

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

presents

*Eleanor Honea, piano*

*&*

*Hannah Cross, soprano*

*Junior Recital*

*assisted by*

*Hannah Thomas, piano; John Mathieu, bass*

Saturday, February 27, 2010

1:00 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: music faculty supervisor, Dr. Andrew Sauerwein; student workers – Anna Cullnane, door manager; Rachel Reese and Amanda Hester, ushers; Sarah Bravo, stage manager; Jackie Bateman, stagehand; Zak Valle, recording/sound technician; Andrew Craig, lighting technician; Tory Senete, page turner; Sarah Jones and Bethany Basham, reception assistants.*

### Upcoming Events:

*Saturday, February 27, 5:00pm, Concert Hall:  
Thur., Fri. & Sat., March 4, 5 & 6, 7:30pm,  
McCravey – Triplett Student Center Dining Commons  
Tuesday, March 9, 7:30pm, Concert Hall  
Saturday, March 27, 2:00pm, Concert Hall  
Friday, April 9, 7:30pm, Concert Hall  
Saturday, April 10, 3:00pm, Concert Hall  
Tuesday, April 13, 7:30pm, Concert Hall  
  
Saturday, April 17, 7:30pm, Concert Hall  
Tuesday, April 20, 7:30pm, Concert Hall  
Saturday, April 24, 7:30pm, Concert Hall*

*Blakeney Hatcliff, Junior Recital  
"You're a Good Man, Charlie Brown", dessert theater  
  
Student Composers Concert VII  
Abby Wiggins, Junior Recital  
Belhaven String Chamber Orchestra Concert  
All State Strings Concert  
Belhaven University & Jackson Community Symphonic  
Band, Jazz Ensemble and Percussion Ensemble Concert  
Guitar Ensemble Concert  
Best of Belhaven II  
"Glory To God" – Belhaven University and Jackson  
Community Symphony Orchestra & Choral Arts Concert*

**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.**

### **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

## PROGRAM

Waltz No. 3 in A minor, Op. 34, No. 2 Etude in F minor, Op. 25, No. 2	Frédéric Chopin (1810-1849)
French Suite No.3 in B minor, BWV 814 Allemande Courante Sarabande	Johann Sebastian Bach (1685-1750)
El Circo (The Circus) Trompeteria (Fanfare) Equilibristas (Jugglers) Amazona (The Bareback Rider) El Perro Sabio (The Trained Dog) Payasos (Clowns) Trapecios Volantes (The Aerialists)	Joaquín Turina (1881-1949)

Eleanor Honea, piano

## INTERMISSION

At the River Ching-a-ring Chaw	Aaron Copland (1900-1990)
Madrigal Qui jamais fut de plus charmant visage, De col plus blanc, de cheveux plus soyeux; Qui jamais fut de plus gentil corsage, Qui jamais fut que ma Dame aux doux yeux!  Qui jamais eut lèvres plus souriantes, Qui souriant rendit cœur plus joyeux, Plus chaste sein sous guimpes transparentes, Qui jamais eut que ma Dame aux doux yeux!  Qui jamais eut voix d'un plus doux entendre, Mignonnes dents qui bouche emperlent mieux; Qui jamais fut de regarder si tendre, Qui jamais fut que ma Dame aux doux yeux!	Vincent d'Indy (1851-1931) Who ever had a more charming face With neck more white, with hair more silken; Who ever had a more lovely figure, Who ever but my lady with gentle eyes!  Who ever had lips more smiling Whose smile rendered the heart more joyous, A more chaste bosom beneath filmy bodice Who ever but my lady with gentle eyes!  Who ever had a voice more sweet to hear, Or better teeth adorned like pearls; Who ever had looks more lovely, Who ever but my lady with gentle eyes!
Beau soir  Lorsque au soleil couchant les rivières sont roses, Et qu'un tiède frisson court sur les champs de blé, Un conseil d'être heureux semble sortir des choses Et monter vers le cœur troublé.  Un conseil de goûter le charme d'être au monde Cependant qu'on est jeune et que le soir est beau, Car nous nous en allons, comme s'en va cette onde: Elle à la mer, nous au tombeau.	Claude Debussy (1862-1918) When at sunset the rivers are rose-tinted And a warm breeze shivers across the wheat fields, A suggestion to be happy seems to emanate from all things And rises towards the restless heart.  A suggestion to savor the joy of being alive While one is young and the evening is beautiful For we shall go, as this wave is going: It to the sea, we to the tomb.
Sposa son disprezzata Sposa son disprezzata, fida son oltraggiata, cieli che feci mai? E pur egl'è il mio cor il mio sposo, il mio amor, la mia speranza.	Antonio Vivaldi (1678-1743) As a wife, I am scorned; A faithful woman, I am insulted, Heavens, whatever have I done? And yet, he is my heart, my husband, My love, my hope.

