Footprints: Connecting Culture and Community Using Vocal Music

by

Andrew Smith

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Doctoral Committee:

Professor Daniel Washington, Chair
Professor Timothy Cheek
Professor Carmen Green
Assistant Professor Inderjit Kaur
Associate Professor Eugene Rogers
Professor Louise Toppin

Andrew P. – X. Smith

apxsmith@umich.edu

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Dedication

To those who have come before us, this work and passion for music is dedicated to you:

Allen Jerome Smith, my father

John Aler, tenor extraordinaire

Father John Payne, a kind and loving soul

Adrian Epps Jr., a fantastic drummer

Joseph Newell, a wonderful engineer

Theresa Watson, a phenomenal singer

Mike Malone and Peggy Cooper-Cafritz, the founders of the Duke Ellington School of the Arts and my artistic journey

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To every musical colleague who has supported me during this time in my life, I thank you. Every prayer from the different churches and community members with whom I have had the privilege of working and serving- thank you. To my University of Michigan family, thank

you for welcoming and nurturing me over the past few years. To my close friends all over the world, thank you for your support and words of encouragement.

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Abstract

The Footprints Recital Series is both the name and theme of my dissertation recital series for my studies at the University of Michigan. Through this recital series, I have researched and will continue to explore the music that has influenced my musical journey over the past 15 years. Specifically, the recital series has highlighted culture and community in vocal music through three different facets of performance research including music created by African American artists who lived or worked in Washington, DC, sacred texts and their connection to hope and affirmation across varied genres, and the power of ensemble singing, particularly in duets, trios, and choirs.

Recital 1: "Footprints I: Culture as seen through works by African American artists who lived or worked in Washington, D.C." on Sunday, January 12, 2025, 7:30pm in McIntosh Theatre in Ann Arbor, Michigan with Lydia Qiu, piano and Sherman Wood, dancer. Program: *A Love Cycle:* "A Love Song", "O del mio amato ben", "Herz, mein Herz sei nicht beklommen", "Adieu, adieu jusque je vous revoye" by Marques Garret; "Death of an Old Seaman", "Epitaph for a Poet", and "Four Winds" by Cecil Cohen; "In Memoriam" by Thomas Kerr; "Song to the Dark Virgin" by Florence Price; "The Negro Speaks of Rivers" by Howard Swanson; "The Negro Speaks of Rivers" by Margaret Bonds; *Shades of Hues:* "Blue – Song for Billie Holiday", "Green – In Time of Silver Rain", "Red – To Artina", "White – April Rain Song", "Purple – When Sue Wears Red", "Black – My People" by Sylvia Hollifield.

Recital 2: "Footprints II: Sacred Texts with Messages of Hope and Affirmation" on Sunday, May 4, 2025, 6:00pm at First Presbyterian Church of Ann Arbor in Ann Arbor, Michigan with Amanda Raymond, piano; Lonell Johnson III, piano; Lynne Mangan, oboist; The Genesis Music Ministry; and Reese Ford, painter. Program: *Songs of Prayer: "*Ich habe genug from *Ich habe genug*" by Johann Sebastian Bach; "Vergin tutto amor" by Francesco Durante; "En Prière" by Gabriel Fauré, "It Is Enough" from *Elijah* by Felix Mendelssohn; *Vier ernste Gesänge* by Johannes Brahms; *Songs of Hope:* "Go Down Moses" arranged by Harry Thacker Burleigh; "Deep River" arranged by Moses Hogan; "I Want Jesus to Walk With Me" arranged by Edward Boatner; "Guide My Feet" arranged by Jacqueline Hairston; *Songs of Faith and Affirmation:* "Come Sunday" arranged by Attrus C. Fleming; "Love" by Andrew Smith; "Take It To the Lord In Prayer" arranged by Andrew Smith; "My Tribute" by Andrae Crouch; "Thank You" by Walter Hawkins.

Recital 3: "Footprints III: Works performed within community, featuring ensemble music, i.e. duets, trios, quartets and a solo with choir" on Sunday, April 27, 2025, 4:00pm at Grace Episcopal Church in Silver Spring, Maryland with Heather Adelsberger, piano; Victoria Alma Castello, piano; Teresa Ferrara, soprano; Monique Spells, mezzo-soprano; Dwayne Pinkney, tenor; Jack Morin, baritone; Jouelle Roberson, soprano; Joshua Thomas, bass; Patrice Eubanks, soprano; Jasmine Richardson-Rushin, soprano; and The Sam Bonds Chorale. Program: "Crucifixus from *Mass in B Minor*" and "Ja, ja ich kann die Feinde schlagen from *Selig ist der*

Mann" by J. S. Bach; *The Five Mystical Songs* by Ralph Vaughan Williams; "Soave sia il vento from *Così fan tutte*" and "Scenes from *Don Giovanni*" by W.A. Mozart; "Scenes from *Porgy and Bess*" by George Gershwin.

Chapter 1 Recital Program – Footprints I

A Love Cycle (2013)	Marques Garrett
A Love Song	(b.1984)
O del mio amato ben	
Herz, mein Herz sei nicht beklommen	
Adieu, adieu jusque je vous revoye	
Death of an Old Seaman (1977)	Cecil Cohen
Epitaph for a Poet (1942)	(1894-1967)
Four Winds (1944)	
In Memoriam (1956)	Thomas Kerr
	(1915-1988)

Intermission

Song to the Dark Virgin (1941)	Florence Price
	(1887-1953)
The Negro Speaks of Rivers (1942)	Howard Swanson
	(1907-1978)
The Negro Speaks of Rivers (1941)	Margaret Bonds
	(1913-1972)
Shades of Hues (2016)	Sylvia Hollifield
Blue - *Song for Billie Holiday*	(b.1951)
Green - *In Time of Silver Rain*	
Red - *To Artina*	
White - *April Rain Song*	
Purple - *When Sue Wears Red*	
Black - *My People*	

1.1 - Footprints I Description: Culture as seen through works by African American artists who lived or worked in Washington, D. C.

My research interests in African American composers stem from my deep appreciation of diverse styles and genres, regardless of my roles as a singer, composer, and conductor. Through attentive listening to and analysis of various African American composers and musicians, it becomes evident that the timbral and stylistic choices in their works—encompassing vocal execution, rhythmic patterns, and harmonic structures—formulate the sound and expectations of contemporary genres. Notably, a significant portion of modern American music has been shaped by African American genres, particularly the spiritual, which serves as both a musical archive and point of origin. Analyzing the evolution from spirituals to present-day genres offers valuable insights into the considerable influence of African American composers on an ever-evolving musical culture.

The first recital in this series is dedicated to my hometown of Washington, D.C., and to the African American artists who lived or worked there, exemplifying the rich tradition of Black artistic excellence. This tribute pays homage to those artists whose contributions helped me discover my love and appreciation for music and the arts. If it had not been for those who came before me to pave the way, I would not be who I am today. I have had the opportunity to draw from the well of artistry in the Washington, D.C. area, thanks to the many individuals listed in Figure 1, as well as some who are not mentioned. The graphic, labeled as Figure 1, was created by Elisha Speller, a graphic designer from Washington, D.C., and features African American poets, singers, voice teachers, composers, conductors, instrumentalists, dancers, and artist-citizens. Some of the names on the list currently live and work in the area, while others have done so in the past. Whether they are in DC now or were at some point in their careers, they are

all storytellers who have been impacted by the black community in Washington, D.C. In an article discussing storytelling within African American culture, Chanee Fabius states:

"Storytelling, a term often used interchangeably with oral tradition, oral history, and folklore, is a way to share family history, pass traditions onto the next generation, and raise children. Elders are viewed as storytellers, advisors, and links between the past and present. In addition, stories are a means of preserving common characteristics of a culture and passing them on to subsequent generations."[1]

In essence, storytelling plays a crucial role in music and artistic culture. By connecting with the narratives and experiences of artists, we safeguard their stories and lives. Various mediums, such as literature, music, and dance, allow us to share these narratives, keeping history alive and impactful. As storytellers, we bear the responsibility to express our perspectives through our chosen art forms, enabling us to reflect on the past and inspire change in society for the future.

This recital was used to highlight the works of musicians Marques Garrett, Cecil Cohen, Thomas Kerr, Florence Price, Howard Swanson, Margaret Bonds, and Sylvia Hollifield, as well as literary figures such as Paul Laurence Dunbar and Langston Hughes. Through these performances, it was my intent to keep African American Art Songs relevant within classical music while shedding light on lesser-known works in the musical world. Over half of the recital features music that is seldom performed, showcasing African American classical music as well as the contributions of marginalized composers and their pieces. Throughout this recital, I presented works influenced by African American genres such as jazz and gospel, challenging

[1] Chanee Fabius, "Toward an Integration of Narrative Identity, Generativity, and Storytelling in African American Elders," *Journal of Black Studies* Vol 47, no. 5 (July 2016): 428-429, https://www.jstor.org/stable/43926966

conventional ideas of how a genre "should" sound. For instance, in Dr. Sylvia Hollifield's song cycle, *Shades of Hues,* we hear elements of jazz and blues as she depicts the life of Billie Holiday in the first piece called "Blue - Song For Billie Holiday". I also featured a colleague who is a dancer to demonstrate how music, specifically African American music, has foundations in rhythm and in the body, creating a holistic artistic experience by showcasing music's ability to engage the senses. By combining dance, music, and the poetry of African Americans, I hope that the listener's entire sensorium becomes immersed in this sound economy, as described by Deborah Kapchan, and that the overall experience of storytelling reflects and resonates with the culture of my people.[2]

