

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

presents

E. Blakeney Hatchliff,

soprano

Junior Recital

assisted by

Mrs. Nicole Harwell, piano

Saturday, February 27, 2010

5:00 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 of Belhaven University directs you to “Arts Ablaze 2009-2010.” Read about many of the excellent performances and presentations scheduled throughout this academic year at Belhaven University by the Arts Division. Please take a complimentary copy of “Arts Ablaze 2009-2010” with you.

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 2009-2010”. It is through these and other wonderful relationships in the greater Jackson community that makes an afternoon like this 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 at Belhaven during the Spring Semester, 2010.

Thank you to those working behind the scenes to make today’s program a success: Dr. Andrew Sauerwein, music faculty supervisor; student workers – Tory Senete, door manager; Abby Wiggins and Rachel Reese, ushers; Zak Valle, recording/sound technician; Andrew Craig, lighting technician; Erin Andrus, stage manager; John Mathieu, stagehand; Alicia Kleeves, Abigail Crumley and Roberta Sachs, reception assistants.

Upcoming Events:

<i>Thur., Fri. & Sat., March 4, 5 & 6, 7:30pm, McCravey – Triplett Student Center Dining Commons</i>	<i>“You’re a Good Man, Charlie Brown”, dessert theater</i>
<i>Tuesday, March 9, 7:30pm, Concert Hall</i>	<i>Student Composers Concert VII</i>
<i>Saturday, March 27, 2:00pm, Concert Hall</i>	<i>Abby Wiggins, Junior Recital</i>
<i>Friday, April 9, 7:30pm, Concert Hall</i>	<i>Belhaven String Chamber Orchestra Concert</i>
<i>Saturday, April 10, 3:00pm, Concert Hall</i>	<i>All State Strings Concert</i>
<i>Tuesday, April 13, 7:30pm, Concert Hall</i>	<i>Belhaven University & Jackson Community Symphonic Band, Jazz Ensemble and Percussion Ensemble Concert</i>
<i>Saturday, April 17, 7:30pm, Concert Hall</i>	<i>Guitar Ensemble Concert</i>
<i>Tuesday, April 20, 7:30pm, Concert Hall</i>	<i>Best of Belhaven II</i>
<i>Saturday, April 24, 7:30pm, Concert Hall</i>	<i>“Glory To God” – Belhaven University and Jackson Community Symphony Orchestra & Choral Arts Concert</i>

There will be a reception in the foyer after the program.

Please come and greet the performers.

Please refrain from the use of all flash photography.

Please turn off all pagers and cell phones.

PROGRAM

Quia Respexit

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

Johann Sebastian Bach
(1685-1750)

Because He has regarded the low estate of his slave girl;
For look, from now on (they) will call me blessed.

Geheimes

Über meines Leibchens Augeln
Stehn verwundert alle Leute;
Ich, der wissende dagegen,
Weiß recht gut, was das, bedeute.

Den es heißt: Ich liebe diesen,
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blikket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süße Stunde...

Franz Peter Schubert

(1797-1828)

At my darling's questioning gaze
Everyone stands wondering;
I however, who am in the secret,
Know very well what that beckons.

For it means: "I love this one;
And not perhaps that one or that one;
Pray cease, good people.
Your wondering, your expectancy!"

Yes, yes with prodigious effect
She casts her eye around the assembly;
But she only seeks to apprise
"Him" of the next sweet tryst...

Litanei

Ruhn in Frieden alle Seelen,
Die vollbracht ein banges Quälen,
Die vollendet süßem Traum,
Lebenssatt, geboren kaum,
Aus der Welt hinüber schieden:
Alle Seelen ruhn in Frieden!

Liebevoller Mädchen Seelen,
Deren Tränen nicht zu zählen,
Die ein falscher Freund verliess,

Und die blinde Welt verstieß:
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!

Und die nieder Sonne lachten,
Unterm Mond auf Dornen wachten,
Gott, im reinen Himmels-Licht,
Einst zu sehn von Angesicht:
Alle, die von hinnen schieden,
Alle Seelen ruhn in Frieden!

Rest in peace all souls
Who have finished an anxious torment,
Who have finished a sweet dream,
Sated with life, born hardly,
From the world gone over departed:
All souls rest in peace!

