

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

presents

*Christopher Carlson,
Junior Voice Recital*

December 6, 2010
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 of Belhaven University directs you to "Arts Ablaze 2010-2011." Read about many of the excellent performances/presentations scheduled throughout this academic year at Belhaven University by the Arts Division. Please take a complimentary copy of "Arts Ablaze 2010-2011" 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 2010-2011". 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, 2011.

Thank you to those working behind the scenes to make today's program a success: Dr. Christopher Shelt, music faculty supervisor; Hannah Cross, Door Manager; Brooke Edwards & Morgan Robertson, ushers; Sarah Bravo, stage manager; Shellie Brown & Rachel Gorman, stagehands; Michael Shofner, recording/sound tech; Andrew Craig, lighting tech; Rachel Eason & Matthew Forester, reception hosts; Megan van der Bijl, page turner.

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

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR MAY 2010 GRADUATES!

Sarah Jones, Rachel Reese, Roberta Sachs, Zak Valle, Julia Watkins, James White

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

Herr Gott Abrahams from *Elijah*

Kommt her alles Volk;
Kommt her zu mir.
Herr, Gott Abrahams, Isaaks und Israels,
Las heut kunt werden das du Gott bist
Und ich dein Knecht.
Herr, Gott Abrahams!
Und das ich solches Alles
nach deinem Worte getan!
Erhöre mich, Herr, erhöre mich
Das dies Volk wisse
Das du Herr Gott bist,
Das du ihr Herz danach bekehrst

Felix Mendelssohn

(1809-1847)
Draw near all ye people,
Come to me.
Lord, God of Abraham, Isaac and Israel,
This day let it be known that thou art God
And I am thy servant,
Lord, God of Abraham!
And that I have done these things
According to Thy word.
Oh hear me, Lord, and answer me.
And show these people
That you are Lord, God,
And let their hearts again be turned.

Quia fecit mihi magna from *Magnificat*

Quia fecit mihi magna qui potens est
Et sanctum nomen ejus

Johann Sebastian Bach

(1685-1750)
Because He who is mighty has done
great things for me
And Holy is His name

Mache dich, mein Herze, rein from *St. Matthew's Passion*

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für seine süße Ruhe haben.
Welt, geh aus, las Jesum ein!

J. S. Bach

Make thyself, my heart, now pure,
I myself would Jesus bury.
For He shall henceforth in me
More and more find in sweet repose his dwelling.
World, depart, let Jesus in!

Sonntag

So hab' ich doch die ganze Woche
Mein feines Liebchen nicht geseh'n,
Ich sah es an einem Sonntag
Wohl vor der Türe steh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

So will mir doch die ganze Woche
Das lachen nicht vergeh'n
Ich sah es an einem Sonntag
Wohl in die Kirche geh'n:
Das tausendschöne Jungfräulein,
Das tausendschöne Herzelein,
Wollte Gott, wollte Gott, ich wär' heute bei ihr!

Johannes Brahms

(1833-1897)
Throughout this week I haven't seen her
Beloved sweetness, my joy,
Though, a glimpse I had on a Sunday
As she stood by her door
The thousandfold young maiden,
The thousandfold heart's delight,
Would to God, would to God, I could see her again!

This whole week, my laughing
Has not ceased;
I saw her on Sunday,
As she entered the church.
The thousandfold young maiden
The thousandfold heart's delight
Would to God, would to God, I could see her again!

Bella siccome un angelo from *Don Pasquale*

Bella siccome un angelo
In terra pellegrino.
Fresca siccome il giglio
Che s'apre sul mattino.
Occhio che parla e ride,
Sguardo che il cor conquide,
Chioma che vince l'ebano,
Sorriso incantator!

Gaetano Donizetti

(1797-1848)
Beautiful as an angel
On earth as a pilgrim.
Fresh as a lily
That opens upon the morning.
Eyes that speak and laugh,
Glances that conquer the heart,
Hair that surpasses ebony,
Enchanting smile!