Deh, vieni, non tardar from *Le nozze de Figaro*

Giunse alfin il momento  
che godrò senza affanno  
in braccio all'idol mio.  
Timide cure! uscite dal mio petto;  
a turbar non venite il mio diletto!  
Oh come par che all'amoroso foco  
l'amenità del loco, la terra e il ciel risponda,  
come la note i furti miei seconda!

Deh vieni, non tardar, o gioja bella.  
Vieni ove amore per goder t'appella  
finchè non splende in ciel notturna face-  
finchè l'aria è ancor bruna, e il mondo tace.  
Qui mormora il ruscel, qui scherzo l'aura,  
che col dolce susurro il cor ristaura,  
qui ridono i fioretti e l'erba è fresca.  
Ai piaceri d'amor qui tuto adesca.  
Vieni, ben mio, tra queste piante ascose!  
Ti vo' la fronte incoronar di rose.

Lachen und Weinen

Lachen und Weinen zu jeglicher Stunde  
Ruht bei der Lieb auf so mancherlei Grunde.  
Morgens lacht' ich vor Lust; bei des Abendes Scheine,  
Und warum ich nun weine  
Ist mir selb' nicht bewusst.

Weinen und Lachen zu jeglicher Stunde  
Ruht bei der Lieb auf so mancherlei Grunde.  
Abends weint' ich vor Schmerz;  
Und warum du erwachen  
Kannst am Morgen mit Lachen,  
Muss ich dich fragen, o Herz.

Du bist die Ruh

Du bist die Ruh, der Friede mild,  
Die Sehnsucht du, und was sie stillt.

Ich weihe dir voll Lust und Schmerz  
Zur Wohnung hier mein Aug und herz.

Kehr ein bei mir, und schließe du  
Still hinter dir die Pforten zu.

Treib andern Schmerz aus dieser Brust.  
Voll sei dies Herz von deiner Lust.

Dies Augenzelt, von deinem Glanz  
Allein erhellt, O füll es ganz.

Widmung

Du meine Seele, du mein Herz,  
Du meine Wonn, o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab.

Du bist die Ruh, du bist der Frieden,  
Du bist der Himmel mir beschieden.  
Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,

Wolfgang Amadeus Mozart

The moment which I will enjoy (1756-1791)  
without anxiety, in the arms of  
my idol, has finally arrived.

Timid feelings, leave my breast;  
don't come to disturb my pleasure!  
O, how it seems that to amorous passion  
the pleasantness of the place, the earth & sky respond,  
as the darkness favors my conniving!

Please come; don't delay, oh beautiful joy.  
Come to where love calls you to enjoy yourself  
until the nocturnal torch doesn't shine in the sky-  
until it's dark again, and the world is still.  
Here the stream murmurs; here the breeze, which  
revives the heart with its gentle rustling, plays.  
Here little flowers are laughing, and the grass is fresh.  
To the pleasures of love everything here is enticing.  
Come, my dear, among these sheltering trees!  
I want to crown your head with roses.

