

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

presents

Christopher Carlson
Senior Voice Recital

featuring Ann Boswell Johnson
assisted by Maggie McLinden

Wednesday, April 25, 2012 • 7:30 p.m.
Belhaven University Center for the Arts • 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

- Warm as the Autumn Light from *Ballad of Baby Doe* Douglas Moore • 1893-1969
Christopher Carlson, Baritone; Maggie McLinden, Accompanist
- Widmung, Op. 27 Robert Schumann • 1810-1856
Du meine Seele, du mein Herz, You my soul, you my heart
Du meine Wonn', o du mein Schmerz, you my delight, o you my pain,
Du meine Welt, in der ich lebe, you my world in which I live,
Mein Himmel du, darein ich schwebe, my heaven you, into which I soar,
O du mein Grab, in das hinab o you my grave in which
Ich ewig meinen Kummer gab! I have buried forever my sorrows!

Du bist die Ruh', du bist der Frieden, You are rest, you are peace,
Du bist vom Himmel mir beschieden. you were given to me by heaven.
Daß du mich leibst, macht mich mir wert, Your love makes me feel worthy,
Dein Blick hat mich vor mir verklärt, your glance has transfigured me in my own eyes.
Du hebst mich liebend über mich, you lift me lovingly above myself,
Mein guter Geist, mein bess'res Ich! my guardian spirit, my better self!

Du meine Seele, du mein Herz, You my soul, you my heart,
Du meine Wonn', o du mein Schmerz, you my delight, o you my pain,
Du meine Welt, in der ich lebe, you my world in which I live,
Mein Himmel du, darein ich schwebe, my heaven you, into which I soar,
Mein guter Geist, mein bess'res Ich! my guardian spirit, my better self!
- This is the Life from *Love Life* Kurt Weill • 1900-1950 & Alan Jay Lerner • 1918-1986
- The Song That Goes Like This from *Spamalot* John Prez • b. 1946 & Eric Idle • b. 1943
Ann Boswell Johnson, Mezzo-Soprano; Christopher Carlson, Baritone; Maggie McLinden, Accompanist
- The Kite from *You're a Good Man, Charlie Brown* Clark Gesner • 1938-2002
Christopher Carlson, Baritone; Maggie McLinden, Accompanist
- I Got Plenty O' Nuttin' from *Porgy and Bess* G. Gershwin • 1898-1937 & I. Gershwin • 1896-1983
- Ô vin, dissipe la tristesse from *Hamlet* Ambroise Thomas • 1811-1896
Ô vin, dissipe la tristesse Oh wine, dispel the sadness
qui pèse sur mon cœur! that weighs on my heart!
À moi les rêves de l'ivresse et le rire moqueur! Give me the illusions of intoxication and the mocking laughter!
Ô liqueur enchanteresse, verse l'ivresse Oh enchanting liqueur, pour intoxication
et l'oubli dans mon cœur! and oblivion into my heart!
Douce liqueur! La vie est sombre; Sweet liqueur! Life is gloomy;
les ans sont courts. the years are short.
De nos beaux jour Dieu sait le nombre. Of our happy days God knows the number.
Chacun, hélas! porte ici-bas Each man, alas, bears here on earth
sa lourde chaîne— cruels devoirs, his heavy chain— cruel duties,
longs désespoirs de l'âme humaine! lasting afflictions of the human soul!
Loin de nous, noirs présages! Away from us, dark forebodings!
Les plus sages sont les fous! Ah! The wisest ones are the fools! Ah!