Alma innocente, ingenua,
Che se medesma ignora.
Modesta, impareggiabile,
Bontá che v'innamora.
Ai miseri pietosa,
Gentil, dolce, amorosa!
Il ciel l'ha fatta nascere
Per far beato un cor!

A soul innocent and ingenuous
That ignores itself.
Modesty incomparable,
Goodness that makes one fall in love.
To the poor pitiful
Gentle, sweet, loving!
Heaven made her to be born
To make the heart beat!

Avant de quitter ces lieux from *Faust*

Charles Gounod
(1840-1910)

O sainte médaille,
Qui me vient de ma soeur,
Au jour de la bataille,
Pour écarter la mort,
Reste sur mon coeur.

O, holy medal
Which comes to me from my sister,
On the day of battle,
To guard against death,
Stay on my heart.

Avant de quitter ces lieux,
Sol natal de mes aïeux
A toi, Seigneur et Roi des cieux,
Ma soeur je confie .
Daigne de tout danger
Toujours, toujours la proteger,
Cette soeur si chérie
daigne de tout danger la proteger,
Daigne la protéger de tout danger!

Before leaving this place,
Native soil of my ancestors,
To you, Lord and King of Heaven
My sister I entrust.
Deign from all danger
Always, always to protect her,
This sister, so dear,
Deign from all danger to protect her,
Deign to protect her from all danger!

Délivré d'une triste pensée
J'irai chercher la gloire,
La gloire au sein des ennemis,
Le premier, le plus brave,
Au fort de la mêlée,
J'irai combattre pour mon pays,
Et si, vers lui, Dieu me rappelle,
Je veillerai sur toi fidèle,
Ô Marguerite!

Delivered from a sad thought,
I will go in search of glory,
Glory in the midst of enemies,
The first, the bravest,
In the heat of the fray,
I will go to do combat for my country,
And if, to him, God calls me back,
I will watch over you loyally,
Oh, Marguerite!

C'est Moi from *Camelot*

Alan Jay Lerner & Frederick Loewe
(1918-1986) & (1901-1988)

Christopher Carlson, baritone; Mrs. Nicole Harwell, accompanist

The Song That Goes Like This from *Spamalot*

Eric Idle
(b. 1943)

*Victoria Jelstrom Swilley, soprano; Christopher Carlson, baritone
Mrs. Nicole Harwell, accompanist*

Man of La Mancha from *Don Quixote*

Joe Darion & Mitch Leigh
(1917-2001) & (b.1928)

The Impossible Dream

Christopher Carlson, baritone; Mrs. Nicole Harwell, accompanist

PROGRAM NOTES

First performed in 1846 at the Birmingham Festival, the oratorio *Elijah* tells a number of stories from the life of the titular prophet through both chorus and soli. **Herr Gott Abrahams** comes toward the end of the segment detailing a three year drought in Israel. After the frenetic prayers of the priests of Baal (performed by the choir) fail to result in the consumption of a sacrifice by fire, Elijah calmly and humbly calls upon the Lord to show the assembled people of Israel that He is God, and Elijah is his servant.

Bach's *Magnificat* draws its text from the praise prayer of Mary, mother of Jesus, upon feeling the child John the Baptist move in her cousin Elizabeth's womb, as described in the gospel of Luke. The whole of the work alternates between chorus and soloist. The text of **Quia fecit mihi magna** may be translated as "Because He that is mighty hath done great things to me, and holy is His name."

St. Matthew's Passion is a musical setting of chapters 26 and 27 of the gospel of Matthew. Like all Passion settings, the total work recounts the final hours of the life of Christ; this work in particular details the Last Supper, the vigil in the garden of Gethsemane, His interrogation by Pilate, the events leading up to His crucifixion, and His death. Much of the text is lifted directly from the gospel, but a number of pieces are free text, poetry that is neither a paraphrase nor a direct adaptation but often highly emotive. **Mache dich, mein Herze, rein** is such a piece of free text, occurring just after the death of Christ.