Franz Schubert

Laughing or weeping at any hour (1797-1828)  
Rests in love for so many reasons.  
In the morning I laughed for joy;  
But why I cry now in the evening's glow,  
I myself do not know.

Weeping or laughing at any hour  
Rests in love for so many reasons.  
In the evenings I wept for grief;  
And why can you awaken,  
Laughing in the morning,  
Must I ask you, o my heart.

You are rest, gentle peace;  
The longing, you, and that which satisfies it.

I consecrate to you, full of joy and sorrow,  
As a dwelling place here, my eyes and heart.

Come commune with me, and close  
Quietly behind you the gates.

Drive other pain from this breast.  
Full may this heart be of your joy.

The temple of these eyes from your radiance  
alone brightens; oh, fill it completely.

Robert Schumann

You my soul, you my heart, (1810-1856)  
You my delight, o you my pain,  
You my world in which I live,  
My heaven you, into which I soar,  
O you my grave in which  
I have buried forever my sorrows!

You are rest, you are peace,  
You were given to me by heaven.  
Your love makes me feel worthy,  
Your glance has transfigured me in my own eyes,

Du hebst mich liebend über mich,  
Mein guter Geist, mein bess'eres Ich!

Du meine Seele, du mein Herz,  
Du meine Wonn, o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darein ich schwebe,  
Mein guter Geist, mein bess'eres Ich!

You lift me lovingly above myself,  
My guardian spirit, my better self!

You my soul, you my heart,  
You my delight, o you my pain,  
You my world in which I live,  
My heaven you, into which I soar,  
My guardian spirit, my better self!

### How Fair this Spot, Op. 21 No. 7

Здѣсь хорошо...Вагляни, вдаи  
Огнемъ горнтъ рѣка;  
Цвѣтнымъ кобромъ луга легли,  
Бѣлѣють облака.

Здѣсь нѣтъ людей...Здѣсь тишина...  
Здѣсь только Богъ да я.  
Цвѣты, да старая сосна,  
Ла ты, нечта моя!

Serge Rachmaninoff

How fair this spot! I gaze to where (1873-1918)  
The golden brook runs by.  
The fields are all inlaid with flow'rs,  
The white clouds sail on high.

No step draws near, Such silence reigns,  
Alone with God I seem;  
With Him, and with the forest green,  
And thou, my only dream!

### In the Silent Night, Op. 4 No. 3

О, долго буду я, въмолчаньи ночи тайной,  
Коварный ле улыбку, взоръ, взоръ случайный,  
Перстамъ послушную волосъ,  
волосъ твоихъ густую прядь  
Измыслей изгонять, и снова призывать;

Щецтатъ и поправлять былыя выраженья  
Рѣчей моихъ сътобой, исполненныхъ смущенья,  
И въопьяненьи, наперекоръ уму,  
Завѣтнымъ именемъ будить ночную тьму.

О, долго буду я, въмолчаньи ночи тайной,  
Завѣтнымъ именемъ будить ночную тьму.

Oh, how I still can hear, when silent night doth hold me,  
Thy timid artless words, and feel thy glance enfold me,  
Thy tresses closely intertwined,  
yet full obedient to my hand,  
The empire of thy smile now languish, now command.

And vaguely I recall the troubled thoughts unspoken,  
Forgotten tender vows, of falt'ring hearts the token;  
Then rapture fills me, my being all aflame,  
I cry aloud to thee that night may hear thy name.

Then, with my soul one flame, my being filled with rapture,  
I loudly cry to thee that night may know thy name.

*Hannah Cross, soprano; Hannah Thomas, accompanist*

### Time to Say Goodbye

Quando sono solo Sogno all'orizzonte  
E mancan le parole, si lo so che non c'è luce  
In una stanza quando manca il sole  
Se non ci sei tu con me.  
Su le finestre mostra a tutti il mio cuore  
Che hai acceso  
Chiudi dentro me la luce che  
Hai incontrato per strada

Time to say goodbye paesi che non ho mai  
Vedutu e vissuto con te  
Adesso si li vivro.  
Con te partiro Su navi per mari  
Che io lo so no no non esistono più  
Con te io li vivró.

