

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

Faculty Voice Recital
Dr. Christopher Shelt

Sunday, March 20, 2016 • 3:00 p.m.
Olde Towne Community Church

*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

Winterreise (Op. 89, D 911)

Franz Schubert • 1797 - 1828

Texts by Wilhelm Müller • 1794 - 1827

Dr. Christopher Shelt, Baritone

Libby Roberts, Pianist

PRODUCTION CREDITS

Projected Visual Images and Poster Design – Ms. Corrie Hung

Projected Translations - Celia Sgroi

Narration Composition - Dr. Christopher Shelt

Narrator - Brandon Randle

- I. Gute Nacht
- II. Die Wetterfahne
- III. Gefrorne Tränen
- IV. Erstarrung
- V. Der Lindenbaum
- VI. Wasserflut
- VII. Auf dem Flusse
- VIII. Rückblick
- IX. Irrlicht
- X. Rast
- XI. Frühlingstraum
- XII. Einsamkeit

INTERMISSION

- XIII. Die Post
- XIV. Der greise Kopf
- XV. Die Krähe
- XVI. Letzte Hoffnung
- XVII. Im Dorfe
- XVIII. Der stürmische Morgen
- XIX. Täuschung
- XX. Der Wegweiser
- XXI. Das Wirtshaus
- XXII. Mut!
- XXIII. Die Nebensonnen
- XXIV. Der Leiermann

PROGRAM NOTES

Gute Nacht (Good Night) - A young man recounts aching remembrances of unexpected joys--May flowers, budding love, and exciting plans for marriage. Socially rejected by his girlfriend's family, these highest of joys become the deepest of griefs, inflicting mortal wounds to his soul. In despair, the young man quietly and stealthily departs his sweetheart's house in the middle of the night. Unable to speak, he inscribes on the gate of his girl's upper class house only two hollow words: "Good Night" as he disappears into the cold winter landscape.

Die Wetterfahne (The Weathervane) - The young man recalls the weathervane that sat upon his sweetheart's home, its turning with the wind a symbol of love's unreliability. He emotionally punishes himself.... He should have known from seeing the weathervane on the house that no constancy in love could have been found there. He concludes with bitterness over his rejection due to class distinctions. Wealth, not love, is the essential requirement for marriage to a rich girl.

Gefrorene Tränen (Frozen Tears) - Journeying through the bitter cold, our young man finally notices that his prolonged tears have been freezing before they hit the ground. He chides his tears for not being hot enough to melt the snow! He reflects that the burning of his heart wishes it could produce tears that are able to melt the ice and snow of the entire winter.

Erstarrung (Numbness) - Frantic and frenetic, our young man searches for memories by visiting places he shared with his girlfriend. The winter ice obscures the landscape where once he walked with his girl. He desires that his tears could melt the ice and create Spring once again. He desperately wants to find flowers and green grass but can only see the dead imposing panorama of winter. He feels even his heart is freezing to death. Even if it were to thaw, he fears her image would melt away.

Der Lindenbaum (The Linden Tree) - As our young man travels, he encounters his favorite lime tree, full of memories, a place of youthful repose, a place for couples to carve romantic intentions in tree bark. He imagines that the tree--now bare in the dead, cold of winter--still

beckons--calling him to find rest beneath its branches. As he passes by a fierce wind blows off his cap. The mystical lime tree continues to beckon even when he is far away.

Wasserflut (Flood Water) - Our young man reflects on his tears and their destiny. As his burning, woeful tears fall to the ground, they remain frozen until the spring thaw. Then, along with the snow, they melt and return to the brook. He muses that the brook will then run through the town and will pass in front of his lover's house where his tears will once again be hot.

Auf dem Flusse (On the River) - Our young man ponders the state of the river in winter. Its once lively torrents have become ice, frozen in time, by the harsh winter. He carves his sweethearts name in the ice, giving the important dates of their first happy meeting and of his sad departure. He circles his inscription with a broken ring, signifying her betrayal. He sees the frozen river as a portrait of his own bitter heart--old and immobile on the surface; yet, underneath, a raging tumult.

