

The Belhaven University Department of Music
Dr. Stephen W. Sachs, Chair

presents

Iberian Romance

Vocal Music in Spanish and Portuguese

A Choral and Vocal Arts Concert

Dr. Christopher Shelt, Director

Saturday, April 16, 2011

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 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". Special thanks tonight to Bo-Kays Florist for our reception table flowers. It is through these and other wonderful relationships in the greater Jackson community that makes an evening 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 during the 2010-2011 Academic Year.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Dr. Christopher Shelt; student workers – Eleana Davis, door manager; Ellie Honea & Jackie Bateman, ushers; Cory Gray & Clay Coward, stagehands; Alex Nitzberg, recording/sound; Skyler Bready, lighting; Eleana Davis, reception hostess; Chris Carlson, reception assistant; Katie Rowan, page turner.

Upcoming Events:

<i>Tuesday, April 19 7:30 pm Concert Hall</i>	<i>Best of Belhaven II</i>
<i>Tuesday, April 26, 6:00 pm, Concert Hall</i>	<i>Sam Johnson Senior Trumpet Recital</i>
<i>Tuesday, April 26, 7:30 pm, Concert Hall</i>	<i>Jimmy Brown Tuba Recital</i>
<i>Thursday, April 28, 7:30 pm, Concert Hall</i>	<i>Nicole Harwell Alumni Piano Recital</i>
<i>Friday, April 29, 2:00 pm, Concert Hall</i>	<i>Hannah Thomas Senior Piano Recital</i>

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

Del cabello más sutil (*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.

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.

Brook Edwards, soprano; Maggie McLinden, accompanist

Psalm Brasileiro (Brazilian Psalm)

Jean Berger
(1909-2002)

O Deus, Está no Livro vai ao Senhor no seu santuario, no firmamento de sua virtude (louvaio)
Louvaio nas virtudes delle segundo a multidão da sua grandeza louvaio ao som da trombeta, com psalterio e cithara Louvaio com adufe e flauta Louvaio com cordas e órgão Louvaio com cymbalos sonoros Louvaio com cymbalos de júbilo Todo espirito louve o Senhor Alleluia...

Cymbalos e citharas não tenho não Mas eu vou fazer uma procissão para você Pra meu salvador vou cantar os louvores E louver pra seu nome. Aceite, O meu Deus, E Abel quem esta lje dando!

Almighty, the Book has told me: O praise the Lord in his holy temple, within the firmament of his great power. O praise him for his mighty virtues, O praise him in view of the extent of his noble greatness. O praise him with the blowing of trumpets, with the psaltery and sounding harp. With timbrel and the dance, O praise him, with viols and with organs. O praise him with cymbals and loud resounding, O praise him with cymbals ringing joyously. Everything that hath breath praise the Lord, Alleluia!

O Lord, cymbals and the sounding harp I do not have. But I will make a fair procession for you, O blessed Lord. O Lord, accept them, I implore you; it is Abel who presents them. To my Savior I will sing praises and exult in His Name.

The Belhaven University Concert Choir
Dr. Christopher Shelt, conductor; Andrew Craig, soloist

Mi Sueño (My Dream)

Mexican Folk Song arr. by Edward Kilenyi
(1884-1968)

Ay! Sin tu amor moriré, sí mujer!
Porque tú eres ilusión.
Tú le das al corazón,
La ventura que soné.
No me mires así, porque voy a morir.
Pues no puedo vivir, con desprecio de ti.
Ay! Vuelve tú a mirar, que es mi adoración,
Tener tú con pasión,
Angel de amor!
Que aquí vengo a pedir
E imporar el perdón,
Por si fuese a morir, Adiós, Adiós!

Oh! Without your love, I'll die, my dear!
Because you are a delusion.
You give my heart,
The chance of which I dream.
Don't look at me so, because I will die.
Well, I can't live without your scorn.
Oh! Look again, which is my adoration,
To have you with passion,
Angel of Love!
That here I come to beg
And plead forgiveness,
And if I should die, Farewell, Farewell!

Jensen Kelley, soprano; Megan Van der Bijl, accompanist

Bará, Op.86

Liduíno Pitombeira
(b. 1962)

Amixerê onibará Exu abanadá ademi xexemiré jalãna fuá Exu jalãna fumalé ai o que Bará ai Bará jalãna choni pado Alupagema ai bara choni padô Exu fuá a Lodê Exu amaxerê onobá Exu demi modibará seu ajo Bará Exu berim.