Lastly, my goal is to highlight Washington, D.C., as a cultural hub for all types of artists. The Black community in Washington, D.C., from the end of the 19th century to the present, has been the bedrock of many artists' careers and development, producing Black excellence. Surveying the long list of actors, directors, choreographers, dancers, filmmakers, singers, instrumentalists, composers, visual artists, and countless other artist-citizens who have lived, trained, or worked in the city speaks to its national and global artistic impact. Duke Ellington, born in Washington, D.C. in 1899, shaped the sounds and landscape of jazz, influencing other genres since the early 20th century. His artistry and excellence were seen throughout the Harlem Renaissance, and with his connections to many notable artists throughout the country, with whom he worked until his death in 1974. Debbie Allen, linked to artistic programming and development by Mike Malone and Peggy Cooper-Cafritz through Workshops for Careers in the Arts, has had a major influence in both the dance and entertainment sectors as a prominent

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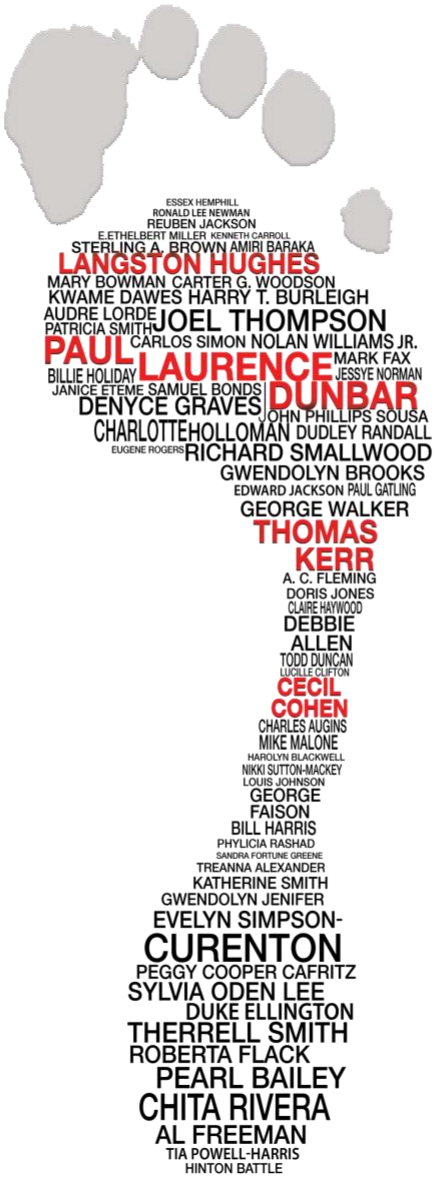
[2] Deborah Kapchan, "Learning to Listen: The Sound of Sufism in France," *The World of Music* Vol. 51, no. 2 (2009): 67, https://www.jstor.org/stable/4169988

choreographer, dancer, performer, and director. The Workshops for Careers in the Arts was an artistic training ground for young Black artists in the Washington, D.C. area in the late 1960s, producing Black excellence in the arts. Eventually, this program, which began as a summer initiative, expanded to become the Duke Ellington School of the Arts, established in 1974. It is the high school that I attended and had the privilege of working in before attending the University of Michigan.

As a Washingtonian, I have directly benefited from the city's vibrant Black artistic community and culture as well as its trajectory towards Black excellence. My musical heritage links me to this cultural hub through my former voice teacher and current mentor, Samuel L. E. Bonds. Although born in Hamlet, NC, he studied at Howard University and spent over 40 years teaching and performing in the Washington, D.C. area. This connection also extends to Todd Duncan, Bonds' private voice instructor, who taught at Howard University and was the inaugural Porgy in George Gershwin's *Porgy and Bess*. Both of those gentlemen exemplify Black excellence as musicians and people, as well as beneficiaries of the artistic hub within the city, especially at Howard University. The creative hub and lineage have opened my eyes to the arts, showing me that, regardless of whether one teaches, lives, performs, or visits the Washington, D.C. area, artists can learn, thrive, and create community simply due to proximity to the city and the people in it. For Black artists, this community fosters and perpetuates Black excellence.

Regarding the culture represented in works by African American artists who lived or worked in Washington, D.C., I present the following graphic:

Figure 1. Footprints I Graphic



1.2 - Footprints I: Notes on Poetry, Music, and Translations

A Love Cycle **by Marques Garrett**

(b.1984)

Dr. Marques Garrett is an African American composer and conductor from Virginia.[3] He is currently an Associate Professor of Choral Studies at the University of North Texas.[4] He is a composer of primarily vocal works that encompass solo and choral repertoire. To my knowledge, Dr. Garrett has neither worked nor lived in Washington, D.C. Nevertheless, his connection to the theme of this recital lies in his representation of black excellence as it relates to breaking barriers within classical musical forms and the first piece of his initial song cycle called "A Love Cycle," featuring the poet Paul Laurence Dunbar.

Paul Laurence Dunbar was a prominent literary figure who was one of the first to gain influence as an African-American writer in the United States.[5] He was born in 1872 and spent the majority of his life in Ohio.[6] Throughout his career of writing, he had many opportunities to travel, and one of those opportunities led him to meet the composer Samuel Coleridge-Taylor in England.[7] Out of the friendship grew an artistic opportunity for Dunbar to collaborate with Coleridge-Taylor on an operetta called *Dream Lovers*.[8] It was after this trip that, upon returning

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[3] "Marques Garrett," African Diaspora Music Project, accessed January 6, 2025, https://africandiasporamusicproject.org/compser/marques-la-garrett.

[4] "Bio," Marques Garrett, last modified October 15, 2024, https://www.mlagmusic.com/bio.

[5] "Paul Laurence Dunbar," Poetry Foundation, accessed February 10, 2025, https://www.poetryfoundation.org/poets/paul-laurence-dunbar.

[6] "Paul Laurence Dunbar," Poetry Foundation.

[7] "Paul Laurence Dunbar," Poetry Foundation.

[8] "Paul Laurence Dunbar," Poetry Foundation.

to the United States, Dunbar lived in Washington, D.C., for the first time.[9] He lived in Washington, DC, for two years beginning in 1897 and then again in 1900 before his death in 1906 in Ohio.[10]

Paul Laurence Dunbar's life and legacy are worth highlighting in this recital because his work, particularly while in Washington, D.C., and throughout the United States, significantly influenced his reputation as an artist, storyteller, and proponent of Black excellence, ultimately leading to widespread recognition of him and his work after his death. After his tour in London, Dunbar, in 1897, secured a job at the Library of Congress as an assistant in the Reading Room, which was a chance for him to secure a consistent income.[11] In 1898, while in Washington, D.C., Dunbar married Alice Ruth Moore, who helped maintain his legacy through public reading tours after his death.[12] It was also during this time that Dunbar attended Howard University, one of the first historically Black colleges and universities in the United States.[13] While in Washington, D.C., Dunbar continued to write and develop his literary style as he worked. Even after his resignation from the Library of Congress in 1898, he devoted his time to his prose and poetry.[14]

In addition to Dunbar's tangible and literary influence in Washington, D.C. during his lifetime, and his enduring impact on African Americans as both a literary and intellectual icon,

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[9] "Paul Laurence Dunbar," Poetry Foundation.

[10] "Paul Laurence Dunbar," Poetry Foundation.

[11] Lida Keck Wiggins, *The Life and Works of Paul Laurence Dunbar,* (Dodd, Mead & Company, 1907), 73-74, https://books.google.com/books?hl=en&lr=&id=TppaAAAAMAAJ&oi=fnd&pg=PA11&dq=paul+laurence+dunbar&ots=6Af5t69Sq1&sig=FJzT0hpfq8MAMXdXoLpGAnaY6wU#v=onepage&q=paul%20laurence%20dunbar&f=false.

[12] Lillian S. Robinson and Greg Robinson, "Paul Laurence Dunbar: A Credit to His Race?" *African American Review* 41, no. 2 (2007): 215, http://www.jsotr.org/stable/40027053.

[13] Minnita Daniel-Cox, "The Brief but Shining Life of Paul Laurence Dunbar, a Poet Who Gave Dignity to the Black Experience," *Smithsonian Magazine,* March 6, 2023, https://www.smithsonianmag.com/history/the-brief-but-shining-life-of-paul-laurence-dunbar-a-poet-who-gave-dignity-to-the-black-experience-180981738/.

[14] Wiggins, *The Life and Works of Paul Laurence Dunbar,* 73.

the city chose to honor him by naming a school after him. In 1870, the M Street High School for Colored Youth was founded in Washington, D.C.[15] The school was recognized as a safe haven for Black families after the Civil War, offering its students a robust and strong curriculum devoted to excellence.[16] This institution began in the basement of the 15th Street Presbyterian Church in 1870.[17] It was then relocated to M Street in 1891 to accommodate the growing student population.[18] In 1917, it was renamed after Paul Laurence Dunbar to honor his contributions and legacy.[19] This school was also one of the first to offer a Negro History class. During the week-long name dedication of the school, readings of Dunbar's poetry were used to connect his legacy to black excellence, furthering the preservation of black history through the arts.[20]

M Street High School, later renamed Dunbar High School, was one of the first high schools for African Americans and maintained a faculty of African American educators who held advanced degrees.[21] At a time when African American scholars with PhDs could not find work at white colleges or universities, they came to M Street High School to teach and inspire what would be the next generation of Black students, scholars, and trendsetters.[22] With notable teachers, principals, and alumni, this school helped launch many careers that contribute to what we today call Black History. Figures such as Carter G. Woodson, Judge Robert Terrell, Mary

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[15] "M Street High School (Perry School)," *DC Historic Sites,* accessed May 12, 2025, https://historicsites.dcpreservation.org/items/show/350.