Fin ch'han dal vino from *Don Giovanni*

*Fin ch'han dal vino calda la testa,
una gran festa fa' preparar.
Se trovi in piazza qualche ragazza,
teco ancor quella cerca menar.
Senza alcun ordine la danza sia,
chi'l minuetto, chi la follia,
chi l'alemanna farai ballar.*

*Ed io fra tanto dall'altro canto
con questa e quella vo' amareggiar.
Ah, la mia lista doman mattina
d'una decina devi aumentar.*

Votre toast, je peux vous le rendre from *Carmen*

*Votre toast, je peux vous le rendre,
Señors, car avec les soldats,
oui, les toréros peuvent s'entendre:
pour plaisirs, ils ont les combats!
Le cirque est plein; c'est jour de fête!
Le cirque est plein du haut en bas.
Les spectateurs, perdant la tête,
s'interpellent à grand fracas!
apostrophes, cris, et tapage
poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur!
Allons! en garde!*

*Toréador, en garde! Et songe bien, oui,
songe en combattant
qu'un œil noir te regarde
et que l'amour t'attend!
Toréador, l'amour t'attend!*

*Tout d'un coup on fait silence.
Ah! que se passe-t-il?
Plus de cris, c'est l'instant!
Le taureau s'élançe en bondissant hors du toril!
Il s'élançe! il entre, il frappe!
Un cheval roule, entraînant un picador.
"Ah! Bravo! Toro!" hurle la foule!
Le taureau va, il vient, et frappe encor!
En secouant ses banderilles, plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant! Allons! en garde! Ah!*

Wolfgang Amadeus Mozart • 1756-1791

Until their heads are hot from the wine,
have a grand party prepared.
If you find some girl in the piazza,
try to bring her with you too.
Let the dancing be without any order;
you will make some dance the minuet,
some the follia, some the allemande.

And meanwhile I, in the other corner,
want to flirt with this girl and that one.
Ah, tomorrow morning you should augment
my catalogue by about ten.

Georges Bizet • 1838-1875

I can reciprocate your toast,
gentlemen, for with soldiers,
yes, bullfighters can agree:
for pleasure, they have fights!
The arena is full; it's a holiday!
The arena is full from top to bottom.
The spectators, losing their heads,
heckle each other boisterously!
Insults, screams, and commotion
pushed to the point of frenzy!
For it's the celebration of courage!
It's the celebration of people of spirit!
Ah! Let's go—on guard! Ah!

Toreador, on guard! And do keep in mind—yes,
keep in mind, while fighting,
that a dark eye is watching you
and that love awaits you!
Toreador, love awaits you!

All of a sudden the people are silent.
Ah, what is happening?
No more screaming—this is the moment!
The bull rears, bounding out of the pen!
He rears, he enters, he strikes!
A horse rolls over, dragging along a picador.
"Ah, well done, bull," roars the crowd!
The bull goes, comes, and strike again!
Shaking his banderillas, full of rage, he runs!
The arena is strewn with blood!
People are running away; they are leaping over the railings!
It's your turn now! Let's go—on guard! Ah!

INTERMISSION

Et in spiritum sanctum from *Mass in B Minor*

*Et in Spiritum sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.*

And in the Holy Spirit
Lord and giver of life,
who from the Father as a Son proceeds;
who with the Father and the Son together
is adored and glorified;
who spoke by the prophets.
And one holy catholic
and apostolic church.

Johann Sebastian Bach • 1685-1750

Estuans interius from *Carmina Burana*

*Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.*

*Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio, labenti,
sub eodem tramite nunquam permanenti.*

*Feror ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.*

*Mihi cordis gravitas res videtur gravis;
iocus est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.*

*Via lata gradior more iuventutis
inplior et vitiis immemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.*

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.

If it is the way of the wise man
to build foundations of stone,
then I am a fool, like a flowing stream,
which in its course never changes.

I am carried along like a ship without a steersman,
and in the paths of the air like a light, hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.

The heaviness of my heart seems like a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.

I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasure of the flesh more than for salvation,
my soul is dead, so I shall look after the flesh.