Love full maiden souls,
Whose tears not to be counted,
Who a false friend have left

And the blind world disowned;
All, who from here have parted,
All souls rest in peace!

And those upon whom the sun never smiled
Beneath the moon on the thorns watched,
God, in the pure heavenly light
Once to see in the face:
All, who from here have parted,
All souls rest in peace!

Gretchen am Spinnrade

Meine Ruh' ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmermehr.

Wo ich ihn nicht hab ist mir das Grab,
Die ganze Welt ist mir vergällt.

Mein armer Kopf ist mir verrückt,
Mein armer Sinn ist mir zerstückt.

Meine Ruh' ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmermehr.

Nach ihm nur schau ich zum Fenster hinaus,
Nach ihm nur geh ich aus dem Haus.

My peace is gone, my heart is heavy,
I will find it never and never more.

Where I do not have him, that is the grave,
The whole world is bitter to me.

My poor head is crazy to me,
My poor mind is torn apart.

My peace is gone, my heart is heavy,
I will find it never and never more.

For him only, I look out the window
Only for him do I go out of the house.

Sein hoher Gang, sein' edle Gestalt,
Seine Mundes Lächeln, seiner Augen Gewalt,
Und seiner Rede Zauberfluß,
Sein Händedruck, und ach, sein Kuß!

Meine Ruh' ist hin, mein Herz ist schwer,
Ich finde sie nimmer und nimmermehr.

Mein Busen drängt sich nach ihm hin.
[Ach]¹ dürft ich fassen und halten ihn,

Und küssen ihn, so wie ich wollt,
An seinen Küssen vergehen sollt!

His tall walk, his noble figure,
His mouth's smile, his eyes' power,
And his mouth's magic flow,
His handclasp, and ah, his kiss!

My peace is gone, my heart is heavy,
I will find it never and never more.

My bosom urges itself toward him.
Ah, might I grasp and hold him!

And kiss him, as I would wish,
At his kisses I should die!

D'une Prison

Reynaldo Hahn
(1874-1947)

Le ciel est, par-dessus le toit, si bleu, si calme!
Un arbre, par-dessus le toit, berce sa palme.

La cloche, dans le ciel qu'on voit, doucement tinte.
Un oiseau sur l'arbre qu'on voit chante sa plainte.

Mon Dieu, mon Dieu! la vie est là, simple et tranquille.
Cette paisible rumeur-là vient de la ville.

* Qu'as-tu fait, ô toi que viola pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà, de ta jeunesse?

The sky above the roof, so blue, so calm!
A tree, above the roof, waves its crown.

The bell, in the sky I watch, gently rings.
A bird, on the tree I watch, plaintively sings.

My God, my God, life is there simple and serene.
That peaceful murmur there comes from the town.

O you, O you, what have you done, weeping without end,
Say, O say, what have you done with all your youth?

Mai

Depuis un mois, chère exilée,
Loin de mes yeux tu t'en allas,
Et j'ai vu fleurir des lilas
Avec ma peine inconsolée.

Seul, je fuis ce ciel clair et beau
Dont l'ardent effluve me trouble,
Car l'horreur de l'exil se double
De la splendeur du renouveau.

En vain le soleil a souri,
Au printemps je ferme ma porte,
Et veux seulement qu'on m'apporte
Un rameau de lilas fleuri;

Car l'amour dont mon âme est pleine
[Retrouve, parmi]¹ ses douleurs
Ton regard dans ces chères fleurs
Et dans leur parfum ton haleine.

It is a month, dear exile,
Since you vanished from my gaze,
And I have watched the lilacs bloom
With my sorrow unassuaged.

Alone, I avoid these lovely clear skies,
Whose blazing rays disquiet me,
For an exile's dread increases
With the splendour of nature's renewal.

In vain the sun has smiled;
I close my door to the spring,
And wish only to be brought
A lilac branch in bloom!

For Love, which fills my heart to overflowing,
Finds among its sorrows
Your gaze in the midst of those dear flowers,
And in their fragrance your sweet breath!

L'heure exquise

La lune blanche luit dans les bois.
De chaque branche part une voix sous la ramée.
O bien aimé[e]...

L'étang reflète, profond miroir, la silhouette
Du saule noir où le vent pleure.
Rêvons, c'est l'heure.

Un vaste et tender apaisement semble descendre
du firmament que l'astre irise.
C'est l'heure exquise!