Rückblick (A Look Backward) - As our young man is desperately fleeing the town, he feels hot, burning pains from his frostbitten feet even as he runs through snow and ice. Anguished at his physical agonies--his constant tripping in the midst of a hailstorm--he imagines the town's crows are on the roofs of every house hurling painful chunks of snow and ice at him in mockery. He looks back at the town and reprimands it for its duplicity. The place that is now wounding and deriding him was once the location of idyllic delight. Yet he cannot help but look back to past memories of falling in love-- in love-- with---her.

Irrlicht (Will o' the Wisp) - Our young man senses that a beguiling spirit -- a ghost-- has led him into the winter wilderness. He is lost but does not worry about it. He has been lost before. After all, every road is haunted by spirits luring travelers. As even mountain water must find its way to the ocean, every road leads to one destination--death.

Rast (Rest) - Our young man takes shelter in a tiny house having been propelled ever onward in his winter journey by fear of freezing and the winds of turbulent storms. Yet, once he stops in a little hut he finds no rest—his muscles are writhing in pain. His physical agonies mirror his own psychological hell complete with a serpent stabbing his heart.

Frühlingstraum (Dream of Spring) - Our young man dreams of the idyllic warmth of spring when he is rudely awakened by the ruckus of a rooster and the shrieking of crows. As he looks out the window, the dead leaves of winter seem to mock his dreams of spring. He once again dreams of embracing and tenderly kissing his sweetheart only to be jolted awake by the rooster's crow yet again. He closes his eyes wishing he could have her not only in his dreams, but in his arms.

Einsamkeit (Solitude) - Our young man continues his travels in emotional solitude though surrounded by people joyfully living life. He sees himself as a solitary, dreary cloud in an otherwise clear, bright sky. He feels lonely and alienated. He laments the mocking cheerfulness of the calm and brightness of the sun. He would feel more at home in a raging thunderstorm.

Die Post (The Post) - In the 19th century, hand written mail was the only form of communication between towns and even nations. Due to the mail's importance, it was delivered by horses and wagons that traveled at extreme speeds whenever possible. To warn pedestrians and other travelers to get out of the way, and to alert a town when the mail arrived, a loud brass horn was sounded. When mail arrived it was a big event in a town. Our young man hears the posthorn in the town. He gets excited though he knows there will be no letter for him. From the distance, he mocks his own heart for its natural curiosity about the people gathering to get their mail.

Der greise Kopf (The Old-Man's Head) - In extreme cold, wet, sweaty hair can freeze and turn white in color. Our young man, with a

frozen head of hair, is happily amused by his temporary elderly appearance. When the ice melts his hair returns to its youthful black appearance. He is appalled by his youth, lamenting how long it will take for him to die. He meditates on the everywhere-present aging process, with dark hair turning white. Yet, despite all his agonies, his hair remains unchanged.

Die Krähe (The Crow) - Our young man spies a crow, a symbol of death, that circles about him and seems to be following him as if waiting hungrily for a new carcass to ingest. Our young man assures him that the journey to his death will not be long and exhorts the crow to remain loyal to the end.

Letzte Hoffnung (Last Hope) - The young man observes a lonely leaf still clinging to a nearly barren tree. He sees himself just as precarious as the dead leaf, shuddering in the wind, clinging to a branch. It will not take much for this leaf to fall to the ground to become dirt again. Like the leaf, any encouragement in our young man's life is about to fall to its death. He laments over the grave of his hope.

Im Dorfe (In the Village) - Our young man walks through the village amidst the quiet late night landscape. Only the sounds of dogs punctuate the silence of the sleeping town. He imagines the townfolk's fanciful dreams of better lives and their daily morning dose of harsh reality. Yet, reality does not stop them from dreams of vain hopes night after night. Sarcastically, he addresses the noisy dogs, challenging them to keep him awake since he is finished with such empty dreaming.

