

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

presents

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?
Dov'è il mio core?
Chi m'asconde il mio ben e chi me'l toglie?
Dunque ha potuto sol desio d'onore
darmi fera cagion di tante doglie?
Dunque han potuto in me più che'l mio amore
ambiziose e troppo lievi voglie?
Ahi sciocco mondo e cieco! Ahi, cruda sorte,
che ministro mi fai della mia morte.*

*Alas, where is my beloved?
Where is my heart?
Who is hiding my beloved, stealing her from me?
Has my desire for honor then
been the cause of all my suffering?
Have ambition and trifling fancies
meant more to me than my love?
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:
Vedi, non è lontano,
Partiam, ben mio, da qui.
Zerlina: Vorrei e non vorrei,
Mi trema un poco il cor,
Felice, è ver, sarei,
Ma può burlarmi ancor!
Don Giovanni: Vieni, mio bel diletto!
Zerlina: Mi fa pietà Masetto.
Don Giovanni: Io cangierò tua sorte.
Zerlina: Presto... non son più forte.
Don Giovanni: Andiam! Zerlina: Andiam!
Andiam, andiam, mio bene,
a ristorar le pene
D'un innocente amor.*

*Don Giovanni: There I'll give you my hand,
There you'll say yes:
See, it is not far,
my love, let's leave from here.
Zerlina: Should I or shouldn't I,
my heart trembles at the thought,
it's true, I would be happy,
I can still have fun!
Don Giovanni: Come, my beloved beautiful!
Zerlina: It makes me pity Masetto.
Don Giovanni: I will change your fate.
Zerlina: Soon, I am no longer strong enough!
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.*

rises from the deepest darkness,
brighter, brighter, ever upward.

*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.*

All else lacks light and color,
everywhere around me here,
for my sister's games
I have no desire any longer
I would rather weep,
Quietly in my little room;
Since I have seen him,
I believe I must be blind.

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.*

He, the most wonderful of all
How so gentle, how so good!
Lovely lips, clear eyes,
Bright mind and steadfast resolve

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

Just as in the blue depths of heaven
The sun shines bright and glorious
Likewise he is in my heaven
Bright and glorious, lofty and distant.

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

Go, Go your way
Only to observe your radiance
Only in humility to observe your radiance
Is to be blissful and yet sad!

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

Hear not my silent prayer
Which to your happiness alone is dedicated
You must me, lowly maid, not know,
Lofty star of glory!

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

Only the worthiest woman of all
Should be made happy by your choice,
And I will that exalted one bless,
Bless many thousand times.

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

I will myself rejoice then and weep,
Blissful, Blissful am I then;
And should my heart also break,
Break, oh heart, what does it matter?

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.*

You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
You devoutly to my heart.

*Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.*

*Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.*

*Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.*

Si tu le Veux

*Si tu le veux, ô mon amour,
Ce soir dès que la fin du jour
Sera venue,
Quand les étoiles surgiront,
Et mettront des clous d'or au fond
Bleu de la nue,
Nous partirons seuls tous les deux
Dans la nuit brune en amoureux,
Sans qu'on nous voie,
Et tendrement je te dirai
Un chant d'amour où je mettrai
Toute ma joie.
Mais quand tu rentreras chez toi,
Si l'on te demande pourquoi,
Mignonne fée,
Tes cheveux sont plus fous qu'avant,
Tu répondras que seul le vent
T'a décoiffée,
Si tu le veux, ô mon amour.*

Ouvre ton Coeur

*La marguerite a fermé sa corolle,
L'ombre a fermé les yeux du jour.
Belle, me tiendras-tu parole?
Ouvre ton coeur à mon amour.*

*Ouvre ton coeur, ô jeune ange, à ma flamme,
Qu'un rêve charme ton sommeil.*

I have finished with dreaming,
The childhood's peaceful lovely dream.
I found myself alone, lost,
In a barren, infinite space.

You ring upon my finger,
You have just now taught be something,
You have my sight opened
To life's infinitely deep value.
I want to serve him, to live for him,
To belong to him completely,
To give up myself and find
Myself transfigured in his radiance.

You ring on my finger,
My golden little ring,
I press you devoutly to my lips,
You devoutly to my heart.