[16] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA,* accessed May 12, 2025, https://boundarystones.weta.org/2024/11/14/dunbar-evolution-americas-first-black-public-high-school.

[17] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA.*

[18] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA.*

[19] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA.*

[20] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA.*

[21] "M Street High School (Perry School)," *DC Historic Sites.*

[22] "Paul Laurence Dunbar. 1872-1906." *The Journal of Blacks in Higher Education,* no. 46 (2004):1-1, http://www.jstor.org/stable/4133448.

Church Terrell, Charles Hamilton Houston, and many others who were part of this school's history contributed significantly to the Washington, D.C. community and to the nation in its quest for Civil Rights, acknowledgement of Black History, and equality for African Americans.[23]

This school's dedication to preserving Black History through its teachers and students, and ultimately the renaming to Dunbar High School, connects directly to this recital. Dunbar's legacy, which laid the groundwork for poets such as Langston Hughes and Maya Angelou, embodies the essence of leaving a footprint for others to build upon and elevate to new heights. Additionally, I want to emphasize the institution's commitment to Black excellence. The influence of educators at the school inspired future leaders, including Florence Ladd, former dean of Harvard University; Roscoe Brown, a Tuskegee Airman; Billy Taylor, a jazz musician; and many more, instilling in them the values of perseverance and limitless potential.[24] The impact of Paul Laurence Dunbar and the alumni have inspired us all to dream and excel in our art. With this foundation, I believe Garret embraces the challenge of creating a truly unique work. Like many African Americans, he defies societal norms and artistic conventions by creating a song cycle that incorporates four different languages, beginning with the significant figure Paul Laurence Dunbar. This song cycle exemplifies black excellence as Garret reshapes what a song cycle can look and sound like, paving the way for African-Americans to transcend traditional genres and break free from constraints, allowing us to be seen, heard, and felt. The legacy of Dunbar, the school named in his honor, and Garret's song cycle collectively encapsulate the theme of this recital, symbolizing the contributions of African American artists

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[23] "M Street High School (Perry School)," *DC Historic Sites.*

[24] "Dunbar: The Evolution of America's First Black Public High School," *Boundary Stones WETA.*

in Washington, D.C., and their impact on both local culture and the broader music landscape as champions of black excellence and advocates for freedom through artistic expression.

The poem, "A Love Song", comes from a book of poetry called "Lyrics of Love and Laughter," which was published in 1903 by Dunbar.[25] It is unclear if Dunbar wrote this particular poem while he was living in Washington, DC, but the book contains over 100 poems that were created during a very stressful time in Dunbar's life.[26] This collection of poems was written during a time when Dunbar was sick with pneumonia, dealing with the separation from his wife and having a nervous breakdown, which speaks to the text of the piece and its duality.[27] Dunbar completed this and other works before his death in Ohio in 1906 at the age of 33.[28]

A Love Cycle is a group of songs that explores poetry from English, Italian, German, and French poets, utilizing the musical time periods associated with them to bring the themes of love to life. A song cycle is a group of similar poetic themes or stories connected into a set of songs. A song set, however, is defined as a group of poems by different poets with different themes that the same composer connects with music. One could argue that *A Love Cycle* could be a song set because the poets are dramatically different, but I would assert that this is a song cycle, as Garrett suggests, because the central theme is love. It is unusual for a song cycle to contain text in four languages, by four different poets, that explore four different elements of classical genres, but they are all linked and thematically connected. By establishing a connection between the poet and a specific musical time period, this song cycle links the apex of African American Art Songs

[25] "Lyrics of Love and Laughter," Smithsonian, accessed February 20, 2025, https://transcription.si.edu/project/34712.

[26] "Lyrics of Love and Laughter." Smithsonian.

[27] "Lyrics of Love and Laughter." Smithsonian.

[28] "Paul Laurence Dunbar," Poetry Foundation.

from the 20th and 21st centuries to the Italian Art Songs of the 19th century, which pay homage to the ancient Italian style of musical writing. Furthermore, it relates to the tonal qualities of Franz Schubert and the inception of German Lied during the 19th century, culminating in the influences of French Mélodie, characterized by intricate decorative elements in the piano accompaniment. Garrett utilizes texts by Paul Laurence Dunbar, Stefano Donaudy, Heinrich Heine, and an anonymous French poet to illustrate that love transcends specific languages, genres, and periods. Love is timeless, and regardless of the joys and sorrows it brings us, we all encounter its many phases in countless ways, which transform and challenge us to grow.

In the first piece, "A Love Song," Garrett invites us on an exhilarating journey as the first speaker encounters love, perhaps for the first time, depicted by the constant eighth note pattern in the 12/8 time signature, symbolizing forward motion and possibly the heartbeat of someone in love. Dunbar's text reveals the speaker's longing to be rescued and embraced by love. In the second half, love is personified as the second speaker, embodying all that the initial character yearned for, as represented by a tonal shift from minor to major. In this work, specifically, I would say that Garrett's musical language creates atmospheres using consistent rhythmic patterns, allowing the text to play a role in the development of the melodic material and contributing to the constant momentum of love in this piece. Garrett uses the rushing eighth notes, which are apparent throughout the entire work, to imitate the heartbeat and maintain the pulse of love that is alive and new. Amidst the tumultuous key changes, love endures as the second speaker passionately pursues the first.

In the second piece, "O del mio amato ben," Garrett shifts the focus of love from being primarily depicted through a blend of text, melodic line, and piano accompaniment to being predominantly experienced through the piano accompaniment, which takes the lead. The moving

bass line appears rhythmically connected to the previous piece, maintaining the consistent eighth-note pattern carried over into this work. The poignant, fully diminished seventh chord heard in the first few measures tugs at the heartstrings in the right hand while the left hand arpeggiates the flowing line from the earlier piece. It feels as if the moving bass line symbolizes love drifting away from what was once stable and secure. The rescue found in the previous piece has now transformed into a contemplation of how one can move forward without reciprocated love. Donaudy's text, combined with Garrett's musical language, allows us to experience the lack of ease from the left-hand motif until the final chord, which offers no resolution to the tonal center, resulting in an ambiguous ending that symbolizes unreciprocated love.

In the third piece, "Herz, mein Herz, sei nicht beklommen," the music transitions from the previous movement and begins in the relative major. Typically, this transition would be considered a Picardy third; however, because it is a new piece, one may not connect the pieces in that way. Since this is a song cycle, there is a connection between themes, and, in my assessment, a connection of musical gestures from piece to piece, making the tonal shift from the previous song a part of the overall love story. The change from the minor key and ambiguous suspended chord at the end of the last piece to the relative major speaks to a resolution, not of love found, but of understanding. The introduction of this piece creates a calmness that can only be described as prayerful. Garrett calms the storm and eases the tension left by the silence of the prior piece by employing Heine's text as a sort of prayer of affirmation for the speaker. The strophic form of the piece allows for hope and renewal through the use of legato and continuous musical lines, both in the voice and the accompaniment. During the four-bar introduction, the listener is drawn in as the chords expand in a forward-moving 3/4 time signature. Heine's text, along with Garrett's music, set the atmosphere of renewal and a newness of life, ultimately

promising love. The chordal accompaniment, with its ever-so-delicate motion and use of suspensions, leans into how healing develops and how the promise of something new takes time and release.

In the final song of the cycle, “Adieu, jusque je vous revoye,” the speaker bids farewell to the love once cherished, hoping to move on. Following the affirmation from the previous piece, Garrett writes in an attacca, suggesting that these two moments are interconnected. Transitioning from hope to letting go, Garrett conveys a subdued dynamic that expands but never exceeds mezzo forte. Considering the dynamics, texture, and primarily chordal piano accompaniment, a sense of stillness arises, implying that healing happens by letting go.

Interestingly, the piece begins with a dyad, a two-note chord in the piano part that is transformed into a triad by the voice part, as illustrated in Figure 2.. Garret suggests the separation of the two musical instruments in this piece reflects how separation between two individuals can still imply fullness or consonance, even when physically apart. This is also evident in the various dissonances that occur as the vocal line works in tandem with the chords played in the piano. In the second and third measures of the piece, the vocal line sings dissonant tones that are not part of the chord, serving as a heartbreaking goodbye for the singer. The stagnant and free vocal introduction occurs throughout the piece as Garrett eloquently creates an atmosphere of nostalgia and farewell. Each iteration of the introduction becomes increasingly intense with each repetition. The first time this music is heard, it occurs at the beginning, with the accompaniment starting as a dyad, as depicted in Figure 2. The second time it is mentioned, it follows the B section of the piece with fuller chords underneath the same melodic framework, which can be seen in Figure 3. The last time we hear the music from the introduction, Garret adds no words and only presents the melody of what was goodbye in the piano part. What makes

this iteration the most impactful is that it places the melody in octaves in the right hand, an octave higher than written, so the timbre is much higher than where the voice was, once again symbolizing distance yet fullness. It is also important to note that the distance between the right hand and left hand has expanded tremendously in this section, depicting the separation of two individuals. Garrett also brings back the more consolidated chordal accompaniment from the first iteration. He combines it with elements from the second, while the melody remains in the right hand with a rolled articulation. This is the moment where the goodbye begins to feel finalized as a result of the distance in sound, the absence of text, and the final two bars, which end on the tonic, spanning at least five octaves apart.

