Lydia Moore
Senior Voice Recital
The Joys & Perils of Love
assisted by Mr. Tyler Kemp

Friday, May 2, 2014 • 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

Flow my tears

John Dowland • 1563 - 1626

Ohime dove il mio ben

Claudio Monteverdi • 1567 - 1643

Ohimè, dov'è il mio ben?

Alas, where is my beloved?

Dov'è il mio core?

Where is my heart?

Chi m'asconde il mio ben e chi me'l toglie?

Who is hiding my beloved, stealing her from me?

Dunque ha potuto sol desio d'onore
darmi cagion di tante doglie?

Has my desire for honor then

Dunque han potuto in me più che'l mio amore
ambiziose e troppo lievi voglie?

been the cause of all my suffering?

Ahi sciocco mondo e cieco! Ahi, cruda sorte,
che ministro mi fai della mia morte.

Alas, blind, foolish world! Alas, cruel destiny,
you make me minister of my own death.

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

La ci darem la mano from Don Giovanni

Wolfgang Amadeus Mozart • 1756 - 1791

Don Giovanni: Là ci darem la mano,
Là mi dirai di sì:

Don Giovanni: There I'll give you my hand,
There you'll say yes:

Vedi, non è lontano,
Partiam, ben mio, da qui.

See, it is not far,
my love, let's leave from here.

Zerlina: Vorrei e non vorrei,
Mi trema un poco il cor,

Zerlina: Should I or shouldn't I,
my heart trembles at the thought,

Felice, è ver, sarei,
Ma può burlarmi ancor!

It's true, I would be happy,
I can still have fun!

Don Giovanni: Vieni, mio bel diletto!
Zerlina: Mi fa pietà Masetto.

Don Giovanni: Come, my beloved beautiful!
Zerlina: It makes me pity Masetto.

Don Giovanni: Io cangierò tua sorte.
Zerlina: Presto... non son più forte.

Don Giovanni: I will change your fate.
Zerlina: Soon, I am no longer strong enough!

Don Giovanni: Andiam! Zerlina: Andiam!
Andiam, andiam, mio bene,
a ristorar le pene
D'un innocente amor.

Don Giovanni: Let us go! Zerlina: Let us go!
Let's go, let's go, my darling,
to restore our pleasure
of an innocent love.

Lydia Moore, Soprano; John Sinclair, Cello; Mr. Tyler Kemp, Accompanist

Fraunliebe und Leben

Robert Schumann • 1818 - 1886

I. Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub' ich blind zu sein;
Wo ich hin nur blicke,
Seh' ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,

Since I have seen him,
I believe I must be blind;
Wherever I hence look,
I see him alone;
As if in a waking dream
His image floats before me,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begeh' ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub' ich blind zu sein.

II. Er, der Herrlichste von allen
Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darfst beglücken deine Wahl,
Und ich will die Hohe segnen,
Segnen viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

III. Du Ring an meinem Finger
Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.
Ich hatt ihn ausgeträumet, I have finished with dreaming,
Der Kindheit friedlich schönen Traum, The childhood's peaceful lovely dream.
Ich fand allein mich, verloren I found myself alone, lost,
Im öden, unendlichen Raum. In a barren, infinite space.

Du Ring an meinem Finger You ring upon my finger,
Da hast du mich erst belehrt, You have just now taught be something,
Hast meinem Blick erschlossen You have my sight opened
Des Lebens unendlichen, tiefen Wert. To life's infinitely deep value.
Ich will ihm dienen, ihm leben, I want to serve him, to live for him,
Ihm angehören ganz, To belong to him completely,
Hin selber mich geben und finden To give up myself and find
Verklärt mich in seinem Glanz. Myself transfigured in his radiance.

Si tu le Veux If you desire it, oh my love,
Si tu le veux, ô mon amour, This evening as soon as the end of the day
Ce soir dès que la fin du jour Has come,
Sera venue, When the stars appear,
Quand les étoiles surgiront, And stud with gold the depths
Et mettront des clous d'or au fond Of the blue sky
Bleu de la nue, We shall depart alone together, we two,
Nous partirons seuls tous les deux Into the dark night as lovers do,
Dans la nuit brune en amoureux, Without anyone seeing us
Sans qu'on nous voie, And Tenderly I to you shall sing
Et tendrement je te dirai A song of love in which I shall place
Un chant d'amour où je mettrai All of my Joy!
Toute ma joie. But when you return to your home
Mais quand tu rentreras chez toi, If anyone asks you why,
Si l'on te demande pourquoi, Lovely Fairy,
Mignonne fée, Your hair is more tousled than before
Tes cheveux sont plus fous qu'avant, You will answer that alone the wind
Tu répondras que seul le vent Has ruffled it,
T'a décoiffée, If you desire it, Oh my love.
Si tu le veux, ô mon amour.