Quando sei lontana Sogno all'orizzonte  
E mancan le parole, e io sí lo so  
Che sei con me, con me.  
Tu mia luna tu sei qui con me  
Mio sole tu sei qui con me.

Con te partiro Io con te.

Francesco Sartori

When I'm alone I dream on the horizon (b. 1957)  
And words fail; yes, I know there is no light  
In a room where the sun is not there  
If you are not with me.  
At the windows show everyone my heart  
Which you set alight;  
Enclose within me the light you  
Encountered on the street.

Time to say goodbye to countries I never  
Saw and shared with you,  
Now, yes, I shall experience them,  
I'll go with you on ships across seas  
Which, I know, no, no, exist no longer;  
With you I shall experience them.

When you are far away I dream on the horizon  
And words fail, and yes, I know  
That you are with me;  
You, my moon, are here with me,  
My sun, you are here with me.

I'll go with you, I with you.

*Hannah Cross, soprano; John Mathieu, bass; Hannah Thomas, accompanist*

### Program Notes

Chopin's waltzes were independent pieces for piano based on the waltz dance style, often performed in the aristocratic salons. This **Waltz in A minor**, composed in 1831 or 1834 as a "Grand Valse Brillant" dedicated to Madame la Baronne C. d'Ivry, is the third waltz written by Chopin. It has a nostalgic mood, alternating sections of sorrow and joy, and may have been Chopin's favorite.

Composed in 1836, this **Etude in F minor**, or study, uses the polyrhythm of quarter note triplets in the left hand against sixteenth note triplets in the right hand. While the goal of this etude is to master that particular technique, it is not merely a speedy exercise, but an expressive piece with musical depth, soft with swells of passion.

These 3 movements are from the **French Suite in B minor**, the 3<sup>rd</sup> suite of a set of 6 French Suites that Bach started writing for his wife, Anna Magdalena, in the first year of their marriage. They are dance movements written for solo harpsichord, each based on a dance from a different country, with its own style and mood. The Allemande is a dignified German dance, in 4/4 time. The Courante is a lively French dance in a triple meter. The Sarabande is a passionate Spanish dance, in a slow triple meter. I will follow the standard performance practice of improvising embellishments and alterations in the repeated sections of the Sarabande.

The music of Joaquin Turina is known for being "colorful, well-crafted, and infused with native Spanish atmosphere", and his **The Circus (El Circo), Suite for Piano**, composed in 1931, is no different. During his time in Madrid, Turina was often amongst children (including his own), enjoying the circus, the inspiration for this piece. While full of wild traits characteristic of the 20<sup>th</sup> century, Turina retains a sense of tonality as he combines these characteristics with pleasing diatonic melodies and functional harmonies to bring the exciting spirit of the Spanish circus to life. Each movement is a collection of short themes and ideas: most are repeated with a slight variation, and then move on to the next theme, depicting the lively variety of the circus. Throughout the piece, listen for Turina's use of drastic dynamic changes, chromaticism, and recurring rhythmic motives including rapid repeated notes and chords, dotted rhythms, and bursting scales. Hear the announcing trumpets in the Fanfare as the circus begins, and let your imagination take off as each member of the circus enters the piece.

Written by Robert Lowry in 1864, the classic hymn "Shall We Gather At the River?" has inspired many Christians. Lowry claims he was lying down when his imagination began to take wing. "The imagery of the apocalypse took the form of a tableau. Brightest of all were the throne, the heavenly river, and the gathering of the saints." This inspired him to write the hymn Aaron Copland arranged as a beautiful piano & voice duet, **At The River**.

**Ching-a-ring Chaw** is a song from the early minstrel tradition that Aaron Copland has adapted and included in his *Old American Songs*. It is a bright, gay song meant to catch the listener's attention through use of a banjo-style accompaniment with a contrasting vocal line. Fast and wordy, it is a challenge and a joy to sing.