Figure 2. Excerpt from *Adieu, jusque je vous revoye* m. 1-6

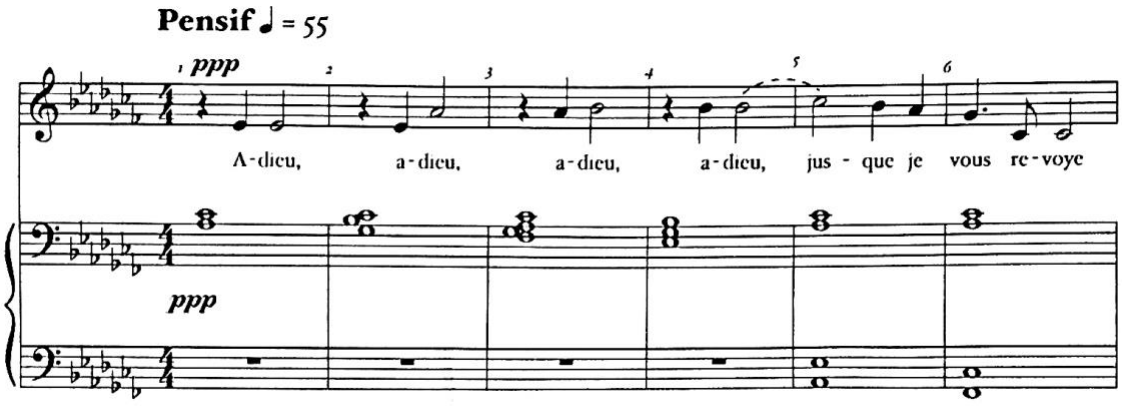


Figure 3. Excerpt from *Adieu, jusque je vous revoye* m. 35-42

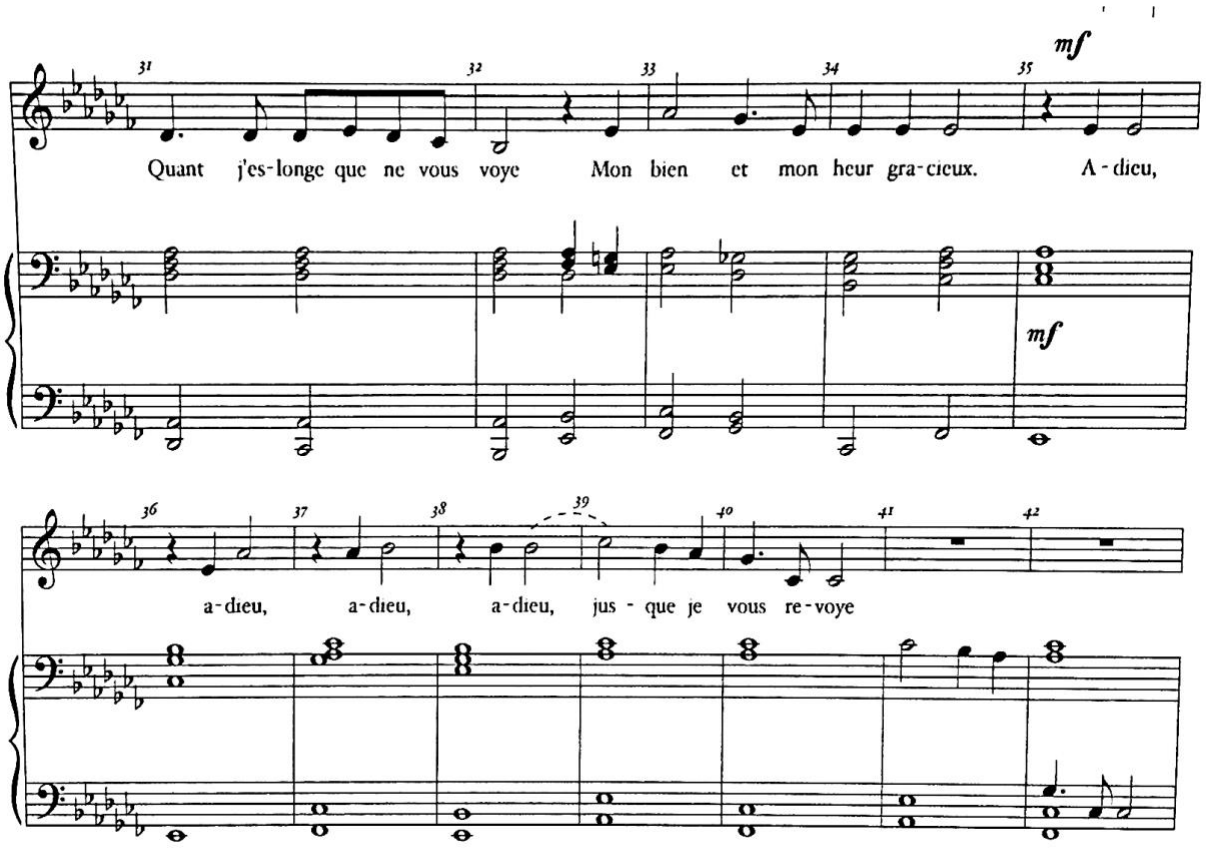
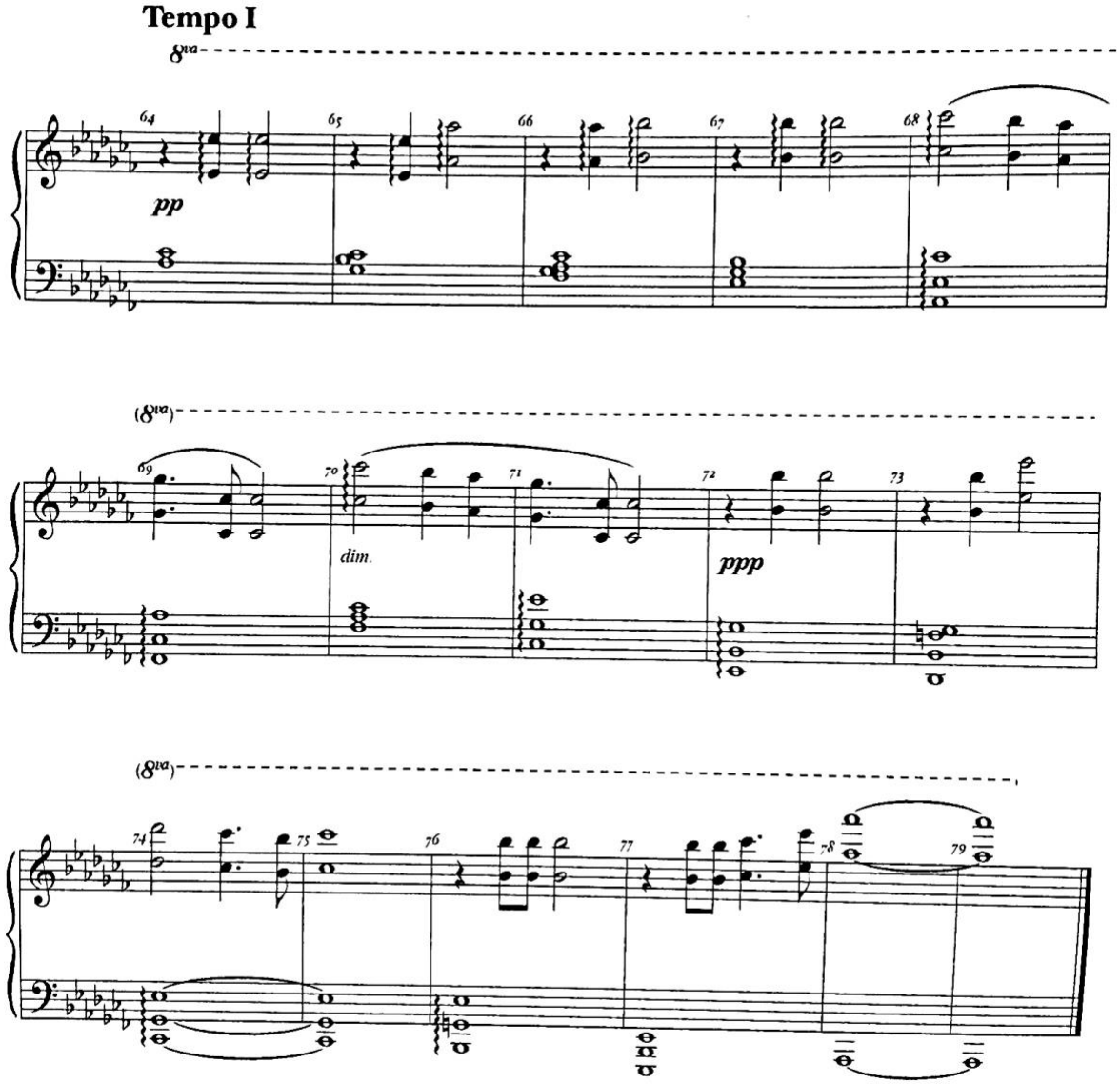


Figure 4. Excerpt from *Adieu, jusque je vous revoye* m.64-79



I. A Love Song by Paul Laurence Dunbar Ah, love,

my love is like a cry in the night,

A long, loud cry to the empty sky,

The cry of a man alone in the desert,

With hands uplifted, with parching lips

Oh, rescue me, rescue me,

Thy form to mine arms,

The dew of thy lips to my mouth,

Dost thou hear me?

My call thro' the night?

Darling, I hear thee and answer,

Thy fountain am I,

All the love of my soul will I bring to thee,

All the pains of my being shall wring to

thee,

Deep and forever the song of my loving

shall sing to thee,

Ever and ever thro' day and thro' night shall

I cling to thee.

Hearest thou the answer?

