

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

presents

*Rebekah Larsson,
Music Minor &
John Mathieu Junior
Voice Recitals*

assisted by Maggie McLinden & Mr. Tim Dail, pianists

Monday, April 23, 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 performers.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Mandoline

*Les donneurs de serenades
Et les belles écouteuses
Echangent des propos fades
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues,
Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise*

Gabriel Fauré • 1845-1924

The givers of serenades
And the lovely women who listen
Exchange insipid words
Under the singing branches.
There is Thyrsis and Amyntas
And there's the eternal Clytander,
And there's Damis who, for many a
Heartless woman, wrote many a tender verse.
Their short silk coats,
Their long dresses with trains,
Their elegance, their joy
And their soft blue shadows,
Whirl around in the ecstasy
Of a pink and grey moon,
And the mandolin prattles
Among the shivers from the breeze.

O Mio Babbino Caro from *Gianni Schicchi*

*O mio babbino caro,
mi piace, è bello, bello.
Vo'andare in Porta Rossa
a comperar l'anello!
Sì, sì, ci voglio andare!
e se l'amassi indarno,
andrei sul Ponte Vecchio,
ma per buttarmi in Arno!
Mi struggo e mi tormento!
O Dio, vorrei morir!
Babbo, pietà, pietà!*

Giacomo Puccini • 1858-1924

O my dear Papa,
I love him, he is handsome
I want to go to Porta Rossa
To buy the ring!
Yes, yes, I want to go there!
And if my love is in vain
I would go to the Ponte Vecchio
And throw myself in the Arno!
I am anguished and tormented
O God, I want to die!
Papa, have pity, have pity!

Nel cor piu non mi sento

*Nel cor più non mi sento
brillar la gioventù;
cagion del mio tormento,
amor, sei colpa tu.
Mi pizzichi, mi stuzzichi,
mi pungichi, mi mastichi;
che cosa è questo ahimè?
Pietà, pietà, pietà!
Amore è un certo che,
che disperar mi fa.*

Goivanni Paisiello • 1740-1816

Why feels my heart so dormant
No fire of youth divine?
Thou cause of all my torment
O love, the fault is thine!
He teases me, he pinches me
He squeezes me, he wrenches me
What tortures I must Bear!
Have pity, have pity, have pity
Thou, Love, art surely one
Will drive me to despair.

Green Finch and Linnet Bird from <i>Sweeny Todd</i>	Stephen Sondheim • b. 1930
Italian Street Song from <i>Naughty Marietta</i>	Victor Herbert & Rida Young • 1859-1924 & 1875-1926
Summertime from <i>Porgy and Bess</i>	George and Ira Gershwin • 1898-1937 & 1896-1983
The Willow Song from <i>Ballad of Baby Doe</i>	Douglas Moore • 1893-1969
Will There Really Be a Morning <i>Poem by Emily Dickinson</i>	Richard Hundley • b. 1931
December Lark	Robert Kreutz • b.1922
Don't Be Weary Traveler	Harry Burleigh • 1866-1949
Glitter and be Gay from <i>Candide</i> <i>Rebeka Larson, Soprano; Maggie McLinden, Accompanist</i>	Leonard Bernstein • 1918-1990

INTERMISSION

<p>Il lacerato spirito from <i>Simon Boccanegra</i> <i>A te l'estremo addio, palagio altero, Freddo sepolcro dell'angiolo mio! Nè a proteggerti valsi! Oh maledetto! Oh vile seduttore! E tu, Vergin, soffristi rapita a lei la verginal corona? Ah! che dissi? deliro! Ah! mi perdona!</i></p> <p><i>Il lacerato spirito del mesto genitore Era serbato a strazio d'infamia e di dolore. Il serto a lei de' martiri pietoso il cielo diè. Resa al fulgor degli angeli, prega, Maria, per me.</i> Returned to the radiance of angels, Maria, pray for me.</p>	<p>Giuseppe Verdi • 1813-1901</p> <p>A last farewell to thee, stately palace, My angel's cold sepulcher! Nor was I able to protect her! Oh cursed man! Oh, the Vile seducer! And Thou, Virgin Mother, Dids't Thou suffer her virgin crown to be stolen? Ah! What did I say? I am raving! Ah! Forgive me!</p> <p>The broken spirit of the sad father was reserved for the agony of infamy and of sorrow. Merciful Heaven has given her a martyr's crown.</p>
<p>Come dal ciel precipita from <i>Macbeth</i> <i>Studia il passo, o mio figlio! Usciam da queste tenèbre; un senso ignoto nascer mi sento in petto, pien di tristo presagio e di sospetto. Come dal ciel precipita l'ombra più sempre oscura! In notte ugual trafissero Duncano, il mio signor.</i></p>	<p>Study thy step, o my son! Let us go out from this darkness; I feel rising in my breast a strange feeling fraught with sad premonition and suspicion. How the shadows falls from heaven more and more obscure! On such another night as this They stabbed to death Duncan, my lord.</p>