Sonntag, or Sunday, is a German folk song (called a lied, plural lieder). The poem the text was taken from was already extant in Brahms' time by an anonymous author. It would not be an exaggeration to say that nearly every German composer of the Romantic era wrote lieder at some point in his or her career. While primarily known for his instrumental, orchestral and ensemble works, Brahms was no exception, publishing nearly 150 lieder arrangements in his lifetime.

Donizetti stands in history as one of the most prolific composers of his day, having written three oratorios, 19 string quartets, 16 symphonies, over 190 individual songs, and 75 complete operas. *Don Pasquale* is a comic opera, telling the story of the titular aged Italian noble who opposes his nephew's engagement to a penniless beauty. Disappointed in his nephew and only heir, Pasquale decides to marry and produce heirs of his own. In **Bella siccome un angelo**, Pasquale's doctor and friend, Malatesta, describes his own (non-existent) sister in the most glowing of terms as a potential match for the rich man.

Faust tells the story of the legendary Doctor Faust, who felt his years of nothing but study had resulted in a life devoid of love and meaning and exchanged his services in Hell for the powers of a demon on Earth. **Avant de quitter ces lieux** is sung by Valentin, the brother of Marguerite, a beautiful maiden with whom Faust finds himself smitten. Before Valentin marches off to the glories and dangers of war, he pleads with his friend Siebel, his sacred medallion, God, and the land itself to watch over his sister while he is gone.

The musical *Camelot* provides a loose adaptation of T.H. White's *The Once and Future King*, recounting the story of the rise and fall of the legendary kingdom of King Arthur. **C'est Moi** establishes the character of Sir Lancelot, a devout and physically impressive but pretentious-to-the-core French paladin, wherein he describes a seemingly inexhaustible list of virtues that make him a perfect candidate for Arthur's Round Table (while at the same time foreshadowing the affair between himself and Queen Guinevere that eventually leads to the downfall of Camelot).

The Song That Goes Like This, a love duet between the Lady of the Lake (here a consummate diva) and "the dashing handsome" Sir Dennis Galahad, is insipid, sickly sweet, and more about showing off the vocal talents of the singers than advancing the story or providing any character development. Idle is perfectly aware of this and milks it for all it's worth, in a fashion that any fan of modern musicals will find hilarious.

Man of La Mancha is a musical adaptation of what is generally held to be the first modern novel, Miguel de Cervantes' *Don Quixote*. The majority of the story is told as a play within a play, performed by Cervantes and his fellow prisoners as he awaits judgment by the Spanish Inquisition. The titular piece, **Man of La Mancha** (also known as "I, Don Quixote") is another character-establishment song, here performed near the beginning of the show. Don Quixote is a madman; a noble, high-minded madman, but a lunatic nonetheless. Still, despite all evidence to the contrary, there is method to the Don's madness. After doing battle with a windmill, mistaking a run-down inn for a castle and its keeper for a king, and taking the legendary Golden Helmet of Mambrino (in truth a shaving basin) from a barber at sword's point, the servant girl/prostitute he has designated as his lady fair finally asks Quixote why he acts the way he does. His response: to dream **The Impossible Dream**.

THE BELHAVEN DEPARTMENT OF MUSIC
PRESENTS

CHRISTOPHER CARLSON

JUNIOR VOICE RECITAL

DECEMBER 6, 2010

MONDAY, 7:30 PM

BELHAVEN UNIVERSITY
CENTER FOR THE ARTS
CONCERT HALL

COMPLIMENTARY ADMISSION

BELHAVEN
UNIVERSITY

*For more information, please call 601.974.6471
Center for the Arts is located at 835 Riverside Drive in Jackson*

Our Standard is Christ