Darling, I come,

I come,

I come,

I come.

II. O del mio amato ben

by Stefano Donaudy

O del mio amato ben perduto incanto!
Lungi è da gli occhi miei
chi m'era gloria e vanto!

Or per le mute stanze
sempre lo cerco, sempre lo chiamo
con pieno il cor di speranze?
Ma cerco invan, chiamo invan!
E il pianger m'è si caro,
che di pianto sol nutro il cor.

Mi sembra, senza lui, triste
ogni loco.
Notte mi sembra il giorno;
mi sembra gelo il foco.
Se pur talvolta spero
di darmi ad altra cura,
sol mi tormenta un pensiero:
Ma, senza lui, che farò?
Mi par cosi la vita vana cosa
senza, il mio ben.

Oh, lost enchantment of my dearly beloved

Oh, lost enchantment of my dearly beloved!
Far from my eyes is he
who was, to me, glory and pride!

Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my heart.

It seems to me, without him, sad
everywhere.
The day seems like night to me;
The fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.*

III. Herz, mein Herz, sei nicht beklommen by Heinrich Heine

Herz, mein Herz, sei nicht beklommen
und ertrage dein Geshick,
neuer Frühling gibt zurück,
was der Winter dir genommen.

Und wie viel ist dir geblieben,
und wie schön ist noch die Welt!
Und, mein Herz, was dir gefällt,
alles, alles darfst du lieben!

Heart, my heart, don't be anxious,
and bear your fate:
a new Spring will give back
what Winter has taken from you.

Just think how many things remain,
And how fair is the world!
And, my heart, whatever you find pleasing,
Anything, everything – you may love!*

Heart, my heart, don't be anxious

IV. Adieu, jusque je vous revoye by Anonymous

Adieu, jusque je vous revoye	Farewell until I see you again
Adieu le droit fleuve de joye,	Farewell my direct stream of joy
Mon confort, mon espoir joieulx,	My comfort, my joyous hope.
Le partir m'est tant doulereulx	Parting is so painful to me
Que scay que faire doye.	That I know not what to do.
Estre joyeulx je ne poroye	I cannot be joyful
Quant j'eslonge que ne vous voye	When I go away and no longer see you
Mon bien et mon heur gracieux.	My love, my gracious fortune.
Adieu, jusque je vous revoye	Farewell until I see you again
Adieu le droit fleuve de joye,	Farewell my direct stream of joy
Mon confort, mon espoir joieulx.	My comfort, my joyous hope.
Adieu vous dy, dont trop m'annoye,	Farewell I say to you, though it pains me too much,
Adieu le mieulx qu'amours m'envoye,	Farewell the best that love could send me
Autant de biens vous envoit dieux	May the gods send you as many good things
Que pour moi mesmes le voudroye.	As I wish for myself.*

Farewell until I see you again

Cecil Cohen

(1894-1967)

Cecil Cohen, also known as Charles Cohen, was a 20th-century African-American composer from Chicago.[29] He was an accomplished composer, pianist, and concert organizer.[30] His connection to Washington, D.C., stems from his Associate Professor of Music position at Howard University. Prior to his appointment at Howard University, Cohen studied at Fisk University, but received his bachelor's degree from Oberlin Conservatory, and also attended The Julliard School of Music and Columbia University.[31] He also taught piano at Snowhill Institute in Alabama and at Tennessee A&I University in Nashville, Tennessee.[32] Cohen began teaching at Howard University in 1921 and remained a tenured faculty member with emeritus status for 46 years.[33] At Howard, he taught and served as the chairman of the Howard University Concert Series, which was instrumental in producing concerts for Marian Anderson, ultimately leading to her historic performance at the Lincoln Memorial.[34] During his tenure at Howard University, he collaborated with many singers and musicians, including Todd Duncan, who joined the faculty in 1930.[35]

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[29] "Cecil Cohen," African Diaspora Music Project, accessed January 6, 2025, https://africandiasporamusicproject.org/compser/cecil-cohen.

[30] "Cohen Quest," St. Olaf University, accessed January 6, 2025, https://pages.stolaf.edu/americanmusic/tag/cohen-quest/.

[31] "C.C. Cohen, Professor Emeritus at Howard." The Washington Post, Times Herald (1959-1973), Dec 03, 1967. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/newspapers/c-cohen-professor-emeritus-at-howard/docview/143101750/se-2.

[32] Hilltop Staff, "The Hilltop 12-8-1967" (1967). *The Hilltop: 1960-70*. 158. https://dh.howard.edu/hilltop_196070/158

[33] *The Hilltop: 1960-70*. 158.

[34] "Cohen Quest"

[35] "Cohen Quest"

Little is known about all the art songs he composed, but at least six are known to exist. I have included three in this recital. “Death of an Old Seaman,” based on a poem by Langston Hughes, is one of Cohen’s most recognized and accessible pieces thanks to the Anthology of Art Songs by Black American Composers, compiled by Dr. Willis C. Patterson. In this piece, the speaker describes the last words of a seaman who loves being at sea, even in death. The range of the piano accompaniment and the quarter-note chordal movement give this song a march-like quality.

“Epitaph for a Poet,” based on a poem by Countee Cullen, expresses Cohen’s love for jazz harmonies and rhythms. This piece features unexpected leaps, chromatically altered tones, and extended chords that enrich the text. The poem describes wrapping a dream in a protective silken cloth that will endure over time. A deeper meaning lies beneath the surface when exploring Countee Cullen’s life, but overall, this piece is the most reserved in this set by Cohen.

Lastly, in “Four Winds,” based on a poem by Sara Teasdale, Cohen brings his French impressionistic style to life in the opening bars, depicting the wind with fast-moving sixteenth notes that outline a fully diminished seventh chord. The speaker in this song seeks advice about love from the earth’s four winds. This dramatic musical piece concludes with the North Wind, suggesting that being cruel to your love will lead to love’s kindness in return. The piece intriguingly opens with a fully diminished seventh chord that transitions into a minor tonal center before any advice is presented. This musical introduction, featuring the fully diminished seventh chord, highlights Cohen’s prowess as a pianist, showcasing his technical skill informed by a classical background, in contrast to the previous works that delve into jazz and more intricate styles. Additionally, it demonstrates how Cohen employs text painting in this composition. The rapid notes depict the wind, while the fully diminished chord symbolizes the four distinct winds,

representing the confusion one experiences when selecting a direction or deciding which wind or advice to heed. Before the North Wind speaks, the two-bar introduction featuring the F# diminished seventh chord is followed by two-cluster chords, which could be described as a D Major seventh chord with a flat 5. The reappearance of this music implies that Cohen was foreshadowing this moment with the North Wind, potentially hinting that the advice the North Wind offers is the best and most important. After the North Wind speaks, it dramatically shifts to the finale using the sixteenth-note wind pattern, ending on a Picardy third. Both "Epitaph for a Poet" and "Four Winds" were published by Edward B. Marks Publishing and made accessible in an anthology of art songs called Negro Art Songs by Edgar Clark in 1946.[36]

Death of An Old Seaman

by Langston Hughes

We buried him high on a windy hill,

But his soul went out to sea,

I know for I heard when all was still,

His sea soul say to me:

"Put no tombstone at my head,

For here I do not make my bed.

Strew no flowers on my grave;

I've gone back to the wind and wave.

Weep not, weep not, weep not for me,

For I am happy, happy with my sea!"

[36] "Edgar Rogie Clark," The African-American Art Song Alliance, accessed May 13, 2025, https://www.darryltaylor.com/alliance/composers/edgar-rogie-clark

Epitaph for a Poet (For A Poet)

by Countee Cullen

I have wrapped my dreams in a silken cloth,

And laid them away in a box of gold;

Where long will cling the lips of the moth,

I have wrapped my dreams in a silken cloth;

I hide no hate; I am not even wroth

Who found earth's breath so keen and cold;

I have wrapped my dreams in a silken cloth,

And laid them away in a box of gold.

Four Winds

by Sara Teasdale

"Four Winds blowing through the sky,

You have seen poor maidens die,

Tell me then what shall I do

That my lover may be true?"

Said the wind from out the south,

"Lay no kiss upon his mouth,"

And the wind from out the west,

"Wound the heart within his breast,"

And the wind from out the east,

"Send him empty from the feast,"

And the wind from out the north,

"In the tempest thrust them forth;

When thou art more cruel than he,

Then will love be kind to thee."

Thomas Kerr

(1915-1988)

Thomas Kerr was an African-American composer from Baltimore, Maryland, active in the 20th century.[37] He moved to the Washington, D.C., area from Baltimore in the 1930s.[38] Initially, he began his studies at Howard University but completed his education at the Eastman School of Music in New York.[39] He worked as a composer, pianist, and organist, notably at Plymouth Congregational United Church of Christ in Washington, D.C.[40] While at Plymouth Congregational United Church of Christ, he served as the organist for 29 years.[41] Kerr also performed as a piano soloist with the National Symphony Orchestra.[42] In 1942, he returned to Howard University as a music theory instructor and later became the chair of the Piano Department.[43] He served as the chair of the Piano Department at Howard University until his retirement in 1976.[44]

Kerr's "In Memoriam" sets the text by Paul Laurence Dunbar in a deeply solemn manner. The accompaniment includes dissonant chords and a constant "death bell motif" that appears in both the accompaniment and the vocal line throughout the piece. Through Dunbar's text, Kerr

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[37] "Thomas Kerr," African Diaspora Music Project, accessed January 6, 2025, https://africandiasporamusicproject.org/compser/thomas-kerr.