Carl Orff • 1895-1982

Voilà donc la terrible cite from *Thaïs*

*Voilà donc la terrible cité! Alexandrie! où je suis né
dans le péché— l'air brillant où j'ai respiré
l'affreux parfum de la luxure!
Voilà la mer voluptueuse où j'écoutais chanter
la sirène aux yeux d'or!
Oui, voilà mon berceau selon la chair,
Alexandrie! Ô ma patrie!
Mon berceau, ma patrie! De ton amour
j'ai détourné mon cœur.
Pour ta richesse je te hais!
Pour ta science et ta beauté, je te hais!
Et maintenant je te maudis comme un temple hanté
par les esprits impurs! Venez! anges du ciel,
souffles de Dieu!
Parfumez, du battement de vos ailes,
l'air corrompu qui va m'environner!*

Behold the terrible city, Alexandria, where I was born
in sin— the sparkling air where I breathed
the hideous scent of lust!
There is the voluptuous sea where I listened to
the golden-eyed siren sing!
Yes, there is my cradle according to the flesh.
Alexandria! Oh my homeland!
My cradle, my homeland! From your love
I turned away my heart.
For your opulence I hate you!
For your knowledge and your beauty, I hate you!
And now I curse you as a temple haunted
by impure spirits! Come, angels of heaven,
breaths from God!
Scent, with the flapping of your wings,
the tainted air which surrounds me.

Jules Massenet • 1842-1912

Largo al factotum from *Il Barbiere di Siviglia*

Gioachino Rossini • 1792-1868

La ran la lera, la ran la la...

*Largo al factotum della città, Presto a bottega,
chè l'alba è già! Ah che bel vivere,
che bel piacere per un barbiere di qualità!*

Ah bravo, Figaro, bravissimo!

Fortunatissimo per verità! Bravo!

*Pronto a for tutto, la notte, il giorno
sempre d'intorno in giro sta.*

*Miglior cuccagna per un barbiere,
vita più nobile, no, non si dà.*

*Rasori e pettini, lancette e forbici
al mio comando tu tto qui sta.*

*V'è la risorsa poi del mestiere
colla donnetta... la la ran lera---
col cavaliere... la la ran la.*

*Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi e fanciulle:
Qua la parrucca, presto la barba,
qua la sanguigna, presto il biglietto!*

Ehi, Figaro! Ahimè! che furia!

*Ahimè! che folla! Uno alla volta
per carità! Figaro! Son qua.*

*Ehi, Figaro! Son qua. Figaro qua, Figaro là,
Figaro su, Figaro giù! Pronto prontissimo son
come il fulmine; sono il factotum della città!*

Ah bravo, Figaro, bravissimo!

A te fortuna non mancherà.

Tra la la la la, tra la la la...

Make way for the factotum of the city! Quickly to your shops,
because it's already daybreak! Ah, what a beautiful life;
what beautiful pleasure for a barber of quality!

Ah, well done, Figaro---very well done!

Most lucky, in truth! Well done!

Ready to do everything, night and day
he's always out and about.

A better feast for a barber,
a life more noble, no, is not to be had.

Razors and combs, lancets and scissors
at my command everything is here.

There are benefits beyond the job itself
with the little lady... tra la la la---
with the cavalier... tra la la la.

Everyone calls me, everyone wants me,
ladies, lads old men and maidens:

The wig here... quick, the shave,
the bleeding here... quick, the love note!

Hey, Figaro! Mercy, what frenzy!

Mercy, what a crowd! One at a time,
for heaven's sake! Figaro! I'm here.

Hey, Figaro! I'm here. Figaro here, Figaro there;
Figaro up, Figaro down! I'm fast... fast as can be
quick as lightning; I am the factotum of the city!

Ah, well done, Figaro—very well done!

Good fortune will not fail you.

Christopher Carlson, Baritone; Maggie McLinden, Accompanist

PROGRAM NOTES

Warm as the Autumn Light - Douglas Moore's most famous opera, *The Ballad of Baby Doe* premiered in 1956 in Central City, Colorado. The opera tells the story of historical figures Horace, Augusta, and Elizabeth "Baby" Doe Tabor, and the scandal surrounding Horace's divorce from Augusta and marriage to Elizabeth. Upon hearing Baby Doe sing through a hotel window early in the second act, Horace is instantly smitten. "Warm as the Autumn Light" is his expression of his emotional groundswell.