Composed in 1872, **Madrigal** is Vincent d'Indy's simple but charming evocation of Renaissance music. The poem itself is rather static but beautiful nonetheless. This is d'Indy's second setting for voice and piano. It is written in variation form starting with basic chords and progressing throughout the piece to include eighths and sixteenth note runs. I find it very interesting that it is written in a minor key yet is lovely and free-flowing.

**Beau soir** is one of Hannah's and my favorite songs to perform together. Debussy takes the lyrics written by Paul Bourget and paints beautiful portraits of waves rolling and suns setting. It is fun and difficult to sing because of Debussy's use of a two-against-three pattern throughout the piece. Although sad, it is a joy to sing because of the lyrical lines and fluid motion.

Made popular by mezzo-soprano Cecilia Bartoli, **Sposa son disprezzata** is a story of a woman scorned by her husband, her heart. It is an Italian aria written by Francesco Gasparini but is included in Vivaldi's pasticcio *Bajazet*. Because it was common practice to compile other composers' work with one's own to form an opera, Vivaldi has been given credit for writing the music for this aria. He wrote only the arias for the good characters while borrowing existing arias for the villains. The subject of this aria happens to be a villain. Perhaps he is also given credit for writing this song because of Cecilia Bartoli's album "If You Love Me (Se tu m'ami)."

One of the most famous arias from Mozart's opera *Le Nozze di Figaro*, **Deh vieni, non tardar** is sung by Susanna in Act 4. She is in the garden singing of her love for Figaro. Being opera buffa, comic opera, there are many twists and turns throughout the plot, including Figaro's belief that Susanna is being unfaithful with the Count. However, typical of comic opera, all things end happily. The Count relinquishes his love of Susanna, and Figaro learns Susanna was not being unfaithful, she had loved him through it all.

**Lachen und Weinen** was not originally so titled. Schubert gave it this title as Friedrich Rückert had left it with none. It was likely composed during the summer of 1822, although it wasn't published until 1826. Schubert does a wonderful job in matching the style of the music to the subject of the text: the use of major and minor tonal fluctuations to reflect the way the composer felt the slightest changes of mood or meaning within the poem.

Also written by Rückert and Schubert, **Du bist die Ruh** is a beautiful song, rich and flowing. It was published alongside Lachen und Weinen in Rückert's poetry collection *Östlichen Rosen* (Eastern Roses). Rückert even gave it another title: "Kehr' ein bei mir" (Commune with me). Influenced by the Persian poet Hafiz's poetry, this poem is all about the beauty of one's love, the joy that fills one's heart completely.

**Widmung**, one of Schumann's most famous songs, was written as a wedding gift for his bride Clara Wieck. It is the first of the *Myrthen*, written as a dedication of his love for Clara. The passionate opening drives the listener to the overwhelming peace in the central section which includes one of Rückert's favorite metaphors, "Du bist die Ruh'." This song has a place in my heart, with its joyous melody and tender witness to one man's love for his wife.

**How Fair This Spot** was written by Serge Rachmaninoff and dedicated to his wife. The text describes a scene where two young lovers come to be alone with nature and themselves. Also equally as romantic is the soaring melody and accompaniment. This song has been a challenge, not necessarily because of the notes or vocal lines, but the pronunciation of the Russian. It has been an interesting journey I have thoroughly enjoyed.

**In the Silent Night** has proven just as difficult and rewarding as How Fair This Spot. Rachmaninoff's use of a two-against-three pattern is tricky, only made even more so by the language in which it's written. I love this song because of its richness in the lower register; it has given me the opportunity to explore both my lower and higher register. The self-sustaining accompaniment is very melodic and complex.

**Time To Say Goodbye**, also known as Con Te Partiró, was first sung by Andrea Bocelli in 1995 at the San Remo Festival. It achieved widespread success when performed a second time, pairing Bocelli with soprano Sarah Brightman. Although it has a relatively simple vocal line and accompaniment, it is the words and meaning that makes this song so beautiful.