[38] "THOMAS H. KERR JR. Howard Music Professor." The Washington Post (1974-), Aug 30, 1988. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/newspapers/thomas-h-kerr-jr-howard-music-professor/docview/139456769/se-2.

[39] "THOMAS H. KERR JR. Howard Music Professor."

[40] "Thomas Kerr," A Seat At the Piano, accessed January 6, 2025, https://www.aseatatthepiano.com/composers/thomas-kerr.

[41] "THOMAS H. KERR JR. Howard Music Professor."

[42] "Thomas Kerr," The African American Art Song Alliance, accessed January 6, 2025, https://artsongalliance.org/composers/thomas-kerr

[43] "Thomas Kerr," African Diaspora Music Project.

[44] "THOMAS H. KERR JR. Howard Music Professor."

invites listeners to recognize that death is not always a cause for sorrow; it can signify an answered prayer and the start of something new. Ultimately, Dunbar and Kerr convey that there is a dawn, a light, and a promise of renewal beyond every ending, making this mournful piece resonate with a sense of hope rather than despair.

In Memoriam (When All Is Done)

by Paul Laurence Dunbar

When all is done, and my last word is said,
And ye who loved me murmur, “He is dead”
Weep not for me, Weep not for me,
lest I should know, and sorrow too that she should sorrow so.

When all is done and in the oozing clay,
ye lay this cast-off hull of mine away,
Pray not for me, for, after long despair,
The quiet of the grave will be a pray’r.

For I have suffered loss and grievous pain,
The hurts of hatred and a world’s disdain,
And wounds so deep that love, well tried and pure
Had not the pow’r to ease them or to cure.

When all is done, say not my day is o'er,

And that thro' the dark I seek some bitter shore:

Say that my morn has just begun,

I greet the dawn and not the setting sun,

When all is done.

Langston Hughes

(1901-1967)

Langston Hughes, a prolific African-American poet born in Joplin, Missouri, in 1901, emerged as a central figure during the Harlem Renaissance.[45] He was raised by his grandmother, Mary Langston, in Lawrence, Kansas, and then he moved to Chicago, Illinois, at the age of 12, following her death.[46] Eventually, he settled in Cleveland, Ohio, with his mother and stepfather.[47] As a young man, Hughes became accustomed to traveling and later journeyed to various countries, including Mexico, Africa, and Europe.[48] Notably, during his trip to Mexico to stay with his father after graduating from high school, he wrote the poem "The Negro Speaks of Rivers." [49] After traveling to various countries, Hughes came to stay with his mother in Washington, D.C, in 1924.[50] During this time in Washington, D.C, Hughes worked as Carter G.

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[45] James Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career," *The Washington Informer*, February 14, 2024, https://www.washingtoninformer.com/langston-hughes-dc-harlem-renaissance/.

[46] "Langston Hughes", History, last modified March 5, 2025, https://www.history.com/articles/langston-hughes.

[47] "Langston Hughes"

[48] "Langston Hughes"

[49] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

[50] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

Woodson's personal assistant starting in January 1925.[51] Later that year, Hughes became a busboy at the Wardman Park Hotel.[52] A famous poet named Vachel Lindsay was staying at the hotel, and Hughes was able to give three poems to him, creating a networking opportunity for Hughes.[53] After Lindsay read his poetry, he famously said that he discovered a "poet as a busboy," which eventually led to the D.C. restaurant chain called Busboys and Poets.[54]

During his time in Washington, D.C., Hughes resided on Seventh Street in the LeDroit Park neighborhood.[55] In this community, he engaged with and observed the lives of Black people, which had a profound influence on his writing.[56] These experiences shaped his jazz-rhythmic, poetic style featured prominently in his first poetry collection, "The Weary Blues."[57] While in DC, he also built relationships with prominent Black intellectuals and artists, including James Weldon Johnson, W. E. B. DuBois, Claude McKay, and Countee Cullen, often gathering at the home of another Harlem Renaissance poet, Georgia Douglas Johnson.[58] In 1926, Hughes departed from Washington, D.C., and within a month, he published the first edition of "The Weary Blues."[59] He later returned to accept an honorary doctorate degree from Howard University in 1963.[60]

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[51] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

[52] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

[53] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

[54] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

[55] "The Harlem Renaissance, Washington DC And the Rise of Langston Hughes," Literary Traveler, June 23, 2005, https://www.literarytraveler.com/articles/langston_hughes_washington_dc/.

[56] "The Harlem Renaissance, Washington DC And the Rise of Langston Hughes,"

[57] "The Harlem Renaissance, Washington DC And the Rise of Langston Hughes,"

[58] "The Harlem Renaissance, Washington DC And the Rise of Langston Hughes,"

[59] "The Harlem Renaissance, Washington DC And the Rise of Langston Hughes,"

[60] Wright, "D.C. Plays Major Role in Langston Hughes' Life and Career,"

Hughes is not a musical composer but an artist who had the opportunity to live in Washington, D.C., and benefit from the city's black community, which connects him to the theme of this recital. Even though Hughes spent the majority of his life and career in Harlem, his time in Washington, D.C. helped shape some of his literature and his understanding of the Black experience, extending beyond his own lived experience. Later in his career, in his autobiography entitled "The Big Sea", he would speak of his time living in Washington, D.C., and how life in the city influenced his poetry.[61] Remembering his time living on Seventh street, he said, "I tried to write poems like the songs they sang on Seventh Street-gay songs, because you had to be gay or die; sad songs, because you couldn't help being sad sometimes. But gay or sad, you kept living and kept on going."[62]

The pieces selected for this recital come from various collections of poems that Hughes compiled or from the publications to which he submitted. The different poems by Hughes that have been set to music by Florence Price, Howard Swanson, Margaret Bonds, and Sylvia Hollifield have been pulled from "The Weary Blues," published in 1926, "The Dream Keeper," published in 1932, and "Selected Poems by Langston Hughes," published in 1959. Each composer has placed Hughes' poetry within a musical framework that promotes both lyrical and musical interpretation, thereby enhancing the interconnectedness of text and music. The considerable volume of poetry produced by Hughes has prompted numerous composers to set his texts to music. His poetry's themes range from African Americans' lives, love, death, and every

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[61] Emily Bernard, *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten, 1925-1964,* (Vintage, 2001), chap. 1, https://archive.nytimes.com/www.nytimes.com/books/first/h/hughes-remember.html.

[62] Bernard, *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten, 1925-1964.*

human condition, making his text perfect for composers, singers, and artists from all walks of life.

Florence Price (1887-1953) was the first recognized African American female composer and the first African American woman to have her symphony performed by a major orchestra.[63] One of the poems by Hughes that she set to music is called "Song to the Dark Virgin." This piece, along with three others, creates a song cycle by Florence Price that has been named *"Four Songs from The Weary Blues."*[64] A recent edition compiled by John Michael Cooper, a scholar and editor of Price's music, places "Dream Variations," "Song to the Dark Virgin," "Ardella," and "Dream Ships" in the order the composer intended as a song cycle, based on how the pieces were rediscovered and labeled by Price.[65] Cooper suggests that the way pieces were bound and labeled makes it clear that "...the songs were conceived as an integral whole, not individual compositions."[66] The composition date of "Song to the Dark Virgin," along with the rest of the cycle, is not clear.[67] However, according to a copy provided to Marian Anderson, who performed these pieces in the order of the most recent 2021 edition of the cycle, the assumed date is April 26 1935.[68] In this piece, the speaker compares the one they call the "dark one" to precious, coveted objects to express their love for the "dark one." Musically, Price showcases her virtuosic

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[63] John Michael Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," New York: G. Schirmer, i, 2021.

[64] Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," ii.

[65] Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," ii.

[66] Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," iii.

[67] Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," ii.

[68] Cooper, "FLORENCE PRICE: FOUR SONGS FROM 'THE WEARY BLUES," iii.

talents as the sixteenth-note motivic structure forms the foundation of much of the work, acting as a musical bed that symbolizes awe or wonder. By using these quick yet connected rhythms in the accompaniment, along with the seamless legato in the melodic line, Price elevates Hughes' text while adding momentum and forward motion to the piece.

Howard Swanson (1907-1978) was an African-American composer who won numerous awards and worked with notable artists during his time, including Nadia Boulanger and Marian Anderson. Swanson initially began training to be a pianist, but due to difficult circumstances with the loss of his father, he maintained his love for music through composition.[69] He composed art songs, symphonies, and other instrumental works. In 1950, Marian Anderson performed his setting of "The Negro Speaks of Rivers" at Carnegie Hall, bringing more public acclaim and national recognition for his work as a composer.[70] The piece was set to music in 1942, but was not published until 1950, and is claimed to be the earliest of his songs.[71] Between 1942 and 1948, Swanson set five of Hughes' poems to music, "The Negro Speaks of Rivers", "Joy", "Pierrot", "In Time of Silver Rain" and Night Song" and one Paul Lawrence Dunbar poem, "A Death Song".[72]

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[69] "Howard Swanson," Black Past, accessed January 7, 2025, https://www.blackpast.org/african-american-history/swanson-howard-1907-1978/

[70] Marsha J. Reisser, "Howard Swanson: Distinguished Composer," *The Black Perspective in Music* 17, no. 1/2 (1989): 10, https://doi.org/10.2307/1214741.

[71] Orin Moe, "The Songs of Howard Swanson," *Black Music Research Journal* 2 (1981): 57, https://doi.org/10.2307/779411.

[72] Orin Moe, "The Songs of Howard Swanson," 71.