Ouvre ton Coure The Daisy has closed its flower-crown.
La marguerite a fermé sa corolle, The Darkness has closed the eyes of the day
L'ombre a fermé les yeux du jour. Fair one, will you keep your word to me?
Belle, me tiendras-tu parole? Open your heart to my love.
Ouvre ton coeur à mon amour.

Ouvre ton coeur, ô jeune ange, à ma flamme, Open your heart, young angel, to my passion
Qu'un rêve charme ton sommeil. That a dream may charm your slumber
Je veux reprendre mon âme,  
Comme une fleur s'ouvre au soleil!  
I wish to recover my soul,  
Like a flower opens to the sun!

Comment, disaient-ils,  
Avec nos nacelles,  
Fuir les alguazils?  
Ramez, disaient-elles.  
Comment, disaient-ils,  
Oubler querelles,  
Misère et périls?  
Dormez, disaient-elles.  
Comment, disaient-ils,  
Enchanter les belles  
Sans philtres subtils?  
Aimez, disaient-elles.  
How, said He,  
In our boat,  
Can we flee the alguazil?  
Row, said She.  
How, said He,  
Can we forget quarrels,  
Poverty and Danger?  
Sleep, said She.  
How, said He,  
Can we enchant the fair,  
Without potions rare?  
Love, said She.

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

INTERMISSION

Lagrímas Mías from *El anillo de hierro*  
Lagrimas mías en donde estás  
que de mis ojos ya no brotás.  
El fuego ardiente de una passion  
seco ha dejado, ha dejado mi corazón.  
Ay de mí! ay de mí!  
que triste y desolada  
para llorar, para llorar naci.  
Como cayendo las hojas van  
a los impulsos del huracán,  
asi han caído con mi dolor  
las ilusiones de tanto amor.  
Ay de mí! ay de mí!  
que triste y desolada  
no se porque, no se porque nací.  
My Tears, wherever you are  
That from my eyes do not come forth  
The burning fire of a passion  
Dry has left, has left my heart  
Oh my, Oh my!  
How sad and abandoned in order to cry,  
to cry, to cry, that I was born!  
Like falling leaves go  
The impulses of the hurricane,  
So have fallen, with my pain  
The illusions of so much, of so much love.  
Oh my! Oh my!  
How sad and abandoned, I don't know why  
I don't know why, I don't know why I was born!

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

The Black Swan  
Gian Carlo Menotti • 1911 - 2007

Summertime  
George Gershwin • 1898 - 1937  
arr. by Libby Roberts and William Murphy

A Little Bit in Love from *Wonderful Town*  
Leonard Bernstein • 1918 - 1990

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist
Flow My Tears - A madrigal is simply a Renaissance secular song. Over time, the solo madrigal evolved into the opera aria. This madrigal is one of John Dowland's most well-known pieces. The music depicts the words; as the tears fall, so does the melody. Surprisingly challenging, this song is a beautiful trace of western music history.

Ohime Dove Il Mio Ben - I was first introduced to this madrigal by Dr. Geihsler in Music History. We were sitting in class discussing Monteverdi's influence on western music. During Monteverdi's time, many criticized his use of chromatic dissonances and loose counterpoint. Monteverdi argued for a seconda pratica, or second practice, in which composers could break strict counterpoint rules to express the poetry. This piece is an example of Monteverdi's seconda pratica and effectively uses dissonance to highlight the speaker's agony over his lost love.

La ci darem la mano - This piece comes from Mozart's Don Giovanni. In this duettino (little duet), Don Giovanni is attempting to seduce Zerlina, a beautiful young peasant betrothed to Masetto. Zerlina admits that she is not strong enough to resist, and by the end of the duet, they agree to go off together.

Frauenliebe unt Leben - This song cycle by Robert Schumann follows the emotional journey of a young woman's life. It begins with Seit ich ihn gezechen; in this piece, the young woman sees a young man from afar and is immediately bewitched. The lyrical melody emphasizes the young woman's dreamlike state.

Si Tu Le Veux - Enchantingly simple, this provocative French mélodie expresses the longings of the speaker to be with his/her love. The arpeggios in the accompaniment line mimic the quickening of the lovers' heartbeats, beautifully expressing the poetry of this piece.