Der stürmische Morgen (The Stormy Morning) - Our young man observes a furious winter storm, imagining clouds torn to shreds like exploding cotton balls. Fiery flashes of lightning dart from cloud to cloud. Our young man loves the stormy morning excitement which matches his mood. He sees in the canvas of the sky a portrait of himself. An equally virulent winter storm rages within.

Täuschung (Illusion) - Our young man imagines a friendly, tantalizing light, luring him on out of winter to joy, hope, happiness, an illusion he is all to happy to follow. This lying light leads him to the warmth of his sweethearts house and her embrace. Unfortunately his only hope for a happy ending is a false hope— an illusion.

Der Wegweiser (The Sign Post) - Our young man questions the logic of his wandering plight. He is not a criminal, but is acting like one, compulsively avoiding the main roads, cities and towns. He encounters sign posts to various cities, pointing the way to the civilization he psychologically avoids. He sees just one signpost constantly before his mind— the foreboding signpost points him down a one way street toward death... a bleak destination... no one has ever returned... Unfortunately, our young man did not know, someone HAS made the return trip!

Das Wirtshaus (The Inn) - In a confused state, our young man encounters a graveyard that he addresses as if it were a roadside inn. Green garlands placed by mourners, are a welcome contrast to the bleak winter landscape and seem to welcome him. He is disappointed when there is no room for him in the graveyard for he is weary beyond imagining, ready for rest. He turns to his walking staff for comfort, mustering strength to go on.

Mut! (Courage) - Our young man, in a more defiant, but equally confused mood, answers a

bleak winter with words of blaring bluster--even endowing himself with the strength of a god!

Die Nebensonnen (The False Suns) - Our young man succumbs to madness; three phantom suns appear to be relentlessly staring at him. He repudiates them for their bad manners. The two best suns finally go down. He wishes the last one would set so he could be in the dark.

Der Leiermann (The Hurdy-Gurdy Man) - Our young man spies an organ-grinder, a musical beggar, who is relentlessly playing his hurdy-gurdy, a kind of hand-cranked music box. The young man observes the poor old man's pitiful condition. The old man's numb hands desperately struggle to keep the crank of his music box moving. His endless music is his sole cry for help as he stands outside the city. He totters and stumbles, his frozen bare feet forgetting their function. His tip jar is always empty because he is completely invisible to a heartless, preoccupied humanity. The only one paying him any attention are the dogs who growl with hostility as he stumbles along. The blank-faced old man seems oblivious to his deadly peril, having succumbed to despair long ago. Our young man identifies with this homeless old musician, who will likely die alone in the streets by freezing to death. Our young man sees a portrait of himself. He asks to sing songs to the man's organ grinder tunes. When the music ends they will have been companions... frozen friends... together in death.

BIOS

Ms. Libby Roberts, a recent graduate of Belhaven University's Music Department earning a Bachelor of Music degree in Composition, is recognized as a first-rate composer in multiple genres by all who hear her works. She has also enjoyed years of piano performance having a particularly avid interest in jazz and creatively imaginative compositions. She has accompanied vocalists and small ensembles and given solo performances on and off the Belhaven stage. In 2012, she performed a piano concerto movement with the Belhaven orchestra. Now a freelance composer, Libby most recently contributed material for Dr. Andrew Sauerwein's 2016 Faculty Recital, and Julie Wolfe's upcoming Senior Voice Recital. She currently works as a teacher and as an accompanist, and plans to pursue graduate education in the near future.