[This is an ancient Afro-Portuguese text that is the product of an amalgamation of Sudanese, Nigerian, Portuguese and Native Brazilian cultures. The modern composer has used this text, though the meaning of the words is not known, as a vehicle for this piece. Doubtless, they are pagan, depicting false idolatrous worship. The piece is an interesting musical dramatization of the reality of false worship that exists in many parts of the world still today. This piece reminds us that there are still peoples in the world who worship false deities and, therefore, should encourage us to pray for them that they might come to know the one true God and His Son Jesus Christ. False worship has always been nonsense, even when the words were comprehensible. In this case all the more since the words are not translatable. This piece is performed in honor of the 57 unreached people groups found in the great nation of Brazil.]

The Belhaven Chorale
Andrew Craig, student conductor

El majó discreto

Enrique Granados
(1876-1916)

El majó discreto
Dicen que mi majó es feo.
Es posible que sí que lo sea,
Que amor es deseo
Que ciega y marea.

The discreet boyfriend
People say that my man is ugly,
And that may be true,
For love is the longing
Which masks and conceals.

Ha tiempo que sé
Que quien ama no ve.

There are even times
When love blinds.

Mas si no es mi majó un hombre
Que por lindo descuelle y asombre,
En cambio es discreto
Y guarda un secreto
Que yo posé en él
Sabiendo que es fiel.

But if my beloved is not a man
Whose beauty shines and astonishes,
Then he is a man who is discreet
And able to keep the secret
That I entrust to him,
Knowing that he is faithful.

¿Cuál es el secreto
Que el majó guardó?
Sería indiscreto
Contarlo yo.
No poco trabajo costara saber
Secretos de un majó con una mujer.
Nació en Lavapiés.
¡Eh, ¡eh! ¡Es un majó, un majó es!

What could this secret be
That he is guarding?
It would be indiscreet
For me to reveal it.
To expose the secret binding
Of a man and a woman requires no insignificant efforts.
He was born in Lavapiés.
Uh-huh! He is a man, a man is he.

Gina Condly, soprano; Mrs. Nicole Harwell, accompanist

¿Corazon, porque pasais? (*Canciones clásicas españolas*)

Fernando Obradors
(1897-1945)

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos 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!

Hannah Cross, soprano; Hannah Thomas, accompanist

Canto da Chuva

Liduíno Pitombeira
(b. 1962)

Cai, chuvinha cai,
Até o meu xodó voltar,
Saudade' aqui no sertão do Cariri.
Faz tempo que não te vejo, ó nenen,
Saudade' aqui no sertão,
Não posso mais viver assim sem meu xodó.
Quêde nenen, tem dó de mim.

Fall, little raindrop, fall,
Until the day my love comes home,
For lonely are the backwoods of Cariri.
It's been so long that I've not seen you, baby,
So lonely in the country,
I cannot go on living without my love.
I need you, baby, don't you care about me?

Foi no meu sertão
A onde o vento assobia canção de solidão,
E tudo fica a esperar,
Que a chuva faceira, contente, penetra
A plntação de milho e feijão de corda,
Mandioca, algodão, do céu cair, oh venha
chuva.

It was in my backwoods
Where the wind whistles a song of solitude,
And everything is waiting for rain,
Enchanting, contented, to come penetrating
The fields of corn and cowpeas, cassava and cotton,
Waiting for rain.

No horizonte vêse o clarão
Que arde como fogueira
Nos olhos daquela menina,
Que canta seu canto
De dor de viver no sertão.
Mas se o mandacaru floresce,
Pode até tudo mudar.
E é sinal que vai chover, o chuva vem.
E se você viesse,
Juro que não mais sofreria.

On the horizon light flashes gleam
That burn like far distant bonfires
Within the eyes of that girl,
Who sings her lament
Of her sorrowful life in the country.
If the mandacaru blossoms,
Then everything else could also change.
It is a sign that it will rain.
And then if you should come,
I promise I will no longer suffer.

Vem, nenen pra mim,
Fico a te esperar.
Oh chuva vem e traz o meu bem aqui,
Antes que a canção seja do meu fim.

Come, my baby, to me,
I will be waiting for you.
Come now, o rain, bring back my love to me,
Before a song shall sing of my end.

Ouçõ o canto do vento que assobia,
E chama a nuvem.
Cai, chuvinha cai,
Até o meu xodó voltar,
Saudade aqui no sertão.

I can hear the windsong whistling,
Calling for the rain cloud.
Fall, little raindrop, fall,
Until the day my love comes home,
For lonely are the backwoods.

John Mathieu, bass-baritone; Mrs. Nicole Harwell, accompanist

Amor Bendito

Gian Marco Zignago
(b. 1970)

Tienes morena risa amorosa
Que besa el aura con effusión
En esos labios que ocultan perlas
Brillantes joyas que adoro yo.
Yo vi tus ojos una mañana
Nublar la lumbre del astro sol,
Porque hay en ellos
Fuego sagrado, savia de vida,
Llama de amor. savia de vida
¡Ay!