Ouvre Ton Coure - Though Bizet was born and raised in France, he frequently incorporated foreign elements in his music. Both Ouvre Ton Coure and Guitare use a Spanish dance rhythm called the bolero, which is a solo or couples dance in moderate ¾ time. In this piece, the piano mimics the sound and rhythm of castanets, creating a sultry dance feel.

Guitare - Though he was very talented, Bizet found it difficult to make a living as a composer. When he premiered Carmen, the audience was stunned that the heroine was a woman of such
ill repute, and Bizet was convinced it was a flop. Today, Carmen is one of the most recognized operas around the world. Like Carmen, the protagonist in this piece is carefree and enticing, which Bizet expertly projects through his use of constantly flowing runs and spicy harmonic flavors.

**Lagrimas Mias** - Unrequited love is once again our theme. Dramatic and stormy, this Spanish piece expresses the bitterness of a woman who questions her very existence since her love is cast aside.

**The Black Swan** - From the opera *The Medium*, Monica sings this as a lullaby to her mother, Madama Flora (Baba), to calm her down after Baba feels an invisible hand clutching at her throat! This chilling lullaby spins an imaginative tale of a woman's grief over her dead lover. Both Monica and Baba struggle with their sanity, which this song expertly expresses through its dark, dissonant harmonies and disturbing subject matter.

**Summertime** - When I first heard this song, I didn't realize it was actually from an Opera. It is often redone in a Jazz style, since the rhythm and melody lend themselves so easily to new interpretations. I enjoy both Opera and Jazz, and I wanted to try and bring the two together. This is the result, much thanks to Libby Roberts and Will Murphy.

**A Little bit in Love** - From the musical *Wonderful Town*, this piece tells every young woman's story about the first time she fell in love. Simple and light, this piece skillfully conjures the butterflies, sweaty hands, and warm fuzzies which newly discovered love brings.

**Four Love Songs** - This living composer was born and raised in Laurel, Mississippi. He is known for setting older poems to music, which he does with these four love songs. *Love Will Find Out the Way* boldly declares love's ability to conquer all. Love is personified as an exhilarating, wild, cunning, and unstoppable force. The rhythm reflects this excitement, while the harmonic changes underscore Love's triumphant joys and at times its dark passions.

In *Balow Lalow*, a woman sings a lullaby to her son in which is she tells him everything she feels for his father. Though she is angry and afraid for her son's fate, she ends the lullaby declaring her faithfulness to his father despite his unfaithfulness to her. The mood of the piece is enhanced by the irregular meter and challenging dissonances between the accompaniment and vocal line. *Love's a Lovely Lad* presents the paradox of love. He is esteemed, obeyed, and yet often brings sorrow if love is unrequited. The beauty of this song is in the simplicity of the melody set against a canvas of rich harmonies provided by the accompaniment. *Devotion* dramatically ends this set, and this recital, declaring unswerving faithfulness to Love. Though it brings uncertainties, pain, and tears, the joys of romantic love ultimately outweigh the risks. As the beloved of Solomon puts it in Song of Songs, "Let him kiss me with the kisses of his mouth--for your love is more delightful than wine.“-NIV, Song of Songs 1:2.

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**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 2013-2014.” 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 spring 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. Christopher Shelt; student workers – house manager, Jessica Ziegelbauer; usher/photographer, Alesia Sterling; stage manager, Rachel Ward; stage hand, Byron Hammond; recording/sound/lighting/videographer, Thaddeus Morris; page turner, Libby Roberts; reception host, Julie Wolfe.

UPCOMING EVENTS

Monday, May 26, 7:30pm Concert Hall Lydia Jones Junior Piano Recital

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Maggie McLinden
BELHAVEN UNIVERSITY MUSIC DEPARTMENT PRESENTS

THE JOYS & PERILS OF LOVE

FRIDAY, MAY 2, 2014
7:30PM

A SENIOR VOICE RECITAL WITH LYDIA MOORE
ACCOMPANIED BY MR. TYLER KEMP

FEATURING:
JOHN SINCLAIR (CELLO), JULIE WOLF (SOPRANO),
DR. CHRISTOPHER SHELT (BARITONE), LIBBY ROBERTS (PIANO), ANDREW BURTON (VIOLIN),
LEVI SCOTT FOREMAN (BASS GUITAR),
DANIEL BRAUN (DRUMS), AND JAY KENYON (SATBANO)

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