

Fine Arts Events

Sunday, April 13
Hymn Festival
6:30pm Siebert Chapel

Tuesday, April 15
Rachel Helmers
Student Voice Recital
7:30pm Recital Hall

Wednesday, April 16
Student Recital
Maria Welch, piano
7:30pm Siebert Chapel

Friday, April 25
Racine Symphony Orchestra*
"Enter Spring"
Alexander Platt, conductor
7:30pm Siebert Chapel

Saturday, April 26
Student Recital
Blaine Mitchell, flute
3:00pm Siebert Chapel

Saturday, April 26
Student Recital
Kristin Kechter, soprano
7:00pm Recital Hall

Sunday, April 27
Spring Fest
2:30pm Siebert Chapel

Tuesday, April 29
Student Recital
Private and Class Guitar
David Ness, instructor
7:30pm Recital Hall

Friday, May 2
Student Recital
Beth Teschner, vocal
6pm Siebert Chapel

Saturday, May 3
Student Recital
Janell Kuechenmeister, piano
Sarah Gorke, vocal
4pm Siebert Chapel

Tuesday, May 6
Lyra String Quartet
7:30pm Siebert Chapel

Wednesday, May 7
Katie Biank & Alissa Baylan
7:30pm Recital Hall

Thursday, May 8
Chamber Orchestra Concert
7:30pm Siebert Chapel

Sunday, May 11
Student Recital
Nicole Carson, voice
3pm Recital Hall

Thursday, May 15
Studio Class Recital
Violin
7pm Recital Hall

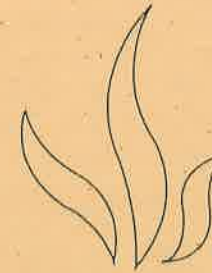
Sunday, May 18
Spring Honors Recital
3pm Siebert Chapel

Ushers courtesy of
Lambda Kappa Fraternity

Ticket Information*

Carthage Chamber Series Racine Symphony Orchestra
262-551-5363 262-636-9285

Communication & Theatre
262-551-6661



The Carthage Music Department
presents

Throughout the ages:
A Journey Through Solo Song

Jon Decker, tenor
Greg Berg, piano

Saturday, April 12, 2003
H.F. Johnson Recital Hall
Carthage College
Kenosha, WI

An Unbroken Line: A Little Something for Everyone

Set I: Journeys of the Heart

- Come again!, Sweet Love.....John Dowland
(1563-1626)
Non Posso Vivere Giacomo Carissimi
(1605-1674)
Your Awful Voice..... Henry Purcell
(1659-1695)

Set II: Journeys of the Spirit

- Benedictus(Mass in B minor).....Johann Sebastian Bach
(1685-1750)
Thou Shalt Break Them (Messiah).....Georg Frideric Handel
(1685-1759)
Un'aura Amorosa (Cosi fan Tutte)..... Wolfgang Amadeus Mozart
(1756-1791)
In Native Worth (The Creation) Franz Joseph Haydn
(1732- 1809)

Set III: Journeys of the Heart Part II

- Ständchen (Schwanengesang)Franz Schubert
(1797-1828)
Freudvoll und Leidvoll Franz Liszt
(1811-1886)
VerborgtheitHugo Wolf
(1860 - 1903)
En PrièreGabriel Fuare
(1845- 1924)
O the Sight EntrancingBenjamin Britten
(1913-1976)

Set IV: Journeys of the Mind

- Stars (Les Miserables).....Claude-Michel Schonberg
(b. 1941)
Virginia (The Civil War).....Frank Wildhorn
(b. 1965)
Lost in the Darkness/Confrontation

Translations

Non Posso Vivere / It is Not Possible to Live

It is not possible to live,
It is not possible to live,
without my dead love
no, no.

Merciful God of love (cupid)
Lend me your feathers to fly
Lead me, O lead me
to my dear one's breast.
It is not possible to live
without my dead love.