The white moon shines in the woods.
From each branch springs a voice beneath the arbor.
Oh my beloved....

Like a deep mirror, the pond reflects the silhouette
Of the black willow where the wind weeps.
Let us dream! It is the hour...

A vast and tender calm seems to descend
from a sky made iridescent by the moon.
It is the exquisite hour!

The Message
Lady of the Harbor
Where the Music Comes From

Lee Hoiby
(b. 1926)

Chi il bel sogno from La Rondine

Giacomo Puccini

Chi il bel sogno di Doretta
Potè indovinar?
Il suo mister come mai
Come mai fini
Ahimè! un giorno uno student
In bocca la baciò
E fu quel bacio
Rivelazione:
Fu la passione!
Folle amore!
Folle ebbrezza!
Chi la sottil carezza
D'un bacio così ardent
Mai ridir potrà?
Ah! mio sogno!
Ah! mia vita!
Che importa la ricchezza
Se infine è rifiorita
La felicità!
O sogno d'or Poter amar così!

Doretta's beautiful dream (1858-1924)
Who could guess her beautiful dream?
Why her mystery came to an end

One day a student kissed her on the mouth
And that kiss was the revelation:
It was the passion!
Mad love!
Mad happiness!
Who will ever be able again
To describe the light caress
Of a kiss so burning?
Oh! My dream!
Oh! My life!
Who cares for wealth
If at last happiness flourishes!
Oh golden dream
To be able to love in this way

Program Notes

Quia Respexit is the second aria in Johann Sebastian Bach's *Magnificat*, based on Luke 1:46-55. It is commonly known as "Mary's Song", written after Mary is told she will be given birth to the Christ Child. My favorite part of this is the Oboe. Its bitter sweet sound reminds me of Mary's joy at the news of her unborn child and the fears and concerns she might have had due to the road ahead, along with her faith in God that his will was being done, in and through her.

Franz Schubert was the backbone of 19th century Lieder, a German art song that usually uses poetry and is centered around romantic love. He was very detailed in the songs he wrote and began the process of bringing out the piano almost to the same importance of the voice, which Schumann would later finish. Schubert loved to have the piano mimic the sounds of objects in his piece as is seen in one of the pieces of this set. **Gehiemes** is about two lovers in a room full of crowded people and how they can communicate with each other with just a look. You can hear the flirty, playful tone of the two lovers in the quick rhythm and staccato notes. **Litanei** is a song written for All Saints Day, a Catholic Holiday that celebrates all saints known or unknown that have died and occurs on November 1st. This song remembers those who have "smiled on the sun", those that have not and those maidens who have died of a broken heart. **Gretchen am Spinnrade** has been one of my favorite songs I sung over the past three years. It was Schubert's first masterpiece at the age of 16 and is a "spinning song," meaning that the girl, Gretchen, is sitting at a spinning wheel while singing this song about Faust, her former lover. You can "hear" the spinning wheel in the accompaniment's repeated, rhythmic notes and listen as her emotions become too much when she remembers his Küß, kiss. The spinning wheel stops and regains its motion, and she regains her composure.

Hahn was a singer in his own right, which is made evident through his writing. He paid very close attention to how the poetry and melody fit together and kept his writing very simple. **D'une Prison**, was a poem written by Paul Verlaine, who was imprisoned for the attempted murder of his companion and fellow-poet, Arthur Rimbaud, at one point in his life, and set to music by Hahn. This poem, which resulted from Verlaine's experience, received memorable musical settings by both Fauré and Hahn. In his version, Hahn uses the piano accompaniment to establish a sense of the slow passage of time as the poet sits alone in his prison cell. The mood is calm at first, but becomes increasingly agitated as the prisoner reflects on his wasted youth. After an outburst of desperation, Hahn returns to the serenity with which the song began and repeats the first line of the poem, suggesting that little changes in this bleak setting. **Mai** is the French name for a spring god. This song is about one whose love has been either exiled from them or, for some reason, is no longer with them and the coming of spring is making the separation

worse. **L'uere Exquise** was my first French piece and its words were also based on poems by Verlaine. You can almost see the moon that is being sung about. The constant arpeggiation in the accompaniment and soft dynamics give a hypnotic effect that furthers the feel of a moonlit night.