*Mille affannose immagini
m'annunciano sventura,
e il mio pensiero ingombrano
di larve e di terror.*

A thousand nightmares
are foretelling me misfortune,
and encumber my thoughts
with apparitions and terror.

John Mathieu, Bass-Baritone; Mr. Tim Dail, Accompanist

Quoniam tu solas sanctus from *Mass in B Minor*

Johann Sebastian Bach • 1685-1750

*Quoniam tu solus sanctus,
tu solus Dominus.
Tu solus altissimus, Jesu Christe*

For you only Holy one,
You only Lord.
You only—highest Jesus Christ

John Mathieu, Bass-Baritone; Ms. Rebekah Bert, French Horn; Mr. Dail, Accompanist

From *Songs of Travel*

Ralph Vaughan Williams • 1872-1958

The Roadside Fire
The Infinite Shining Heavens
Whither must I Wander

Lydia

Gabriel Fauré • 1845-1924

*Lydia sur tes roses joues
Et sur ton col frais et si blanc,
Roule étincelant
L'or fluide que tu dénoues;
Le jour qui luit est le meilleur,
Oublions l'éternelle tombe.
Laisse tes baisers de colombe
Chanter sur tes lèvres en fleur.
Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse.
Je t'aime et meurs, ô mes amours.
Mon âme en baisers m'est ravie!
O Lydia, rends-moi la vie,
Que je puisse mourir toujours!*

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Flow sparkingly
The fluid golden tresses which you loosen.
This shining day is the best of all;
Let us forget the eternal grave,
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.
A hidden lily spreads unceasingly
A divine fragrance on your breast;
Numberless delights
Emanate from you, young goddess,
I love you and die, oh my love.
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die, forever die!

Der Erlkönig

Franz Schubert • 1797-1928

*Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.
"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."*

Who rides so late through night and wind?
It is the father with his child;
He has the boy well in his arm,
He holds him safely, he keeps him warm.
"My son, what makes you hide your face in fear?"
"Father, do you not see the Erlking?
The Erlking with crown and tail?"
"My son, it is a wisp of fog."

*"Du liebes Kind, komm, geh mit mir!
 Gar schöne Spiele spiel' ich mit dir;
 Manch bunte Blumen sind an dem Strand,
 Meine Mutter hat manch gülden Gewand."*
*"Mein Vater, mein Vater, und hörest du nicht,
 Was Erlenkönig mir leise verspricht?"*
*"Sei ruhig, bleibe ruhig, mein Kind;
 In dürren Blättern säuselt der Wind."*
*"Willst, feiner Knabe, du mit mir gehn?
 Meine Töchter sollen dich warten schön;
 Meine Töchter führen den nächtlichen Reihn,
 Und wiegen und tanzen und singen dich ein."*
*"Mein Vater, mein Vater, und siehst du nicht dort
 Erlkönigs Töchter am düstern Ort?"*
*"Mein Sohn, mein Sohn, ich seh es genau:
 Es scheinen die alten Weiden so grau."*
*"Ich liebe dich, mich reizt deine schöne Gestalt;
 Und bist du nicht willig, so brauch ich Gewalt."*
*"Mein Vater, mein Vater, jetzt faßt er mich an!"
 Erlkönig hat mir ein Leids getan!"*
*Dem Vater grauset, er reitet geschwind,
 Er hält in Armen das ächzende Kind.
 Erreicht den Hof mit Mühe und Not.
 In seinen Armen das Kind war tot.*