Margaret Bonds (1913-1972) was an African-American female composer who was the first African-American to perform with the Chicago Symphony Orchestra as a soloist.[73] She fell in love with Langston Hughes' poems and set them to music, along with many other works, including arrangements of spirituals, cantatas, and incidental music for plays. Her passion for the poem "The Negro Speaks of Rivers" began when she was a student at Northwestern University in 1929.[74] She discovered the poem and leaned into its meaning to help her adjust and come to terms with her surroundings amidst the prejudice she experienced.[75] Bonds found the poem in Hughes' first published collection of poems called "The Weary Blues".[76] She began setting music to Hughes' poems in 1936.[77]

Swanson and Bonds set music to Hughes' "The Negro Speaks of Rivers," comparing African-Americans, termed "Negroes," to a river. This comparison highlights the river's length as emblematic of the "Negro's" existence. Swanson's arrangement is darker with greater chromaticism and a broader, lower range than Bonds'. He uses chromatic tones to illustrate the turmoil and resilience of the "Negro." In contrast, Bonds employs a two-measure motif that symbolizes the river's flow and shifts styles to reflect time's passage in the poetry. Both arrangements evoke deep emotional responses, revealing the soul of the "Negro."

Song to the Dark Virgin

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[73] "Margaret Bonds," Black Past, accessed January 7 2025, https://www.blackpast.org/african-american-history/bonds-margaret-1913-1972/

[74] "Margaret Bonds and Langston Hughes: A Musical Friendship," Georgetown University Library, accessed May 15, 2025, https://library.georgetown.edu/exhibition/margaret-bonds-and-langston-hughes-musical-friendship.

[75] "Margaret Bonds and Langston Hughes: A Musical Friendship," Georgetown University Library

[76] "Margaret Bonds and Langston Hughes: A Musical Friendship," Georgetown University Library

[77] "Margaret Bonds and Langston Hughes: A Musical Friendship," Georgetown University Library

by Langston Hughes

Would that I were a jewel,

a shattered jewel,

That all my shining brilliants might fall at thy feet,

Thou dark one.

Would that I were a garment,

A shimmering silken garment,

That all my folds might wrap about thy body,

Absorb thy body,

Hold and hide thy body,

Thou dark one.

Would that I were flame,

But one sharp, leaping flame

To annihilate thy body,

Thou dark one.

The Negro Speaks of Rivers

by Langston Hughes

I've known rivers:

I've known rivers:

Ancient as the world and older than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans,

and I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers:

My soul has grown deep like the rivers.

***Shades of Hues* by Sylvia Hollifield**

(b.1951)

Dr. Sylvia Hollifield is an African American pianist, harpist, singer, and composer from Detroit, Michigan. She held a faculty position at the College of Education at Michigan State University and was awarded the title of Professor Emeritus there.[78] She has also contributed to the community as a teacher and administrator in the public school systems in Ohio, New York, and Michigan.[79] In 2016, Dr. Hollifield wrote her first art songs as part of a song cycle called Shades of Hues. The *Shades of Hues* song cycle takes poetry by Langston Hughes and connects it to specific colors of crayons. Specifically, Dr. Hollifield wanted to use the framework of the Crayola crayon box as the foundation for this work.[80] The original crayon box contained eight colors: red, orange, yellow, green, blue, violet, brown, and black.[81] Dr. Hollifield instead uses blue, green, red, white, purple, and black in her work, with the intention of completing the full set in the near future. Each color, or hue, is linked to a Hughes poem, which is illustrated by the different colors and styles evoked in the piano accompaniment

Blue was chosen for the poem "Song for Billie Holiday." The color blue is chosen because Billie Holiday's life was unfortunately filled with despair. The sadness and weight of the color blue are linked to her life, and the piece incorporates elements of the Blues genre that so vividly depict Billie Holiday's experiences.

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[78] "Sylvia Hollifield," Song of America, accessed January 7, 2025, https://songofamerica.net/composer/hollifield/

[79] "Sylvia Hollifield," African Diaspora Music Project, accessed January 7, 2025, https://africandiasporamusicproject.org/compser/sylvia-hollifield

[80] Sylvia Hollifield. "Interview." Requested by Andrew Smith. August 10, 2024. Audio 4:17

[81] "Our History". Crayola, accessed January 7, 2025, https://www.crayola.com/faq/your-history/what-were-the-original-eight-8-colors-in-the-1903-box-of-crayola-crayons/#:~:text=Recognizing%20a%20need%20in%20schools,violet%2C%20brown%2C%20and%20black.

Green is for the poem “In Time of Silver Rain,” which describes the scene of nature growing and the vibrancy of life when it rains. The accompaniment conveys the excitement of new life as the rushing rain falls, creating the freshness of existence.

“To Artina” is a poem that centers on the color red. In this piece, the speaker passionately expresses their feelings for Artina, which come across quite strongly. The speaker yearns to have a God-like power over Artina, and this desire is deeply tied to the color red.

White is associated with the poem “April Rain Song.” Since white represents the absence of color and is not one of the hues in the original crayon box, it serves as the best choice to connect with the color of rain. Rain lacks color and appears clear or translucent, justifying the absence of a specific hue. The music allows the listener to hear the raindrops falling in a soothing manner. This rainfall is gentle, and the text conveys the love the speaker feels for the rain, as well as the tranquility it brings.

Purple is assigned to the poem “When Sue Wears Red." The color purple was chosen to connect the character Susanna Jones with royalty—a queen in her own right, preceded and followed by a procession of trumpets. The speaker reveals what happens when Susanna wears a red dress, emphasizing how it ties her to everything royal. Her presence in this dress is a moment that must be captured in a photograph to withstand the tests of time.

"My People" is the last poem in this cycle and is connected to the color black. This choice represents the beauty found within black people. The text links aspects of astronomy to the faces and souls of Hughes’ people, who are black. Hughes describes everything as beautiful, reflecting how he views his people. He concludes the piece by reminding the listener that “Beautiful are the souls of my people.”

I. BLUE

Song for Billie Holiday

What can purge my heart, of the song of the sadness?

What can purge my heart but the song of the sadness?

What can purge my heart of the sadness of the song?

Do not speak of sorrow with dust in her hair,

Or bits of dust in eyes

A chance wind blows there.

The sorrow that I speak of is dusted with despair.

Voice of muted trumpet,

Cold brass in warm air.

Bitter television blurred

By sound that shimmers ---

Where?

II. GREEN

In Time of Silver Rain

In time of silver rain
The earth puts forth new life again,
Green grasses grow and flowers lift their heads,
And over all the plain
The wonder speaks of life,
of life, of life

In time of silver rain
The butterflies lift silken wings
To catch a rainbow cry,
And trees put forth new leaves to sing
In joy beneath the sky.

As down the roadway
passing boys and girls go singing, too.
In time of silver rain
When spring and life are new.

III. RED

To Artina

I will take your heart.

I will take your soul out of your body,

As though I was God.

I will not be satisfied by the touch of your hand

Nor the sweet of your lips alone.

I will take your heart for mine.

I will take your soul

I will be God when it comes to you.

IV. WHITE

April Rain Song

Let the rain kiss you

Let the rain beat upon your head with silver drops

Let the rain sing you a lullaby

The rain makes still pools on the sidewalk

The rain makes running in the gutter

The rain plays a little sleep song on our roof at night

And I love the rain.

V. PURPLE

When Sue Wears Red

When Susanna Jones wears red

Her face is like an ancient cameo

Turned brown with the ages

Come with a blast of trumpets, Jesus!

When Susanna Jones wears red

A queen from some-time dead Egyptian night

walks once again.

Blow trumpets, Jesus!

And the beauty of Susanna Jones in red

Burns in my heart

A love-fire sharp like pain

Sweet silver trumpets, Jesus!

VI. BLACK

My People

The night is beautiful,

The night is so beautiful,

So the faces of my people.

The stars are beautiful

So the faces of my people

Beautiful, also, is the sun.

Beautiful, also, are the souls of my people.

*All translations provided by lieder.net

Translation from Italian to English for “O del mio amato ben” by Donna Breitzer

Translation from German to English for “Herz, mein Herz sei nicht beklommen” by Emily Ezust

Translation from French to English for “Adieu, jusque je vous revoye” by David Wyatt

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Chapter 2 Recital Program - Footprints II

Songs of Prayer

"Ich habe genug" from *Ich habe genug BMV 82* (1727)	Johann Sebastian Bach (1685-1750)
Vergin tutto amor (1874)	Francesco Durante (1684-1755)
En Prière (1890)	Gabriel Fauré (1845-1924)
It Is Enough from *Elijah* (1846)	Felix Mendelssohn (1809-1847)
Vier Ernste Gesänge (1896)	Johannes Brahms (1833-1897)
Denn es gehet dem Menschen	
Ich wandte mich	
O Tod, wie bitter bist du	
Wenn ich mit Menschen und mit Engelszungen redete	

Intermission

Songs of Hope

Go Down Moses (1917)	arr. Harry T. Burleigh (1866-1949)
Deep River (2000)	arr. Moses Hogan (1957-2003)
I Want Jesus To Walk With Me (1951)	arr. Edward Boatner (1898-1981)
Guide My Feet (1991)	arr. Jacqueline Hairston (b.1932)

Songs of Faith and Affirmation

Come Sunday (1993)	arr. A. C. Fleming (1926-2003)
Love (2021)	Andrew Smith
Take It To the Lord In Prayer (2024)	(b.1992)
My Tribute (1971)	Andrae Crouch (1942-2015)
Thank You (1990)	Walter Hawkins (1949-2010)

The Genesis Music Ministry

2.1 - Footprints II Description: Sacred Texts With Messages of Hope and Affirmation

Investigating the performance and reception of sacred texts illuminates how messages of faith and hope can positively affect individuals facing mental health challenges, such as anxiety and depression. Recognizing that affirmations foster inner strength, courage, and determination in people, we musicians, particularly singers, must connect deeply with the lyrics to deliver that hope. Sacred texts that convey themes of a higher power and a more promising future resonate with the soul, facilitating a meaningful contribution from both the performer and the audience to the broader societal context. Traditional and contemporary composers have employed sacred texts and the structure of sacred services as vehicles to affirm a deeper truth amid dire circumstances. This research will enhance scholars' and performers' comprehension of how the potency of words, particularly sacred texts, reinforces human connection and reality in an increasingly technological world.

