

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

presents

*Alicia Kleeves*  
*Junior Voice*  
*Recital*

Saturday, March 26, 2011  
7:30pm  
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. Christopher Shelt; student workers –door manager, Eleana Davis; ushers, Abby Wiggins, Rachel Gorman & Jensen Kelly; stage manager, Christopher Carlson; recording/sound, Andrew Craig; lighting, Michael Shofner; reception assistant, Moran Robertson & John Mathieu.*

### *Upcoming Events:*

<i>Friday, April 8, 7:30pm, Concert Hall</i>	<i>Orchestras &amp; Strings Concert</i>
<i>Saturday, April 9, 3:00pm, Concert Hall</i>	<i>All State Strings Concert</i>
<i>Saturday, April 9, 7:30pm, Concert Hall</i>	<i>Guitar Ensemble Concert</i>
<i>Tuesday, April 12, 7:30pm, Concert Hall</i>	<i>BU &amp; Jackson Community Symphonic Band, Jazz Ensemble &amp; Percussion Ensemble Concert</i>
<i>Saturday, April 16, 7:30pm, Concert Hall</i>	<i>Choral Concert - "Iberian Romance"</i>
<i>Tuesday, April 19, 7:30pm, Concert Hall</i>	<i>Best of Belhaven II</i>

***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

### Quia Respexit from *Magnificat*

Johann Sebastian Bach  
(1685-1750)

Quia respexit humilitatem ancillae suae  
Ecce enim ex hoc beatam me dicent

Because He regarded the lowly estate of his slave girl  
For look from now on (they) will call me blessed

*Alicia Kleeves, soprano; Dr. Andrew Sauerwein, oboe; Eleanor Honea, accompanist*

### Pie Jesu

Gabriel Faure  
(1845-1924)

Pie Jesu Domine,  
Dona eis requiem,  
Sempiternam requiem.

Holy Jesus Lord,  
Give them rest  
Eternal rest.

*Alicia Kleeves, soprano; Eleanor Honea, accompanist*

### Dein Blaues Auge

Johannes Brahms  
(1833-1897)

Dein blaues Auge hält so still,  
Ich blicke bis zum Grund.  
Du fragst mich,  
Was ich sehen will?  
Ich sehe mich gesund.

Your blue eyes keep so still,  
That I can gaze upon their very depths.  
You ask me,  
What do I want to see?  
I see myself well again.

Es brannte mich ein glühend Paar,  
Noch schmerzt, noch schmerzt das Nachgefühl:  
Das deine ist wie See so klar  
Und wie ein See so kühl.

A blazing pair burned me once,  
He scar still hurts, still hurts:  
Yet your eyes are like the sea so clear  
And like the sea, so cool.

### Vergebliches Standchen

Johannes Brahms  
(1833-1897)

Er:

Guten Abend, mein Schatz,  
Guten Abend, mein Kind!  
Ich komm' aus Lieb' zu dir,  
Ach, mach' mir auf die Tür,  
Mach' mir auf die Tür!

He:

Good evening, my treasure,  
Good evening, sweet girl!  
I come from love of you,  
Ah, open the door,  
Open the door for me!

Sie:

Meine Tür ist verschlossen,  
Ich laß dich nicht ein;  
Mutter, die rät' mir klug!  
Wär'st du herein mit Fug,  
Wär's mit mir vorbei!

My door is locked,  
And I won't let you in;  
My mother has advised me well!  
If you came in,  
It would all be over for me!

Er:

So kalt ist die Nacht,  
So eisig der Wind,  
Daß mir das Herz erfriert,  
Mein' Lieb' erlöschen wird;  
Öffne mir, mein Kind!

The night is so cold,  
And the wind so icy,  
That my heart will freeze,  
And my love will be extinguished;  
Open for me, sweet girl!

Sie:

Löschet dein' Lieb';  
lass' sie löschen nur!  
Löschet sie immerzu,  
Geh' heim zu Bett, zur Ruh'!  
Gute Nacht, mein Knab'!

If your love starts dying;  
Then let it be extinguished!  
If it keeps dying,  
Go home to bed, to sleep!  
Good night, my boy!

Cross the Wide Missouri

Arranged by Don Besig  
(b.1936)

*Alicia Kleeves, soprano; Shellie Brown, violin; Eleanor Honea, accompanist*

Be Thou My Vision, Traditional Irish Melody

arranged by Richard Walters  
(1932-2006)

The Scarlet Tide

T Bone Burnett & Elvis Costello  
(b. 1948) & (b.1954)

*Alicia Kleeves, soprano; Lauren Pratt, soprano; Eleanor Honea, accompanist*

I gained it So  
The Metropolitan Tower  
This is Just to Say

Lori Laitman  
(b. 1955)

*Alicia Kleeves, soprano; Eleanor Honea, accompanist*

## PROGRAM NOTES

**Quia Respexit**- The Magnificat in D major, BWV 243, is a major vocal work of Johann Sebastian Bach. It was composed for orchestra, a five-part choir and four or five soloists. The text is the canticle of Mary, mother of Jesus, as told by Luke the Evangelist. Bach composed an initial version in E flat major in 1723 for the Christmas Vespers in Leipzig which contained several Christmas texts. Over the years he removed the Christmas-specific texts to make it suitable for year-round performance. The Oboe joins the soprano voice in a kind of lyrical duet, weaving together over the steady foundation of the piano.