*"You dear child, come, go with me!
 Such lovely games I'll play with you;
 Many colorful flowers are on the shore,
 My mother has many a golden garment."*
*"My father, my father, and do you not hear,
 What the Erlking promises me so softly?"*
*"Be quiet, stay quiet, my child;
 In the dry leaves the wind is rustling."*
*"Won't you come with me, my fine boy?
 My daughters shall attend to you nicely;
 My daughters do their nightly dance,
 And they'll rock and dance you and sing you to sleep."*
*"My father, my father, and do you not see
 Erlking's daughters in that dark place?"*
*"My son, my son, I see it most definitely:
 It's the willow trees looking so grey."*
*"I love you; I'm charmed by your beautiful form;
 And if you're not willing, then I'll use force."*
*"My father, my father, he's grabbing me!"
 Erlking has done me harm!"*
*The father shudders, he rides swiftly,
 He holds in his arm the moaning child.
 He reaches the homestead with desperate effort.
 In his arms the child was dead.*

Waldesgespräch

*Es ist schon spät, es ist schon kalt,
 Was reitest du einsam durch den Wald?
 Der Wald ist lang, du bist allein,
 Du schöne Braut! Ich führ dich heim!*
*"Groß ist der Männer Trug und List,
 Vor Schmerz mein Herz gebrochen is.
 Wohl irrt das Waldhorn her und hin,
 O flieh! Du weißt nicht, wer ich bin."*
*So reich geschmückt ist Roß und Weib,
 So wunderschön der junge Leib,
 Jetzt kenn ich dich - Gott steh mir bei!
 Du bist die Hexe Lorelei.*
*"Du kennst mich wohl - von hohem Stein
 Schaut still mein Schloß tief in den Rhein.
 Es ist schon spät, es ist schon kalt,
 Kommst nimmermehr aus diesem Wald."*

Robert Schumann • 1810-1856

*It is already late, it is already cold;
 Why do you ride alone through the wood?
 The wood is vast and you are alone,
 you fair bride! I will lead you home!*
*"Great are the deceit and cunning of men;
 my heart has broken for pain.
 The forest horn strays here and there,
 o flee! You do not know who I am."*
*So richly decked are mount and lady,
 so wondrously fair the young form;
 now I recognize you - God stand by me!
 You are the Sorceress Loreley.*
*"You recognize me well - from the lofty cliffs
 my castle gazes down into the Rhine.
 It is already late, it is already cold,
 you shall never again leave this wood."*

Oh, Better Far to Live and Die from *Pirates of Penzance*

Arthur Sullivan • 1842-1900

John Mathieu, Bass-Baritone; Mr. Dail, Accompanist

PROGRAM NOTES

Mandoline is a light and playful song. This piece brings a wonderful picture of people having a gathering and enjoying the little things in life.

O Mio Babbino Caro is a comedic opera mostly sung in motif, but O Mio Babbino Caro is the only aria in the opera. Lauretta is begging her father to let her marry Rinuccio. You will see and hear how flamboyantly dramatic she is in the song. I have never been this dramatic towards my father. (He would care to disagree with my statement)

Nel cor piu non mi sento is a song that pleads a person to stop playing with her heart. Enjoying the attention, yet miserable because there is no love being received.

Green Finch and Linnet Bird - In this gory and satirical musical, the character Johanna, Sweeny Todd's daughter, is being held captive by the perverted Judge Turpin. She sings this melancholy song as she longs to be free but does not have wings to fly away.

Italian Street Song - I first heard this song in my "Musical Theatre History and Literature" class. I knew I wanted to tackle this fun and exciting song and am proud to present it here tonight.

Summertime - This is a powerful piece that is a lullaby to comfort a child, yet has a sorrowful feeling to it.

The Willow Song is an opera about finding love through difficult times.

Will there really be a Morning - Richard Hundley wrote the music to this poem by Emily Dickenson. The song features child-like questions, excitement, and discoveries.

December Lark - A song that has a bittersweet sound yet has a ray hope during a hard time.

Don't be Weary Traveler - This spiritual song urges a person not to give up when things are difficult, but to give everything to Jesus. For only through Him can we hope to seek true comfort and peace. "I can do all things through Christ who strengthens me." – Phil. 4:13

Glitter and Be Gay - This is personally one of my most challenging songs I have sung. I am proud to present a fun song that will make you laugh and smile.

Il lacerato spirito - In the Prologue from the opera *Simon Boccanegra*, Jacopo Fiesco mourns the loss of his beloved daughter, even blaming the Virgin Mary. This is one of my favorite arias from an expressive standpoint as well as the interesting color presented by Verdi.