En grato sueo llamé a la vida,
En sueño grato de rosa y luz
Pasó ligera y el alma mía
Se fue con ella porque ibas tú.

Ya se acabaron mis algrías
Quedo sin alma, quedo sin tí
Ven con la dicha dulce morena
Ya sí mi alma vuelve hacia tí.

You have, dark girl, a loving laugh
That kisses the breeze with warmth
On those lips that hide pearls
Brilliant jewels that I adore.
I saw your eyes one morning
Cloud the light of the astral sun,
Because there is in them
Sacred fire, essence of life,
Flame of love, essence of life,
Oh!

In pleasant sleep I called out to life,
In pleasant sleep of rose and light.
It went by lightly and my soul
Went with it because you were going.

Now has ended my happiness
I am without a soul, I am without you.
Come with this sweet dark one
Already my soul returns to you.

El Vito

Spanish Andalusian Folk Song arr. Mack Wilberg
(b.1955)

¡Con el vito vito vito!
¡Con el vito vito va!
¡Con el vito vito vito!
¡Con el vito vito va!

No me mires tu chiquilla
Que me voy a esmorona
No me mires tu chiquilla
Que me voy a desmaya

Anda vete que no quiero
Pasar por ti mas fatigas
Si te digo que te vayas
¡Que mas quieres que te diga!

With the vito [dance], vito, vito,
With the vito, vito, it goes!
With the vito, vito, vito,
With the vito, vito, it goes!

Do not look at me, little sweetheart,
Or I will fall in love.
Do not look at me, little sweetheart
Or I will faint.

Leave me, for I do not want to
Pass through more pain.
If I tell you to go
What more do you want me to say!

The Belhaven University Concert Choir
Pianists: Mrs. Nicole Harwell - primo; Maggie McLinden, secondo
Dr. Christopher Shelt - conductor

SPECIAL THANKS

We wish to thank our many consultants who assisted us in with our Portuguese: Joe and Helen Martin, Emilio and Annaliese Garafolo, and Hannah Davis.

PROGRAM NOTES

Del cabello más sutil and Corazon, porque pasais? (*Canciones clásicas españolas*) Fernando Obradors (1897-1945) 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*, collected and arranged between 1921-1941. Obradors' 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.

Psalmo Brasileiro is Jean Berger's most enduring choral work. It begins with a text based on Psalm 150. The text of last portion, set to pulsing, swaying rhythms, pictorializes the common practice of religious processions in Brazil, sometimes with millions of participants. The parade portrayed in enthusiastic rhythms finally slows to a quiet repose as the piece concludes. The composer, Jean Berger, was born to a Jewish family in Hamm, Germany. His international orientation began in his twenties, when he lived in Paris and toured Europe and the Near East as a pianist and accompanist. From 1939 to 1941, he was assistant conductor of the Teatro Municipal in Rio de Janeiro and on the faculty of the Conservatoire Brasileiro de Musica. There he learned Portuguese and, using Brazil as his home base, toured South America. In "Psalmo Brasileiro," sung tonight with the Portuguese text by Jorge de Lima, Berger embraces the South American rhythms and language with which he was so familiar. Berger spoke seven languages, not including Latin, which he considered "any civilized person's necessary equipment."

Mi Sueño is a traditional Mexican song arranged by Edward Kilenyi, a Hungarian composer, author, conductor and teacher. He authored many articles on music, and was a teacher of George Gershwin. He was a music director for film theatres in New York, and composed and arranged for and supervised Hollywood studios' music departments for thirty years, as well as offering private music study in Los Angeles.

Bará and Canto da Chuva were written by Liduino Pitombeira (Brazil, 1962) who received his PhD in Composition with a minor in Theory from the Louisiana State University, where he studied under the guidance of Dinos Constantinides. He also studied composition in Brazil with José Alberto Kaplan, Tarcísio José de Lima, and Vanda Ribeiro Costa. He has received many composition awards in Brazil and the USA, including the first prize in the 1998 Camargo Guarnieri Composition Competition and the first prize in the "Sinfonia dos 500 Anos" Composition Contest. He also received the 2003 MTNA-Shepherd Distinguished Composer of the Year Award for his piece "Brazilian Landscapes No.1". **Canto da Chuva** is sultry fusion of 20th century compositional elements including jazz harmonies, references to Brazilian samba, and cross rhythms.