Charles Koechlin • 1867 - 1950

If you desire it, oh my love,
This evening as soon as the end of the day
Has come,
When the stars appear,
And stud with gold the depths
Of the blue sky
We shall depart alone together, we two,
Into the dark night as lovers do,
Without anyone seeing us
And Tenderly I to you shall sing
A song of love in which I shall place
All of my Joy!
But when you return to your home,
If anyone asks you why,
Lovely Fairy,
Your hair is more tousled than before
You will answer that alone the wind
Has ruffled it,
If you desire it, Oh my love.

Georges Bizet • 1838 - 1875

The Daisy has closed its flower-crown.
The Darkness has closed the eyes of the day
Fair one, will you keep your word to me?
Open your heart to my love.

Open your heart, young angel, to my passion
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!

Guitare

Georges Bizet

*Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
Ramez, disaient-elles.
Comment, disaient-ils,
Oublier 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

Lagrimas Mias from *El anillo de hierro*

Pedro Miguel Marqués • 1843 - 1918

*Lagrimas mías en donde estás
que de mis ojos ya no brotáis.
El fuego ardiente de una passion
seco ha dejado, ha dejado mi corazón.
Ay de mi! ay de mi!
que triste y desolada
para llorar, para llorar nació.
Como cayendo las hojas van
a los impulsos del huracán,
así han caído con mi dolor
las ilusiones de tanto amor.
Ay de mi! ay de mi!
que triste y desolada
no se porque, no se porque nació.*

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!

The Black Swan

Gian Carlo Menotti • 1911 - 2007

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

Summertime

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

*Lydia Moore, Soprano; Joy Kenyon, Soprano; Andrew Horton, Violin;
Libby Roberts, Piano; Scott Foreman, Bass; Daniel Bravo, Drums*

A Little Bit in Love from *Wonderful Town*

Leonard Bernstein • 1918 - 1990

Lydia Moore, Soprano; Mr. Tyler Kemp, Accompanist

Four Love Songs

James Quitman Mulholland • b. 1935

- I. Love Will Find Out the Way
- II. Balow Lalow
- III. Love's A Lovely Lad
- IV. Devotion

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

PROGRAM NOTES

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. Geihlsler 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 gezehen*; 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. In *Er der Herrlichste von Allen*, the young woman nobly declares her unworthiness to be the young man's bride, explaining how he must marry someone of such beauty and character as to match his own. The music pushes and pulls, as if the young woman is pacing back and forth in her room; at times she is respectfully in awe of her beloved, at others fitfully sad, but at all times she is passionately in love.

In *Du Ring an meinem Finger*, the young woman admires her engagement ring. The middle section is a reprise of the previous song's passionate theme, framed by a calmer, expectant melody representing her wonder at the realization that this little, golden ring is about to change her life forever.

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 $\frac{3}{4}$ 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 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.

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

DEPARTMENT OF MUSIC, MUSIC MAJORS

Michael Adkins • Alcinia Armstrong • Daniel Bravo • Skyler Bready • Jimmy Brown • Charlton Bruce • Thomas Kyle Carter • Jessica Charitos • Clay Coward • Andrew Craig • Stephen Craig • Brooke Edwards • John Farrar • Levi Scott Foreman • Rebecca Franklin • Rachel Gari • Dorothy Claire Glover • Byron Hammond • Joshua Harton • Eric Hartzog • Daniel Hicks • Anne Hilleke • Andrew Horton • Lydia Jones • Temperance Jones • Joy Kenyon • Brooke Kressin • Miranda Kunk • Cierra Lee • Rachael McCartney • Joseph McCullough • Thorburn McGee • Lydia Moore • William Murphy • Daniel Nasif • Justin Nipper • Victor Piantanida • Grace Anna Randall • Elisabeth Roberts • Morgan Robertson • Tianna Rogers • Charity Ross • Kaitlin Rowan • Alexandra Sahli • Michael Shofner • Brandon Smith • Cory Smith • Alesia Sterling • Alexia Valente • Megan van der Bijl • Elizabeth Walczak • Rachel Walczak • Anna Watson • Hannah Wilson • Ellen Wise • Julie Wolfe • Jocelyn Zhu • Jessica Ziegelbauer

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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 WOLFE (SOPRANO),
DR. CHRISTOPHER SHELTON (BARITONE), LIBBY ROBERTS (PIANO), ANDREW HORTON (VIOLIN),
LEVI SCOTT FOREMAN (BASS GUITAR),
DANIEL BRAYN (DRUMS), AND JOY KENYON (SOPRANO)

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