Come dal ciel precipita - Another well-known bass aria by Verdi, this comes from Shakespeare's *Macbeth*. Banquo warns his son of the treachery in the kingdom following the slaying of King Duncan. Banquo, of course, is killed immediately following. Verdi has become perhaps my favorite composer with his incredible understanding of the bass voice.

Quoniam tu solus sanctus - One of the most famous Bach arias, this comes from Bach's only setting of the Latin Mass. He wrote it near the end of his life. Although the work was not believed to be performed in its entirety until the mid-19th century, this has become a staple of Bach. The Baroque style is not everyone's favorite, yet this particular song displays a rather simple yet elegant horn lead.

Vaughan Williams' **Songs of Travel** - I am singing three of the nine songs written in this cycle with the text coming from Robert Louis Stevenson's poems of the same name. The cycle follows a traveler on his journey through life. He experiences good days and bad, love and

sadness. The songs also reflect a profound influence of nature on the traveler. "Whither must I wander" is a particularly sad song reminding us of the inability to bring back the past. The cycle further suggests that the journey of the traveler continues even through death.

Lydia - Lydia is quite an intimate poem, perhaps written for Emma Bardac, with whom Fauré was having an affair at the time of composition. The song is so serenely written and elegantly stated. It really has propelled my vocal stability in the past months.

Waldesgespräch - Schumann set this ballad to Joseph von Eichendorff's text about the water spirit Loreley. A myth about the spirit derives from the huge rock on the bank of the Rhine

River near Germany. The German tale presents the sorceress Loreley with her name meaning 'lurking rock.'

Der Erlkönig - The poem of the Erlking comes from Johann von Goethe, believed to be based on somewhat true events. While staying with a friend, von Goethe saw a father riding swiftly through the dark forest with his son in arm. Meanwhile the night was rather dark and dreary. Schubert was one of many to set the poem to music, but none can compare. His pressing accompaniment proves a worthy challenge for any pianist, while the singer is required to display multiple characters. This is quite a stimulating song with an inevitably spooky ending.

Oh, Better Far to Live and Die - I would agree.

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.

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, Sarah Bravo; ushers, Lydia Moore & Abby Wiggins; stage manager, Kaitlin Rowan; stage hand, Michael Adkins, recording/sound, Andrew Craig; lighting, Joy Kenyon; reception hosts, Sarah Bravo & Anna Cullnane.

UPCOMING EVENTS

Tuesday, April 24, 7:30pm, Concert Hall

Wednesday, April 25, 7:30pm, Concert Hall

Friday, April 27, 2:00pm, Concert Hall

Monday, May 7, 4:00pm, Concert Hall

Clay Coward Junior Violin &

Eric Hartzog Junior Guitar Recitals

Chris Carlson, Senior Voice Recital

Bethany Basham Senior Oboe Recital

Emmberly Jefferson Junior Flute 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

Michael Adkins • Bethany Basham • Jacqueline Bateman • Daniel Bravo • Sarah Bravo • Skyler Bready • Jimmy Brown • Shellie Brown • Chris Carlson • Clay Coward • Andrew Craig • Hannah Cross • Anna Cullnane • Eleana Davis • Rachel Eason • Brooke Edwards • Stephen Fairchild • John Farrar • Josiah French • Levi Foreman • Dorothy Claire Glover • Shannon Gragg • Cory Gray • Chadwick Harman • Curtis Harris • Joshua Harton • Eric Hartzog • Daniel Hicks • Andrew Horton • Emmerly Jefferson • James Johnson • Lydia Jones • Temperance Jones • Joy Kenyon • Rachel Kniseley • Brooke Kressin • Cierra Lee • Grace MacMaster • John Mathieu • Joseph McCullough • Thorburn McGee • Maggie McLinden • Roddy Merritt • Lydia Moore • Thaddeus Morris • Joshua Nichols • Justin Nipper • William Peacock • Lauren Pratt • Grace Anna Randall • Libby Roberts • Morgan Robertson • Tianna Rogers • Kaitlin Rowan • Rebekah Saks • Michael Shofner • Stefanie Stoll • Megan van der Bijl • Abby Wiggins • Ellen Wise • Jocelyn Zhu

DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES

Matthew Forester