

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

Constance Prince
Senior Voice Recital

Friday, April 8, 2016 • 7:30 p.m.
Belhaven University • 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

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte Wolfgang Amadeus Mozart • 1756 - 1791

*Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zu Grunde,
Ihr Kinder der Melancholie!*

*Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder,
Und all' die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein.*

*Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.*

Generated by ardent fantasy;
in a rapturous hour
brought into this world - Perish,
you children of melancholy!

You owe the flames your existence,
so I restore you now to the fire,
with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters,
there will be no trace of you here.
Yet alas! the man himself, who wrote you,
may still perhaps burn long in me

Nacht und Träume

Franz Schubert • 1797 - 1828

*Heil'ge Nacht, du sinkest nieder;
Nieder wallen auch die Träume
Wie dein Mondlicht durch die Räume,
Durch der Menschen stille Brust.
Die belauschen sie mit Lust;
Rufen, wenn der Tag erwacht:
Kehre wieder, heil'ge Nacht!
Holde Träume, kehret wieder!*

Holy night, you sink down;
Dreams, too, drift down
Like your moonlight through space,
Through the quiet hearts of men;
They listen with delight
Calling out when day awakens:
Return, holy night!
Fair dreams, return

Stride la Vampa from *Il trovatore*

Giuseppe Verdi • 1813 - 1901

*Stride la vampa! La folla indomita
corre a quel fuoco lieta in sembianza;
urli di gioia intorno echeggiano:
cinta di sgherri donna s' avanza!
Sinistra splende sui volti orribili
la tetra fiamma che s'alza al ciel!
Stride la vampa! giunge la vittima
nerovestita, discinta e scalza
Grido feroce di morte levasi;
l' eco il ripete di balza in balza!
Sinistra splende sui volti orribili
la tetra fiamma che s'alza al ciel!*

Screeches the blaze! The restless mob
Runs to the fire with happy faces;
Shouts of joy echo around;
Surrounded by killers a woman is brought forth!
Evil shines upon horrible faces
beside the gloomy flame that rises to the sky!
Screeches the blaze! The victim arrives
dressed in black, disheveled, barefoot!
A fierce shout of death arises;
The echo repeats from hill to hill!
Evil shines upon horrible faces
Beside the gloomy flame that rises to the sky!

Voi lo Sapete from *Cavalleria rusticana*

Pietro Mascagni • 1888 - 1945

*Voi lo sapete, o mamma,
Prima d'andar soldato,
Turiddu aveva a Lola
Eterna fê giurato.
Tornò, la seppe sposa;*

Mother, you know that
before Turiddu
became a soldier,
he was betrother to Lola.
He returned and discovered she was married;

*E con un nuovo amore
Volle spegner la fiamma
Che gli bruciava il core:
M'amò, l'amai.
Quell'invidia d'ogni delizia mia,
Del suo sposo dimentica,
Arse di gelosia...
Me l'ha rapito...
Priva dell'onor mio rimango:
Lola e Turiddu s'amano,
Io piango, io piango!
Io son dannata.*

and he tried to extinguish
the flame in his heart
with a new love:
he loved me, and I loved him.
Lola was envious of my happiness,
forgot her husband,
and burned with jealousy...
She stole him from me...
I've lost my honour:
Lola and Turiddu love each other,
I cry, I cry!
I'm accursed.

Von den Stricken Meiner Sünden
*Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.*

Johannes Sebastian Bach • 1685 - 1750

From the bonds of my sins
To unbind me,
my Salvation is bound.
To heal me fully
from all boils of vice,
he lets himself be wounded.

Constance Prince, Mezzo-soprano; Dr. Karen Laubengayer, Accompanist

Pie Jesu

Maurice Duruflé • 1902 - 1986

*Dona eis requiem,
Sempiternam
Requiem.*

Merciful Lord,
Give them rest.
Everlasting rest.

Constance Prince, Mezzo-soprano; Billy Overton, Organ; Rebekah Miller, Cello

INTERMISSION

Love's Philosophy

Roger Quilter • 1877 - 1953

Flow My Tears

John Dowland • 1563 - 1626

The Call
Silent Noon

Ralph Vaughn Williams • 1872 - 1958

My heart is in the east
Heart, we will forget him
The world feels dusty

Aaron Copland • 1900 - 1990

Mon cœur s'ouvre a ta voix from *Samson et Dalila*

Camille Saint Saëns • 1835 - 1921

*Mon cœur s'ouvre à ta voix,
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bienaimé,
pour mieux sécher mes pleurs,
que ta voix parle encore!
Dis-moi qu'à Dalila
tu reviens pour jamais.*

My heart opens to your voice
Like the flowers open
To the kisses of the dawn!
But, oh my beloved,
To better dry my tears,
Let your voice speak again!
Tell me that you are returning
To Delilah forever!

