

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

presents

Hannah Cross
Senior
Voice Recital

assisted by
Mr. Tim Dail, accompanist

Friday, March 30, 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 performer.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Domine Deus from *Gloria*

*Domine Deus, Rex caelestis,
Deus Pater omnipotens,*

Antonio Vivaldi • 1678-1741

Lord God, heavenly king,
God the Father Almighty.

Pie Jesu from *Requiem*

*Pie Jesu Domine, Dona eis requiem
Sempiternam requiem*

Gabriel Fauré • 1845-1924

Holy Jesus Lord, Give them rest,
Eternal rest.

Chanson d'amour

*J'aime tes yeux, j'aime ton front,
O ma rebelle, ô ma farouche,
J'aime tes yeux, j'aime ta bouche
Où mes baisers s'épuiseront.*

I love your eyes, I love your forehead,
O my rebel, o my wild one,
I love your eyes, I love your mouth
Where my kisses will exhaust themselves.

*J'aime ta voix, j'aime l'étrange
Grâce de tout ce que tu dis,
O ma rebelle, ô mon cher ange,
Mon enfer et mon paradis!*

I love your voice, I love the strange
Grace of all you say,
O my rebel, o my darling angel
My hell and my paradise!

*J'aime tout ce qui te fait belle,
De tes pieds jusqu'à tes cheveux,
O toi vers qui montent mes vœux,
O ma farouche, ô ma rebelle!*

I love everything that makes you beautiful
From your feet to your hair,
O you towards whom all my desires fly,
O my wild one, o my rebel!

Chanson triste

*Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune
Je me noierai dans ta clarte*

Henri Duparc • 1848-1933

In your heart sleeps moonlight,
A soft summer moonlight,
And to escape life's worries,
I shall drown myself in your light.

*J'oublierai, les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées,
Dans le calme aimant de tes bras.*

I will forget past sorrows,
My love, when you cradle
My sad heart and my thoughts,
In the loving calm of your arms

*Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,
Et lui diras une ballade
Qui semblera parler de nous.*

You will take my sick head
Oh! sometimes on your knee
And will tell it a ballad
That will seem to speak of us.

*Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses
Que, peut-être, je guérirai....*

And from your eyes full of sadness
From your eyes I shall drink
So many kisses and so much tenderness
That, perhaps, I will heal....

Là-bas, vers l'église from *Cinq mélodies populaires grecques* Maurice Ravel • 1875-1938
*Là-bas, vers l'église,
 Vers l'église Ayio Sidero
 L'église, ô Vierge sainte,
 L'église, Ayio Costannino
 Se sont réunis, rassemblés en nombre infini
 Du monde, ô Vierge sainte!
 Du monde tous les plus braves!*

Over there, near the church
 Near the church of Saint Sideros
 The church, O Holy Virgin
 The church of Saint Constanine
 They gathered, assembled in infinite number,
 In the world, O Holy Virgin
 All the bravest in the world!

Tout gai! from *Cinq mélodies populaires grecques*
*Tout gai, Ha, tout gai
 Belle jambe, tireli qui danse,
 Belle jambe, la vaisselle danse,
 Tra-la-la.*

All merry, Ha! All merry;
 Beautiful legs, tierli that dance,
 Beautiful legs, the pottery dances,
 Tra-la-la.

Porgi, amor from *Le Nozze di Figaro*
*Porgi, amor, qualche ristoro
 al mio duolo, a'miei sospir!*

*O mi rendi, il mio Tesoro,
 o mio lascia almen morir!*

Wolfgang Amadeus Mozart • 1756-1791
 Grant, Love, some relief
 to my sorrow, to my sighing!

 Either give me back my beloved,
 or just let me die!

INTERMISSION

Auf Flügeln des Gesanges
*Auf Flügeln des Gesanges,
 Herzliebchen, trag' ich dich fort,
 Fort nach den Fluren des Ganges,
 Dort weiß ich den schönsten Ort;*

*Dort liegt ein rotblühender Garten,
 Im stillen Mondenschein,
 Die Lotosblumen erwarten
 Ihr trautes schwesterlein.*

*Die Veilchen kichern und kosen,
 Und schau'n nach den Sternen empor,
 Heimlich erzählen die Rosen
 Sich duften de Märchen ins Ohr.*

*Es hüpfen, herbei und lauschen,
 Die frommen, klugen Gazell'n;
 Und in der Ferne rauschen
 Des heil'gen Stromes Well'n.*

*Dort wollen wir niedersinken,
 Unter dem Palmenbaum,
 Und Liebe und Ruhe trinken,
 Und träumen seligen Traum.*

Felix Mendelssohn • 1809-1947
 On wings of song
 my love, I'll carry you
 to the fields of the Ganges
 where I know the most beautiful place.