Widmung - One of the greatest composers of the Romantic era, Robert Schumann wrote over 150 piano, vocal, chamber and orchestral pieces. "Widmung" came into existence in poetic form through the pen of

Friedrich Ruckert, and was set to German folk song (or "lied") by Schumann around 1840.

This is the Life - Kurt Weill is best known for his collaborations with Bertolt Brecht, most notably *The Threepenny Opera*, which gave us the now standard "Mack the Knife". *Love Life* tells the story of the unaging Cooper couple (Samuel and Susan) in different American settings from the late 18th century to the mid-20th. One of the earliest examples of a "concept musical", it is also one of the last operas to come about before the advent of jazz and musical theatre, and almost certainly the first operatic work to incorporate jazzy motifs.

The Song That Goes Like This - "Lovingly ripped off" from *Monty Python and the Holy Grail*, *Spamalot* is equal parts comedic retelling of Arthurian legend and deconstruction of the modern musical. In "The Song That Goes Like This", Sir Dennis Galahad and the Lady of the Lake mock the simpering, syrupy love song that seems to appear in every Broadway musical from 1950 onward. It's also a personal favorite of mine... I have enjoyed performing this piece many times, and am honored to have Ms. Ann Johnson as my Lady.

The Kite - A few years ago I had the privilege of being directed by Malaika Quarterman in Belhaven University's production of *You're a Good Man, Charlie Brown*. Joseph Frost, chair of the Belhaven Theatre Department, once said to me "Chris, you'll make a great Charlie Brown. You've got that perfect Eeyore quality about you." I like to think my demeanor has lightened a little since then, but the appeal of Charlie Brown is that there's just a little of him in all of us. "The Kite" is a perfect example of Charlie Brown's determination in the face of what seems like the entire universe conspiring against him.

I Got Plenty O' Nuttin' - Like *Love Life*, *Porgy and Bess* lies in a transitory period between opera and musical theatre, and can easily be classified as either. Adapted from a novel by DuBose Heyward, *Porgy* tells the story of a poor beggar's attempts to save the woman he loves from her lover and a life of crime. In its original production in the mid-1930s, George and Ira Gershwin chose to make a daring artistic choice for the time: an all African-American cast. I've always enjoyed "Plenty O' Nuttin'", largely due to the relaxed, banjo-pickin' nature of the music. Bluegrass opera. What an idea.

O vin, dissipe la tristesse - Ambroise Thomas adapted *Hamlet* for the operatic audience in 1868. As per usual for the time, the composer and librettist decided to "improve" upon the original material with the addition of a few parts. "O vin" is one of those, a drinking song that Hamlet, backed by chorus in the stage production, sings in praise of wine after hiring an acting troupe to perform *The Murder of Gonzago*. The aria has been the subject of much harsh critique, but I rather like it. It may be out of place in the story, but it reflects very well the prince's dizzying mental highs and crushing psychical lows.

Fin ch'han dal vino - *Don Giovanni* is a drunken, womanizing swine, and he knows it. That's part of why he's so much fun to play. Unable or unwilling to settle

down with one woman because he "love[s] women so much, to limit [himself] to one would be a crime against all," the Don is ultimately dragged to Hell at the end of his story for his lecherous ways by an animate statue. One of the most frequently performed operas worldwide, Mozart pulled out all the stops for this one, and it shows.