*Redis à ma tendresse
les serments d'autrefois,
ces serments que j'aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!*

Cruda Sorte from *L'italiana in Algeri*

*Cruda sorte! Amor tiranno!
Questo è il premio di mia fé:
Non v'è orror, terror, né affanno
Pari a quel ch'io provo in me.
Per te solo, o mio Lindoro,
Io mi trovo in tal periglio.
Da chi spero, oh Dio, consiglio?
Chi confort mi dara?
Qua ci vuol disinvoltura.
Non più smanie, né paura;
Di coraggio è tempo adesso,
Or chi sono si vedrà.
Già so per pratica
Qual sia l'effetto
D'un sguardo languido,
D'un sospiretto...
So a domar gli uomini
Come si fa.
Sien dolci o ruvidi
Sien flemma o foco,
Son tutti simili
A presso a poco...
Tutti la chiedono,
Tutti la bramano
Da vada femmina
Felicità.*

Constance Prince, Mezzo-soprano; Dr. Karen Laubengayer, Accompanist

Repeat to my tenderness
The promises of old times,
Those promises that I loved!
Ah! respond to my tenderness!
Fill me with ecstasy!

Gioachino Rossini • 1792 - 1868

Cruel fate! Tyrannical Cupid!
Is this the reward for my constancy?
No horror, terror or anguish exists
compared to that which I now suffer.
For you alone, my Lindoro,
I find myself in such peril.
From whom, oh God, can I hope for counsel?
Who will give me comfort?
Keeping cool is what's wanted here,
no more rages or terror:
now is the time for courage;
now they'll see who I am.
From experience I already
know the effect
of a languishing look,
of a slight sigh...
I know what to do
to tame men.
Be they gentle or rough,
cool or ardent,
they're all alike.
more or less...
They all seek,
they all long for,
from a pretty woman.
happiness

PROGRAM NOTES

Als Luise sie Briefe ihres ungetreuen Liebhabers verbrannte is a poem composed by Mozart and published in Vienna in 1789. Mozart presents the scene of the neglected Luise in an expressive style similar to the theme heard in his opera *Don Giovanni*. The poem was written by Gabriele von Baumberg from a personal experience of lost love and betrayal.

Nacht und Träume is a lied by Franz Schubert with text by Matthäus von Collin. The song was published in 1825 and is a reflection on night and dreams.

Stride la vampa is an aria from Act II, scene I of Giuseppe Verdi's opera *Il Travatore*. The scene is

set at a gypsy camp in the mountains of Biscay, Spain. It is morning and the gypsies are singing a work song as they toil at their anvils by the fire. Their pleasant mood is interrupted as the old gypsy, Azucena, recounts the story of how her mother was burned at the stake at a spiteful gathering.

Voi lo sapete is an aria from the opera *Cavalleria Rusticana* with music by Pietro Mascagni and libretto by Giovanni Targioni and Guido Manasci. The opera is performed in one act and the setting takes place in a Sicilian village during the 19th century. In this scene, the townspeople have gathered into the church for Easter Sunday services. Mamma Lucia, steward of the wineshop,

and Santuzza, a village girl, are left in the piazza. Santuzza confesses to Lucia her love for the woman's son, Turridu., who has abandoned her for his past love, Lola, the wife of Alfio.

Von den Stricken meiner Sünden is an aria from *Passio Secundum Joannem*, also referred to as *St. John Passion*. The overall concept of the libretto is based on *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus tortured and dying for the sins of the world). The libretto is by Barthold Heinrich Brokes with additions from a 1704 Passion libretto by Christian Heinrich Postel. The Passion was composed in 1723 and was first performed on Good Friday, April 7th, 1724 in Thomaskirche, Leipzig.

Pie Jesu is the fifth movement of *The Requiem, op. 9*, by Maurice Duruflé. It was commissioned in 1941 by the collaborationist Vichy regime. Duruflé was continuing to work on the piece during the regime's collapse in 1944. He completed *The Requiem* in 1947, and dedicated the work to the memory of his father. While working on this commission, Duruflé was also working on an organ suite, gathering ideas from Gregorian chants. He utilized those themes and included them in the Requiem. The work contains nine movements, and does not contain the *Gradual* or the *Tract*. The *Dies irae* text, one of the more popular portions of the Requiem Mass, is not included as a movement. These exclusions make the composition meditative and reflective in nature.