 There lies a red-flowering garden
 in the serene moonlight,
 the lotus flowers await
 their beloved sister.

 The violets giggle and cherish,
 and look up at the stars,
 the roses tell each other secretly
 Their fragrant fairytales.

 The gentle, bright gazelles,
 pass and listen;
 and in the distance murmurs
 the waves of the holy stream.

 There we will lay down,
 under the pale tree
 and drink of love and peacefulness
 and dream our blessed dream.

Neue liebe

*In dem Mondenschein im Walde
Sah ich jüngst, die Elfen reiten,
Ihre Hörner, hört ich Klingen,
Ihre Glöcklein hört ich läuten.*

*Ihre weißen, Rößlein trugen
Goldnes Hirsch gewein' und flogen
Rasch dahin wie wilde Schwäne
Kam es durch die Luft gezogen.*

*Lächelnd nickte mir die Kön'gen,
Lächelnd im Vorüberreiten.
Galt das meiner neuen Liebe?
Oder sol lest Tod bedeuten?*

In the moonlight in the forest
I recently saw the elves riding,
their horns I heard sounding,
their little bells I heard ringing.

Their little white horse bore
golden stags' antlers and flew
quickly away like wild swans
traveling through the air.

The queen nodded and smiled to me,
smiled as she rode past.
Did she think of my new love?
Or does it mean death?

An die Musik

*Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bessre Welt entrückt.*

*Oft hat ein Seufzer, deiner Harf entflossen,
Ein süßer, heiliger Akkord von dir,
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür,
Du holde Kunst, ich danke dir.*

Franz Schubert • 1797-1828

You lovely art, in how many gloomy hours,
when life's fierce orbit entangled me,
have you kindled my heart to warmer love,
Have you carried me away to a better world.

Often has a sigh, flown from your harp-
a sweet, holy chord from you-
unlocked for me the heaven of better times.
You lovely art, I think you for this.
You lovely art, I thank you.

Ständchen

*Leise flehen meine Lieder
Durch die Nacht zu dir,
In den stillen Hain hernieder,
Liebchen, komm zu mir.*

*Flüsternd schlanke Wipfel rauschen
In des Mondes Licht,
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.*

*Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen klagen
Flehen sie für mich.*

*Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.*

Gently plead my songs
through the night to you;
into the quiet grove below,
sweetheart, come to me.

Whispering, slender treetops rustle
in the moon's light;
of a betrayed's unfriendly eavesdropping
be not afraid, lovely one.

Do you hear the nightingales' call?
Ah, they implore you;
with the sound of sweet laments
they plead to you for me.

The understand the heart's longing;
they know love's pain.
They stir, with silvery tones,
every tender heart.

*Lass auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr ich dir entgegen,
Komm, beglücke mich.*

Let your heart also be moved;
Sweetheart, hear me!
Trembling, I await you;
Come, make me happy.

Zueignung

*Ja, du weisst es, teure seele,
Dass ich fern von dir mich quale,
Liebe macht die Herzen krank,
Habe dank.*

Richard Strauss • 1864-1949
You, you know it, beloved soul,
that I am tormented far from you,
love makes the heart suffer,
thanks to you.

*Einst hielt ich, der Freiheit Zecher
Hoch den Amethysten Becher
Und du segnetest den Trank,
Habe dank.*

Once I held, the one who delighted in freedom
high the amethyst cup
and you blessed the drink,
thanks to you.

*Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe dank.*

And exorcised the evil ones therein,
until I, as I had never been,
holy, holy onto your heart I sank,
thanks to you.

Del cabello más sutil from *Canciones clásicas españolas*

Fernando Obradors • 1897-1945

*Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.
¡Ah!*

Of the hair most delicate
that you have in your braids,
I have to make a chain
to bring you to my side.
A jug in your house,
darling, I would like to be
to kiss you on the mouth
when you went to drink.
Ah!