Votre toast, je peux vous le rendre - Often simply referred to as "The Toreador Song", the refrain of this piece is one of the most widely used and widely recognized bits of opera in modern popular culture, appearing everywhere from a Marx Brothers bit to an ad for UPN. As can easily be inferred from the translations of some of these pieces, I'm a sucker for pompous braggadocio characters (probably because I tend toward the other end of the spectrum in daily life), and "Votre Toast" is one of the titans of "look how great I am" songs. Bizet's *Carmen* is a story of tragic love, lust and loss. Early in Act 2, the bullfighter (or *toreador*) Escamillo is introduced to the audience via procession to an inn, where he boasts of the excitement of bullfighting.

Et in spiritum sanctum - Bach. The name is enough to evoke admiration and trepidation in almost any performer. Perhaps the greatest composer of the Baroque era (certainly the most recognized), Bach was admired by such later greats as Beethoven, Chopin, Mendelssohn and Mozart. In true Baroque style, Bach's works are technical and pedagogical marvels, florid and rapid and, above all, challenging. The *Mass in B Minor*, a complete setting of the Roman Catholic Mass in Latin, was completed only a year before the composer's death in 1750, and why a Lutheran would compose a Mass is still an object of scholarly debate. Despite never being performed in totality before Bach's death, *Mass* is still seen today as one of the pinnacles of Baroque composition.

Estuans interius - *Carmina Burana* (or "Songs from Beuern") is an interesting critter: a collection of over 150 11th and 12th century poems by students and clergy that either satirize the Catholic church or fly in the face of its teachings. In 1935, German composer Carl Orff set 24 of these pieces to music, the most famous of which being "Fortuna, Imperatrix Mundi", which has become the stock "epic song" in popular culture, appearing in everything from sports drink ads to two episodes of *The Simpsons*, and performed by artists from Ozzy Osbourne to Trans-Siberian Orchestra. Lyrics for "Estuans Interius" even appeared in the video game "Final Fantasy VII".

I got the chance to perform Orff's *Carmina Burana* with Mobile Opera and Mobile's Singing Children at Carnegie Hall about ten years ago. It was a watershed moment in my life, and hearing the baritone soloist perform "Estuans Interius" just once changed my life's desire from programming video games to performing on stage. I hope you enjoy it almost as much as I did that night.

Voilà donc la terrible cite - Composed by Jules Massenet in 1894, *Thais* is another story of love gone wrong. A young Cenobite monk, Athanael, tries to convert Thais, a prostitute and worshipper of Venus, to Christianity, but discovers his desire his rooted not in virtue but in lust. Athanael sings "Voila Donc" upon his

return to Alexandria to convert Thais, whom he has seen in visions.

Largo al factotum - You know this one. Even if you've never seen or listened to an opera in your life, you know this one. "Figaro! Figaro! Figaro!" It's been mocked, parodied, and lovingly represented in almost all forms of media. Even *Tom and Jerry* got in on the act. Another "look how awesome I am" song, "Largo" is Figaro's introduction to the audience, just before being roped in to Count Almaviva's scheme to get Rosina to fall in love with him.

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, music ministries, 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.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Christopher Shelt; student workers – house manager, Sarah Bravo; ushers, Tony Peacock & Matthew Lyle; stage manager, Leah Sayre; recording/sound/lighting, Amanda Hester; reception hosts, Matthew Forester & Brighton Goode, page turner, Megan van der Bijl.

UPCOMING EVENTS

Friday, April 27, 2:00pm, Concert Hall
Monday, May 7, 4:00pm, Concert Hall

Bethany Basham Senior Oboe Recital
Emmberly Jefferson Junior Flute Recital

DEPARTMENT OF MUSIC, FACULTY AND STAFF

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DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES

Matthew Forester

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
PRESENTS



WEALTH AND TASTE

AN EVENING
OF NEITHER

CHRIS CARLSON, BARITONE
SENIOR VOICE RECITAL

Maggie McLinden, Accompanist
Ann Boswell Johnson, Mezzo-Soprano

APRIL 25, 2012
7:30PM

Belhaven Center for the Arts
835 Riverside Drive

BELHAVEN
UNIVERSITY

Complimentary Admission
For more information, call 601-974-6494