**Pie Jesu**- Fauré began sketches for his Requiem in 1887. Unlike many composers, he was not drawn to compose a Requiem because of the death of a loved one, though his mother passed away during the early stages of this composition and his father died two years before. While Fauré sought to distance himself from the long-winded Germanic style, he still drew inspiration from a number of German masters. Like Bach and Beethoven, Fauré set a standard sacred Latin text, but felt free to edit the text, inserting words and leaving out phrases where it suited his vision. All three composers aimed at a very different view of the Mass of Death. Rather than offer visions of the terrors to come, Brahms sought to create a mass to comfort the living. Similarly, Fauré said he saw death "as a happy deliverance, an aspiration towards the happiness of the hereafter, rather than as a painful passing away." For this reason, Fauré's setting is remarkably subdued, omits entirely the sequence segment, with its visions of wrath and hellfire, and adds the Pie Jesu text, which is not part of the Requiem proper but emphasizes the granting of eternal rest.

**Dein blaues Auge** (Your blue eyes) was written the year Brahms turned 40 and deliberates over the soothing mildness of blue eyes after the narrator had been scorched by a blazing gaze. The poem was contributed by Brahms' good friend Klaus Grothe. In this instance Brahms wrote a theme that didn't particularly appeal to the composer, perhaps to specifically suit Brahms' mood. The song steadily moves in 4/4 meter. Eight notes populate the accompaniment in each hand, anchored in the bass clef by octaves and fuller chords at the beginning of the each verse as they are sounded in the treble and descending to the left hand at the close of both verses. Those who accuse Brahms of insensitivity to the words he set might want to listen closely. At the very beginning is a foreshadowing of the couple peering into each other's eyes. The song may also hold something more than a theme consonant with Brahms' imagination: there may be some autobiography. The five-note "Clara Schumann" theme is found in the left hand under "you inquire what I seek" and she was known for her lovely eyes. Something to think about!

**Vergebliches Ständchen**, Brahms' bemused and somewhat amusing song quickly became a favorite with the public in Brahms' own time and still humors people to this day. The text is drawn from the collection known as the Deutsche Volkslieder. *Vergebliches Ständchen* (futile serenade) is a humorous dialogue between a rather pompous young man and his intended, a clever woman several cuts above him. Verses one and three are his, verses two and four are hers. I tend to think of Gaston and Belle from *Beauty and the Beast* when I read the text. This song was definitely the hardest for me when it came to character, but also one of the most rewarding.

**The Water is Wide**. I have always loved the song *Shenandoah* ever since I watched the old Jimmy Stuart movie as a child. When I saw Renée Fleming in concert she did a compilation of *The Water is Wide* and *Shenandoah*. I

instantly fell in love with the idea of combining the songs and after extensive searching found this arrangement. The combination of the long flowing phrases and the violin make for a folksy effect that I think is beautiful.

**Be Thou My Vision** is a hymn derived from an 8th century Irish folk song. It communicates a desire for God's ultimate hand in our lives and a longing to be His child. The first words are credited to Dallan Forgaill in a work entitled, *Rob tu mo bhoile, a Comdi cride*. Mary Bryne, in Dublin, Ireland, first translated the entire Irish folk song into English in 1905. Eleanor H. Hull later converted the lyrics to "Be Thou My Vision". I have loved this song since I was a small child, but my love for it was cemented when one of my friends walked down the aisle on her wedding day while an a cappella version of this played in the background. The piano accompaniment in this version is slightly odd as it hits the text on the offbeat instead of on the beat, and adds a new dimension to a simple tune.

**The Scarlet Tide**, co-written by Elvis Costello and T-Bone Burnett and used in the film *Cold Mountain*, was nominated for an Oscar® & performed at the awards ceremony by Allison Krauss who sang the song on the soundtrack. I personally love this song for its simple yet beautiful folk-ish melody lines. And also for the story it tells. It was also awesome bringing out the harmony aspect in the chorus.

**I gained it So**, comes from Lori Laitman's "Between the Bliss and Me" settings of three Dickinson poems, covering various topics such as attaining and falling short of goals, hopes, and the passage of time. This particular piece is full of odd climbing melody lines that constantly catch you off guard and take you in unexpected directions. The interpretation of the song is left up to the individual listener and can be taken in many different ways.

**The Metropolitan Tower** is one of five settings of Sara Teasdale poems which speak of love over the course of years, composed as a 50th anniversary present for the composer's in-laws. Metropolitan Tower is sweet and reminiscent of the specific moment in a girl's life when she realizes she is falling in love. Lori Laitman wrote this piece in 1991 at the request of good friend and performer Lauren Wagner for her debut CD. Simple and strophic, the piano accompaniment accents the singer with its clarity.

**This is Just to Say** or "The Plum Song" as it is affectionately known in the Belhaven Music Department, is a portion of a very short (2 minute total) song cycle which sets two poems by William Carlos Williams. This song is probably my favorite song that I have studied while in college. The silly playful sarcasm is great coupled with the frantic "music box" quality of the piano accompaniment.

#### **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, 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, 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