Beneductus / Benediction

Blessed is he who cometh
In the name of the Lord

Un Aura Amorosa / An Amorous Aura

A breath of love,
from our treasure.
A sweet refreshment,
to our hearts is offered.

Our hearts, which nourished
by hope and by love,
further enticement
does not need.

Ständchen / Serenade

My songs beckon softly
through the night to you;
below in the quiet grove,
Come to me, beloved!

The rustle of slender leaf tips whispers
in the moonlight;
Do not fear the evil spying
of the betrayer, my dear.

Do you hear the nightingales call?
Ah, they beckon to you,
With the sweet sound of their singing
they beckon to you for me.

They understand the heart's longing,
know the pain of love,
They calm each tender heart
with their silver tones.

Let them also stir within your breast,
beloved, hear me!
Trembling I wait for you,
Come, please me!

Freudvoll und Leidvoll / Joyful and sorrowful

Joyful, And sorrowful,
Thoughtful,
Longing, and anxious
In constant anguish;
Skyhigh rejoicing
despairing to death;
Happy alone
Is the soul that loves.

Verborgenheit / Seclusion

Oh, world, let me be!
Entice me not with gifts of love.
Let this heart in solitude have
Your bliss, your pain!

What I mourn, I know not.
It is an unknown pain;
Forever through tears shall I see
The sun's love-light.

Often, I am scarcely conscious
And the bright joys break
Through the pain, thus pressing
Delightfully into my breast.

Oh, world, let me be!
Entice me not with gifts of love.
Let this heart in solitude have
Your bliss, your pain!

En prière / In prayer

If the voice of a child can reach You,
O my Father,
Listen to the prayer of Jesus, on his knees before You!
If You have chosen me to teach your laws on earth,
I will know how to serve You, noble King of kings, O Light!
On my lips, Lord, place the salutary truth,
In order that he who doubts should with humility revere You!
Do not abandon me, give me the necessary gentleness,
To ease suffering, to relieve sorrow, the misery!
Reveal Yourself to me, Lord, in whom I believe and hope:
For You I wish to suffer and to die on the cross, at Calvary!

When I first began planning for my senior recital, a thought consistently flashed through my mind. What can I do that has not been done already so many times before? Many people have a "favorite" type of music, and tend to do those types of pieces more often than anything else when they perform. I have always loved music in general, never really committing to one type of music, and learned just about everything I could get my hands on. I have always enjoyed a good challenge, especially when it leads me outside of the norm. This led me to try something different: a tribute to ALL music, a little something from every genre I could fit into an hour's performance. Instead of just gravitating toward what I was good at, or what I particularly liked, I wanted to show that everything was worth doing. Music has had incredible developments since the beginning of time, and though it has grown more sophisticated over the ages, its roots are still very important. Loud or soft, fast or slow, each song has its own power, inspired for some specific purpose by the person who wrote it. Thus the idea of the unbroken line was born. I chose composers to cover the entire time span between the late renaissance and the present day, and took specific pieces to represent each stylistic period as well. The end result is what you see here. Thank you for coming, and enjoy!

Acknowledgements

First of all, I would like to thank Gregory Berg, my voice teacher for the past three and a half years. He is an incredible musician and patient teacher, and has done amazing things with my voice, things I never really thought possible. Without him, this recital would not have been possible. To Tim Heck and Joanne Langley, who first introduced me to the idea that music was fun, especially doing things that most people would balk at. Look what you made me do! To all of my show choir friends, for sticking together to the end and keeping the music "Into the Fire!" To the X Guys, for keeping me sane this hectic graduation year and all the crud that came with it. To Lambda Kappa, dedicated musicians and supportive of each other all the way. To all of my friends in music, always remember to have fun! Work is necessary, but if your heart isn't in it, you can't do it! And finally, to my family. Supportive through all my choices, all the changes, and a drive to keep me going. A heartfelt thanks to you all.