¿Corazón, porqué pasáis...?

from *Canciones clásicas españolas*
*¿Corazón, porqué pasáis
las noches de amor despierto
si vuestro dueño descansa
en los brazo de otro dueño?
¡Ah!*

Heart, why do you pass
the nights of love awake
if your owner rests
in the arms of another master?
Ah!

Where the Music Comes From
The Shepherd

Lee Hoiby • b. 1926

The Lamb

Theodore Chanler • 1902-1961

A Slumber Song of the Madonna

Samuel Barber • 1910-1981

O Holy Night

Adolphe Adam • 1803-1856

PROGRAM NOTES

This is the second of two D major Glorias composed by Vivaldi. No exact chronology of Vivaldi's sacred works exists, but both Glorias are believed to have been written after 1708. The first modern performance of this *Gloria* took place in Siena, Italy, in 1939.

Fauré's *Requiem* does not conform to the liturgical requirements of the Roman Catholic Church. As such, it was snubbed by the vicar after its 1888 premiere. Although faced with disapproval, the *Requiem* is widely considered one of the best choral masterpieces of the nineteenth century.

Armand Silvestre, librettist, wrote graceful verse that was often criticized as sentimental and lacking in depth. Fauré, however, seemed able to easily arrange his poetry. He composed ten melodies and one choral work using Silvestre's words. In this particular setting of *Chanson d'amour*, Fauré lengthened the poem by using the first four lines as a refrain.

Chanson triste was Duparc's first mélodie. He continually polished and revised his melodies, often destroying those he deemed unworthy of publication. Thankfully, this one survives, giving evidence to what Duparc called "the violin-voice," capable of fluent, flexible phrasing and real intensity of tone. French musicologist Pierre Aubry needed musical examples to illustrate a lecture he was giving on Greek folk song. A friend, M.D. Calvoceossi selected five songs and taught them to Louise Thomasset; she insisted on piano accompaniment, so Aubry turned to Ravel, who composed accompaniments in 36 hours. *Cinq melodies populaires grecques* are based on Greek dance rhythms. They capture colorful animated scenes from Greek peasant life.

One of Mozart's most famous operas – if not the most famous – is *Le Nozze di Figaro*, *The Marriage of Figaro*. Successfully premiered in Vienna in 1786, it was later banned by Louis XIV due to its portrayal of the aristocracy. The Countess' famous aria, *Porgi, amor*, gives testament to that reasoning. Tired of her husband's wandering eyes, she desperately pleads to Love to bring her husband back to her.

One of Mendelssohn's best known songs, *Auf Flügeln des Gesanges* was written a couple of months after he moved to Leipzig to become director of the Gewandhaus Orchestra and Singakademie. The song begins with a very brief piano introduction, outlining the upward arpeggiated harmony used throughout the piece. The vocal line gently drifts in a dotted rhythmic pattern that is typical of Mendelssohn. The melody slowly winds our piece down, while the piano continues the arpeggiation until the final two chords, as the lovers drift off to "dream our blessed dream."

Mendelssohn found images of the nocturnal fairy world almost irresistible. We see this fascination in his *A Midsummer Night's Dream* Overture and Scherzo, and in our selection *Neue liebe*. The effect of elfin likeness, which he liked to achieve, is evidenced in the *sempre staccato* direction of the piano accompaniment.

Schubert focused mainly on classical genres like the string quartet, symphony, and the art song – lied. One of his most famous lied is *An die Musik*, *To Music*. Written around 1818 while tutoring a Hungarian Count's children, it is a beautiful lied dedicated to the loveliest of arts: music. Quite appropriately, it is sung every spring at the regional festival for the National Association of Teachers of Singing by all in attendance...in English, of course!

When publisher Tobias Haslinger came into possession of thirteen of Schubert's songs, he recognized these, and one late setting of a Seidl poem, as significant in Schubert's song output, calling them, "the last blossoming of his noble art." Haslinger published these songs together under the title *Schwanengesang* (*Swan Song*) in May 1829. *Ständchen*'s staccato eighth notes in the piano introduction mimic the plucking of the serenader's guitar, an instrument of which Schubert was very fond.