El Majo Discreto (The Discreet Boyfriend) was written by Enrique Granados (1867 - 1916) was a Spanish Catalan pianist and composer of classical music. His music is in a uniquely Spanish style and, as such, representative of musical nationalism. Enrique Granados was also a talented painter in the style of Francisco Goya. Granados died on the way across the English Channel, his passenger boat torpedoed by a German U-boat, part of the German World War I policy of unrestricted submarine warfare. In a failed attempt to save his wife Amparo, whom he saw flailing about in the water some distance away, Granados jumped out of his lifeboat, and drowned. Ironically, he had a morbid fear of water for his entire life, and he was returning from his first-ever series of ocean voyages.

Amor Bendito was written by a legendary Peruvian singer-songwriter, well regarded internationally in the pop music world. Gian Marco Javier Zignago Alcóver was born in Lima, Peru on August 17, 1970. He won the Grammy Latino 2005 for the best 'álbum Cantautor' (Singer-Songwriter Album) and was named UNICEF Goodwill Ambassador in Peru. His mother is the well-known Peruvian actress and singer Regina Alcóver Ureta, and his father was the late Peruvian composer and singer Javier Zignago, known in the musical world as "Joe Danova".

El Vito is an old folk song dating from the 1600's from the Spanish Region of Andalucía which was influenced by Gypsy, Moorish, and Jewish cultures. Though originating as a song, it is associated with an energetic folk dance by the same name: El Vito. Mack Wilberg captures the energy and passion of this Andalusian dance in this arrangement for piano duet and choir.

THE BELHAVEN UNIVERSITY CONCERT CHOIR

Dr. Christopher Shelt - Conductor
Mrs. Nicole Harwell - Accompanist / Rehearsal Assistant
Andrew Craig - Student Conducting Intern

Jane Armstrong, Keyari Badon, Haley Baker, Sarah Barnick, Stephanie Boone,
Anna Bryant, Christopher Carlson, Nicole Colyer, Hannah Everett, Andrew Forester,
Amanda Hester, Temperance Jones, Allison Kalehoff, Jonathan Kalehoff, Grace Martin,
Sarah McCallister, Maggie McLinden, Jelissa Myers, Uyen Nguyen, Joshua Nichols, Madison Parrott, Lauren Pratt,
Robert Ricks, Rebekah Saks, Andrew Sinclair, James Stephens, Stefanie Stoll, Hannah Thomas, Amanda Thrall,
Marie Tolliver, Isaiah Tolo, Megan van der Bijl, Christopher Wolfe

THE BELHAVEN UNIVERSITY CHORALE

Dr. Christopher Shelt - Conductor
Mrs. Nicole Harwell - Accompanist / Rehearsal Assistant
Andrew Craig - Student Conducting Intern

Kevin Arredondo, Alyssa Aycock, Sarah Bravo, Anna Shay Brown, Anna Kathryn Clarke, Gina Condly, Lydia Cook,
Andrew Craig, Hannah Cross, Andrew Dalton, Brooke Edwards, Rachel Gorman, Bliss Hatcliff, Blakeney Hatcliff,
Jensen Kelley, Dae Ho Kim, Alicia Kleeves, Rebeka Larson, Spencer Lee, John Mathieu, Roddrick Merritt, Lydia
Moore, Morgan Robertson, Darren Terpstra, Ellen Wise

CHORAL ARTS COUNCIL

Lauren Pratt - President; Hannah Cross - Librarian; Alyssa Aycock - Assistant Librarian; Andrew Craig - Concert
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composer, theorist; Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles, Song Xie,
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Andrew Lewis, piano adjunct, 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!

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Hannah Cross, Anna Cullnane, Eleana Davis, Erin Desmond, Rachel Eason, Brooke Edwards, Stephen Fairchild,
John Farrar, Levi Foreman, Matthew Forester, Rachel Gorman, Cory Gray, Curtis Harris, Joshua Harton,
Eric Hartzog, Blakeney Hatcliff, Amanda Hester, Daniel Hicks, Ellie Honea, Emmerly Jefferson, Sam Johnson,
Abigail Johnston, Daniel Johnston, Temperance Jones, Jensen Kelley, Alicia Kleeves, Malcom LaTour,
Joshua Lee, John Mathieu, Joseph McCullough, Maggie McLinden, Roddy Merritt, Lydia Moore, Joey Nelms,
Joshua Nichols, Alex Nitzberg, William Anthony Peacock, Lauren Pratt, Libby Roberts, Morgan Robertson,
Kaitlin Rowan, Rebekah Saks, Michael Shofner, Zachary Stafford, Stefanie Stoll, Hannah Thomas,
Marie Tolliver, Keeyonia Tyler, Megan van der Bijl, Travis White, Abby Wiggins, Ellen Wise, Jocelyn Zhu,
Robert Wesley Zickau

BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC, OUR DECEMBER 2010 GRADUATES!

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