Roger Quilter was an English composer who was born November 1, 1877 in Hove, Sussex. He is well known for his folk and traditional songs. **Love's Philosophy** is from Quilter's *Three Songs, Op. 3* and has been recorded.

John Dowland was an English Renaissance composer and lutenist of the late 1500s and early 1600s. He is best known today for his lute songs. His melodies emphasized the rhythm and meaning of speech. The dissonance between the lute and voice is used to intensify emotional sections of his pieces. **Flow My Tears** serves as an example of the rhythm and melody being used to convey strong emotions. Although the author of the text is unknown, John Dowland's pieces display strong Shakespearean themes within their texts.

Ralph Vaughn Williams was an English composer born in Down Ampney, Gloucestershire on

October 12, 1872. He is known for composing operas, hymns, chamber music, ballets, and has written over 150 art songs. **Silent Noon** is among his most well-received songs. The piece from the song cycle *The House of Life*, featuring the poetry of Dante Gabriel Rossetti. **The Call** is from his 1911 set, *Five Mystical Songs*. This movement was originally intended for baritone and orchestra.

Aaron Copland was an American composer born in Brooklyn, NY on November 14, 1900, and is of Jewish heritage. **My Heart Is in the East** was inspired by a Jewish poet named Judah Halevi, from a poem he wrote bearing the same name. The song speaks of continual longing that the Jewish people have for Zion and the land of Israel.

Heart, we will forget him and **The world feels dusty** are two of 12 poems by Emily Dickinson that Copland set to music. The Twelve Poems of Emily Dickinson are considered to be Copland's greatest achievement in the art song genre. Copland wrote that the poems do not share the same themes, but they explore aspects of nature, life, death, and eternity.

Mon coeur s'ouvre à ta voix is an aria from Act 2 of the opera *Samson et Dalila* by Camille Saint-Saëns. The opera is based on the Biblical story of Samson and Delilah in the Book of Judges. In this act of the opera, the High Priest arrives to report that Samson and the Hebrews have defeated the Philistines. He offers gold to Dalila in an effort to capture Samson, but Dalila denies the offer, as she seeks revenge and instead of money. As Samson takes his place as leader of the Hebrews' uprising, he arrives to give his farewells. In an attempt to deceive and seduce Samson, Dalila tells Samson that she is his unconditionally, if he would have her to be. Samson then confesses his love for her.

Cruda Sorte is an aria from Act 1, scene 2 of the opera *L'italiana in Algeri* by Gioachino Rossini. In this scene, Isabella, an Italian woman, finds herself shipwrecked on a shore in Algeri. She was seeking her lost love, Lindoro, as she's in anguish because of his absence. Ali, captain of Bey Mustafa's pirates, and his men take control of the ship. The pirates observe with great delight the many new additions to the Bey's harem. Isabella decides to be fearless, being confident in her ability to handle any man.

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 2015-2016." 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.

For a complete listing of Music Department scheduled fall semester programs, please visit our website at <http://www.belhaven.edu/music/recitals.htm>. A complete listing of major Belhaven University arts events may be found at <http://www.belhaven.edu/arts/schedule.htm>.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Shelt; student workers –Lighting, Mariah Taylor; Recording/Sound, Josiah Newcomb; Videographer, Rachael McCartney; House manager, Grace Andrews; Stage hand, Triland Eltzroth; stage manager, Tracy Hilaire; ushers, Elisabeth Hall & LaDeshia Lonie; Reception Host, Julie Wolfe.

UPCOMING EVENTS

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| Saturday April 9, 7:30pm, Concert Hall | Julie Wolfe Senior Voice Recital |
| Monday April 11, 8:00pm, Concert Hall | Jessica Schmidt Junior Violin Recital |
| Tuesday, April 12, 7:30pm, Recital Room | Student Composers Concert XVI |
| Friday, April 15, 7:30pm, Concert Hall | Strings and Orchestra Concert |

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, dean of fine arts, music chair, pianist • Dr. Paxton Girtmon, director of bands, woodwind specialist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Adam Almeter, low brass adjunct • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Richard Hudson, french horn adjunct • Margaret Ingram, jazz piano adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Lane, administrative assistant

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