Poet Hermann von Gilm's words of love and love's suffering seem perfectly suited for Strauss's Op. 10 collection, which is often considered the real beginning of his lieder-writing career. *Zueignung* opens this collection as a song of dedication. Each of the three

stanzas begins with the same four measures, indicating a nearly strophic setting, but then fresh music concludes each statement.

Fernando Obradors was a self-taught Catalan composer, pianist and conductor. Although he wrote orchestral music as well as a considerable amount of music for the stage, he is best remembered for his four sets of *Canciones clásicas españolas*, of which *Del cabello más sutil* and *¿Corazón, qué pasáis?* are members. Obradors's settings perfectly capture the essence of the folk-songs, and they remain among the most popular Spanish-language songs in the repertoire of classically-trained singers.

Hoiby's immense contribution to the song repertoire is recognized by American singers everywhere. His style is elegant and can be profoundly moving or smoothly good humored, but skirts entirely the modernist obsession with "originality." He frequently turns to texts of great literary and civic value. Many of Hoiby's songs, including *Where the Music Comes From*, have been premiered by the great American soprano Leontyne Price.

From 1935 to the late 1940s, Chanler composed around 50 songs and one chamber opera. This comprises the bulk of his work. Of his 50 songs, approximately 30 are considered true gems.

Chanler's songs capture the poetry beautifully and explicitly, pay meticulous attention to detail that results in songs that require control, sensitive musicianship and scrupulous attention to subtle nuances of detail. *The Lamb* shows how Chanler can cover a substantial range of moods among his songs, from religious to broad humor, with a simple, yet enchanting melody line.

A Slumber Song of the Madonna was composed in 1925 when Barber was a young 14-year-old student at the new Curtis Institute of Music in Philadelphia. It is a lovely and quiet song written in the traditional lullaby style of a mother expressing her love for her child. It was originally composed for voice and organ, although there is a variation for voice and piano.

Adam was born the son of a composer and professor at the Paris Conservatory. As such, he studied there, organ and harmonium under Boieldieu. However, because he did not win the Prix de Rome, his father did not encourage him to pursue a musical career. Had Adam listened to his father, we would not have pieces such as his ballet *Giselle* and his Christmas carol *O Holy Night*. It was my honor to sing this carol atop the Singing Christmas Tree two years ago, and it is my honor and pleasure to sing it for you this night.

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.

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 2011-2012." 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.

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 during 2011-2012.

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, Joshua Nichols; ushers, Ellen Wise & James Johnson; stage manager, Ellen Wise; recording/sound & lighting, Shannon Gragg; page turner, Jacqueline Bateman; reception assistants, Lydia Moore.

UPCOMING EVENTS

Saturday, March 31, 7:30pm, Concert Hall
Tuesday, April 3, 7:30pm, Concert Hall
Thursday, April 5, 7:30pm, Concert Hall
Monday, April 9, 7:30pm, Concert Hall
Tuesday, April 10, 7:30pm, Concert Hall
Saturday, April 14, 7:30pm, Concert Hall
Monday, April 16, 7:30pm, Concert Hall
Tuesday, April 17, 7:30pm, Concert Hall
Saturday, April 21, 3:00pm, Concert Hall

Symphonic Band Concert
Anna Cullnane Senior Violin Recital
Temperance Jones Junior Voice Recital
Ms. Sylvia Hong Solo Recital
Jacqueline Bateman Senior Violin Recital
Choral Concert: The Beauty of Bernstein
Best of Belhaven II
Shellie Brown Senior Violin Recital
Lauren Pratt Senior Voice Recital

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, pianist, chair • Dr. Paxton Girtmon, director of bands, woodwind specialist • Sylvia Hong, pianist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Singing Christmas Tree director • 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 • Lee Craig, drill team instructor • Dr. Dennis Cranford, music theory adjunct • Tim Dail, staff accompanist • Mark Davis, low brass adjunct • Ken Graves, clarinet adjunct • Carol Durham, organ adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal 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 • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Carolyn Sachs, piano adjunct • Margaret Sprow, music ministries adjunct • Lloyd Turner, trumpet adjunct • Valerie Tate, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

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DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES!

Matthew Forester