “Dido’s Lament”, the despairing Queen realizes that death must follow Aeneas’ departure. “When I am laid in earth” languidly follows with a plea to her friend Belinda to remember Dido as she lived, not as she descends to her funeral pyre that lights the way to sea for her Aeneas’ ships.

Ralph Vaughn Williams was a prolific English composer of symphonies, chamber and choral music, opera, and film scores. He is notable for his sensitive word-setting and text-painting, as is well-employed in **Silent Noon**. The text was taken from a poem by Rosetti with the same name, which describes an intimate moment between two lovers as the sun sets.

**Deep River** is an all-time favorite of mine, and it thrills my soul to perform this for you today. The song, an arrangement of an “old negro melody” by H.T. Burleigh, describes the longing of the slave for freedom, an allusion to the biblical crossing of the Jordan River to the Promised Land. The song expresses the desire for complete freedom, physically and spiritually, and invites the listener to answer the question “oh don’t you want to go/ to that Promised Land?”

#### **BELHAVEN UNIVERSITY 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, Song Xie, violinist, director of string ensembles; Nancy Bateman, cello adjunct; Dennis Bonds, jazz guitar adjunct; Richard Brown Brown, string bass adjunct; Melvin Champ, assistant band director adjunct; Sybil Cheesman, flute adjunct; Dr. Dennis Cranford, music theory adjunct; Mark Davis, low brass adjunct; Ken Graves, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Kenneth Graves, clarinet adjunct; Anne Gray, vocal adjunct; Amy Houghton, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Anne Katherine Ragsdale, piano adjunct, Elizabeth Richardson, vocal adjunct; Carolyn Sachs, piano adjunct, Singing Christmas Tree director; Nicole Harwell, staff accompanist; Lloyd Turner, trumpet adjunct; Valerie Tate, administrative assistant

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!**

Alyssa Aycock, Michael Baker, Bethany Basham, Jacqueline Bateman, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Chris Carlson, Nicole Colyer, Gina Condly, Clay Coward, Andrew Craig, Hannah Cross, Anna Cullnane, Eleana Davis, Erin Desmond, Rachel Eason, Brooke Edwards, Stephen Fairchild, John Farrar, Levi Foreman, Matthew Forester, Rachel Gorman, Cory Gray, Curtis Harris, Joshua Harton, Eric Hartzog, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Emmerly Jefferson, Sam Johnson, Abigail Johnston, Daniel Johnston, Temperance Jones, Jensen Kelley, Alicia Kleeves, Malcom LaTour, Joshua Lee, John Mathieu, Joseph McCullough, Maggie McLinden, Roddy Merritt, Lydia Moore, Joey Nelms, Joshua Nichols, Alex Nitzberg, William Anthony Peacock, Lauren Pratt, Libby Roberts, Morgan Robertson, Kaitlin Rowan, Rebekah Saks, Michael Shofner, Clarence Smith, Zachary Stafford, Stefanie Stoll, Hannah Thomas, Marie Tolliver, Keeyonia Tyler, Megan van der Bijl, Travis White, Abby Wiggins, Ellen Wise, Jocelyn Zhu, Robert Wesley Zickau

#### **BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR DECEMBER 2010 GRADUATES!**

Micheal Hall, Ann Howard, Victoria Senete, Victoria Swilley