Dr. Christopher Shelt is Professor of Music at Belhaven University where he serves as Coordinator of Vocal Arts, Choral Arts & Music Ministries. He is a baritone soloist, vocal clinician, Church Music consultant, choral conductor, and published author. Dr. Shelt performed operatic roles in Rossini's *The Barber of Seville* and Weill's *Street Scene* and Barab's *A Maker of Illusions*. He has conducted professional vocal pedagogy workshops locally and internationally—at the Conservatorio Carlos Valderrama in Peru, and recently for the Conservatory of the Universitas Pelita Haraphan in Indonesia. Dr. Shelt is a frequent adjudicator in NATS state and regional vocal competitions in both classical and musical theatre genres. Shelt's students have distinguished themselves in professional recordings and performance careers, in teaching roles, in vocal competitions, and in graduate study. As Musical Director of Belhaven musical theater productions, Dr. Shelt led performances of *The Fantasticks*, *Kiss Me Kate*, *Once Upon a Mattress*, *The Pirates of Penzance*, *Seven Brides for Seven Brothers*, *Oklahoma!*, *Fiddler on the Roof*, *Geraniums and Wrens*, and *The Gondoliers*. He was also the Artistic Director for the Belhaven tlineOpera Arts productions of Menotti's *The Old Maid and the Thief* (2010), *The Telephone* (2010), and Seymour Barab's *A Game of Chance* (2014). He was Artistic Director for a series of children's opera productions, all composed by Seymour Barab, including *Little Red Riding Hood* (2012), *The Toy Shop* (2012), *The Pied Piper of Hamelin* (2013), *Snow White and the Seven Dwarfs* (2014), *The Maker of Illusions* (2015). This year he produced Owen Hartford's *The Frog Prince*. Dr. Shelt's numerous A Teacher with His Students concerts have been well received in recent years. Shelt researched, scripted, produced, and directed the recent innovative choral drama, *William Billings of Boston* (2015). Seeking to building bridges to new audiences, his performance of Franz Schubert's *Winterreise* is accompanied by an artistic panorama of visual images and poetic meditations.

Thank you to Olde Towne Community Church for hosting this rescheduled recital for Dr. Shelt.

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 2015-2016." 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 fall 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. Andrew Sauerwein; student workers –house manager, Kimber Yates; recording/sound/video, Tripp Stewart.

UPCOMING EVENTS

Thursday, April 7, 7:30pm, Concert Hall	A Night of Percussion & Classical Guitar
Tuesday, April 12, 7:30pm, Recital Room	Student Composers Concert XVI
Friday, April 15, 7:30pm, Concert Hall	Strings & Orchestras Concert
Saturday, April 16, 3:00pm, Concert Hall	All-State Strings Concert
Friday, April 22, 7:30pm, Concert Hall	Instrumental Arts Concert
Saturday, April 23, 7:30pm, Concert Hall	Choral & Vocal Arts Concert: Bach and All That Jazz
Monday, April 25, 7:30pm, Concert Hall	Best of Belhaven III

DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, dean of fine arts, music chair, pianist • Dr. Paxton Girtmon, director of bands, woodwind specialist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Adam Almeter, low brass adjunct • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Richard Hudson, french horn adjunct • Margaret Ingram, jazz piano adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Lane, administrative assistant

DEPARTMENT OF MUSIC, MUSIC MAJORS

Joanna Ayers • Lauren Barger • Daniel Bravo • James Burton • Gabriella Castro • Jessica Charitos • Qichao Chen • Isiah Collins • Stephen Craig • Katherine Crivello • Roland Dixon • Trailand Eltzroth • Rachel Gari • Miracle Gee • Dorothy Claire Glover • Elisabeth Hall • Byron Hammond • Tracy Hilaire • Anne Hilleke • Rebekah Johnson • Silvanus Johnson • Madeline Jolley • Zakary Joyner • Miranda Kunk • Jordan Locke • LaDeshia Lonie • Rachael McCartney • Rebekah Miller • William Murphy • Justin Nipper • Billy Overton • Victor Piantanida • Constance Prince • Brandon Randle • Charity Ross • Jessica Schmidt • Taylor Scrivner • Seth Shelton • Susan Smallwood • Brandon Smith • Tripp Stewart • Ebony Sutton • Mariah Taylor • Alexia Valente • Hannah van der Bijl • Elizabeth Walczak • Evan Walley • Mandy Williams • Hannah Wilson • Julie Wolfe • Kimber Yates • Jessica Ziegelbauer

DEPARTMENT OF MUSIC, DECEMBER 2015 GRADUATES

Lydia Jones • Alexandra Sahli