Lee Hoiby once said "I love words. I love language. I take special care that the words should be understood, and not only that, the music should help them further, to elucidate the feeling, the meaning of words, otherwise there is no reason to set it to music." All three of the songs in his set showcase his love for words and his ability to relate the music to the words. **The Message** is about love scorned and abused. It is full of emotion both in the lyrics and phrasing along with the accompaniment. Notice the two warring passions of hurt and vengeance in this piece. **Lady of the Harbour** is maybe my favorite of these three pieces. Hoiby wrote this piece based on Emma Lazarus' poem *The New Colossus*, written for the centenary of the Statue of Liberty. Listen for the patriotism that is exemplified in the passionate lyrics and phrases. Also, notice the accompaniment and the way it mimics the crashing waves that surround the Statue itself. **Where the Music Comes From** is the lighter of this Hoiby collection. He originally wrote and dedicated this song to "The Guide," a support group with which he was associated. The song's playful accompaniment and moving melody line give this piece a happy, light-hearted feel. Notice how what the accompaniment plays and what the lyrics are saying correspond in the speed and sound of the piece.

Chi il bel sogno is from Giacomo Puccini's opera *La Rondine*. It was written for Viennese producers that asked for an operetta, but the composer had already stated he would never write such a thing. So instead, he composed an opera that had a lighter color and a more tuneful sound. The opera is set in Paris c. 1855-1860 and shows some of Puccini's allusions to other styles and composers, including waltz rhythm and maybe some quoting from Debussy in the opening of the third act and Richard Strauss' opera *Salome*. This song tells the story about Prunier, the poet, and his song. He is playing to an upper class saloon and sharing the concept that is all the rage in Paris: sentimental love. Everyone shrugs it off and does not take it seriously. Everyone that is, except Magda. She listens to the Story of Doretta, the heroine of the story who ignores the treasure she could have had as a king's wife all in order to have true love. As Prunier is playing at the piano and singing this tale, he suddenly has a lapse and Magda, moved by the story, takes over for him but adds a little bit of her own. By the end of the song, she is completely wrapped up in the song and her own thoughts.

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; Lisa Davis, French horn adjunct; Mark Davis, low brass adjunct; Dr. David Dick, music theory and trombone adjunct; Judy Dodson, clarinet adjunct; Carol Durham, organ adjunct; Gena Everitt, vocal adjunct; Dr. Rebecca Geihlsler, vocal adjunct; Recca Girtmon, drill team instructor adjunct; Anne Gray, vocal adjunct; Barry Hause, classical guitar adjunct, director of guitar ensembles; Paul Heindl, percussion adjunct, director of percussion ensembles; Andrew Lewis, piano adjunct, Randy Mapes, double reed adjunct; Ana Catalina Ramirez, clarinet 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; Rodney Vaughn, vocal adjunct; Dr. Brenda Wilder, piano adjunct; Karen Johnston, administrative assistant

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MUSIC MAJORS!

Erin Desmond Andrus, Joel Andrus, Michael Baker, David Barfield, Kimberly Barry, Bethany Basham, Jacqueline Bateman, Damien Bone, Luke Bowers, Sarah Bravo, Skyler Bready, Jimmy Brown, Shellie Brown, Thomas Callen, Chris Carlson, Andrew Craig, Hannah Cross, Abigail Crumley, Anna Cullnane, Eleana Davis, Hannah Davis, John Farrar, Matthew Forester, Alice Grimwood, Michael Hall, Joshua Harton, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Ann Howard, Emmerly Jefferson, Sam Johnson, Daniel Johnston, Sarah Jones, Temperance Jones, Alicia Kleeves, Rebeka Larson, Lavuntae Lashley, Malcom LaTour, Joshua Lee, Suzannah Martin, John Mathieu, Joseph McCullough, William Anthony Peacock, Lauren Pratt, Rachel Reese, Roberta Sachs, Victoria Senete, Michael Shofner, Grace Slowik, Zachary Stafford, Stefanie Stoll, Victoria Jelstrom Swilley, Hannah Thomas, Sarah Valle, Zak Valle, Larry Walker, Julia Watkins, James White, Abby Wiggins, Jonathan Winborne, Jocelyn Zhu

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, DECEMBER 2009 GRADUATES!

Ann Johnson, Johanna Rossman, Valerie Tate