The second installment of the recital series is divided into three sections that I have labeled: Songs of Prayer, Songs of Hope, and Songs of Faith and Affirmation. Within each distinct section, I have placed songs that align with these themes, either because of the text, the history, or the emotional intent of the piece as conveyed by the composer's music. I have also chosen to include a painter for this recital as an added component of interdisciplinary partnership, expanding how music impacts the sensorium of the audience and other art forms. Reese Ford, a junior at the University of Michigan, created a piece she titled "Prayer" as a commissioned work for this recital. Upon hearing the pieces from the recital for the first time, she crafted this artwork to illustrate how the text and sound of music can be represented on a canvas, enhancing the reach, power, and impact of sound within the sensorium. It is my hope that the audience will be immersed in an environment where the visual and auditory come together to create an experience that inspires the theme of the recital.

The works in the Songs of Prayer are characterized as prayers. The pieces in this section include “Ich habe genug” by Bach, “Vergin tutto amor” by Durante, “En Prière” by Fauré, “It Is Enough” by Mendelssohn, and the “Vier ernste Gesänge” by Brahms. Each of these pieces has a different emotional weight and was created with specific ideas in mind; however, they all convey lamentation or a conversation with a higher being. In many religious settings, prayers often draw upon biblical texts and characters who are lamenting or struggling and need intercession. In this section, the lamenting biblical characters are Jesus in “En Prière” and Elijah in “It Is Enough.” Both characters find themselves at the end of their strength and choose to pray to God for support. Knowing that prayer is a biblical principle, “Vergin tutto amor” relies on a plea to the Virgin Mary for intercession. Although this piece is not explicitly mentioned in the Bible, its sacredness lies in its association with the Virgin Mary, a revered figure in the Catholic faith. Bach’s piece is inspired by the biblical character Jesus, as the singer enters a state of praise upon realizing what they have just encountered by seeing and holding Jesus. This piece serves as a prayer of assurance, suggesting that they can move on, even to death, because the prophecy has been fulfilled, allowing for rest. Lastly, the “Vier ernste Gesänge” song cycle emerged from lamentation. Brahms was mourning the loss of Clara Schumann, and one of the ways he coped emotionally was through his music. He drew passages from the Bible to understand life and death, which he achieved musically in the cycle. For him, as a non-religious man, he turned to sacred texts to explore his feelings, representing another form of prayer. Engaging in a conversation with oneself or a higher power to seek understanding and deeper truths serves as a method of prayer, exemplified by Brahms in his final song cycle out of three.

The pieces in the Songs of Hope are all spiritual arrangements. One of the genres developed during the period of enslavement was called the spiritual. This particular genre of

music embodies the essence of endurance and hope. Those who were enslaved overheard parts of biblical narratives from their masters and transformed the stories into songs that helped them overcome difficult times. Many of these pieces served as coded messages and work songs, aiding the escape of the enslaved and helping them endure. The arrangements in this recital instill hope, as the text suggests that a higher power will deliver the enslaved from oppression and trouble along life's tumultuous journey.

In this last section, called Songs of Faith and Affirmation, songs based on sacred texts and principles are presented within a different genre. Typically, we find many classical pieces with sacred texts, but do not realize the connections that other genres have with the sacred. For instance, Duke Ellington, a prominent jazz musician and composer, created sacred concerts that included music about a higher power, and one of those pieces is in this set called Come Sunday. Beyond jazz, the evolution of the spiritual eventually led to Gospel music, which is also represented here. All music, regardless of genre, serves as a profession of faith and affirmation. The style or genre does not diminish the belief that one has in a truth, and it will be apparent that the text will speak louder than any socially constructed genre. Faith and affirmation are ways in which human beings can continue to thrive when all seems lost. Speaking, hearing, and believing in positive messages and truths will allow our community and culture to live with joy, peace, and light.

Regarding the music and community represented through music with sacred texts and messages of hope and affirmation, I present the following graphic created by Elisha Speller:

Figure 5 Footprints II Graphic



2.2 - Footprints II: Notes on Poetry, Music, and Translations

Johann Sebastian Bach

(1685-1750)

Johann Sebastian Bach, born in 1685 in Eisenach, Germany, was a prominent Baroque composer and instrumentalist.[82] He created a diverse range of works, including keyboard and organ pieces, cantatas, and other sacred vocal music. Throughout his career, he served in Weimar, Cöthen, and Leipzig, where he composed the majority of his cantatas on a consistent weekly basis.[83] Bach established the standard for the chorale, both harmonically and polyphonically. Drawing from instrumental genres and organ music, he excelled in the creation of the fugue. The interplay between choral and instrumental influence deepens our understanding of music theory, counterpoint, and composition. Among his most well-known creations is a collection of keyboard exercises called the Well-Tempered Clavier, which has influenced keyboard pedagogy and served as a musical underlay for composers like Gounod in his setting of Ave Maria.[84]

Ich habe genug from *Ich habe genug* -

Ich habe genug is one of two bass solo cantatas by Bach. He composed this specific cantata in 1727, and the poet is believed to be Christoph Birkmann, a theologian and one of Bach's students.[85] This work was written in Leipzig for the Feast of the Purification of Mary,

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[82] "Johann Sebastian Bach." Encyclopedia Britannica, accessed March 10, 2025, https://www.britannica.com/biography/Johann-Sebastian-Bach.

[83] "Johann Sebastian Bach."

[84] "Johann Sebastian Bach."

[85] "Cantata BWV 82." Bach Cantatas, accessed April 8, 2025, https://www.bach-cantatas.com/BWV82.htm.

which celebrates the first day Mary was allowed to enter the temple after giving birth to Jesus, as commanded by law.[86] The cantata alternates three arias with two recitatives.

"Ich habe genug" also serves as the title of the first aria in the work. In this piece, the introduction features the oboe playing the melody that the soloist will eventually sing. The 3/8 time signature enhances the feeling of longing as the text expresses the contentment the singer feels in having held Jesus. Having seen the Savior of the world, the singer feels fulfilled and needs nothing else because the experience of seeing, holding, and engraving the Savior in his heart through faith is sufficient— a life well-lived.

As a song of prayer, this piece serves as a reminder of who Jesus can be for believers and the rest of the world. The text eloquently describes Jesus as the hope of the world, which helps the listener feel at ease, knowing that beyond any present circumstance, there is a greater hope in the Savior. It also suggests that the singer can joyfully depart, knowing that the Savior exists. The departure referred to here is death, but it can also be interpreted as leaving a dark place or an unpleasant atmosphere. Regardless, the singer reminds himself to rest in the fact that the Savior is alive and that he can find comfort in this certainty.

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[86] "The Traditional Catholic Liturgy." Salve Maria Regina, accessed April 8, 2025, https://www.salvemariaregina.info/SalveMariaRegina/SMR-155/Purification.htm.

Ich habe genug

Ich habe genug,	I have enough,
Ich habe den Heiland, das Hoffen der Frommen,	I have taken the Savior, the hope of the righteous,
Auf meine begierigen Arme genommen;	into my eager arms;
Ich habe genug!	I have enough!
Ich hab ihn erblickt,	I have beheld him,
Mein Glaube hat Jesum ans Herze gedrückt;	my faith has pressed Jesus to my heart;
Nun wünsch ich, noch heute mit Freuden	now I wish, even today with joy
Von hinnen zu scheiden.	to depart from here.[87]

Francesco Durante

(1684-1755)

Francesco Durante was an Italian composer and teacher during the 18th century. He studied under Alessandro Scarlatti and taught Giovanni Battista Pergolesi.[88] He did not compose operas, instead establishing his reputation primarily as a composer of religious and instrumental

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[87] "BMV 082." Bach Cantata Texts, accessed April 8, 2025, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://bachcantatatexts.org/Texts/Annotated/BWV082--AnnotatedTranslation.pdf.

[88] "Francesco Durante." Encyclopedia Britannica, accessed April 8, 2025, https://www.britannica.com/biography/Francesco-Durante.

music. This included motets, oratorios, and masses.[89] As a teacher, he also created exercises for his students called solfeggio, which is where "Vergin tutto amor" originates.

Vergin tutto amor -

"Vergin tutto amor" was originally a musical exercise that contained no words. During this time, composers wrote musical exercises for their students to aid their technique.[90] These exercises were performed using solfège syllables or neutral vowels and would become the predecessors of what we call vocalises today.[91] The text for this piece was added anonymously and first appeared in an anthology in 1874, possibly attributed to Lorenzo Pagans, a tenor and the editor of the anthology called *Échos d'Italie*.[92]

The text added to the exercise is a sacred prayer to the Virgin Mary. It is important to note that the Virgin Mary is pivotal to the Catholic faith. She is one of the many saints to whom many ask for intercession when praying to God. In this prayer, the singer asks for forgiveness and pleads for Mary to have pity on him as she listens. This piece serves as a song of prayer, as the chosen text combined with the flowing melodic line creates a lament for the singer who implores the Virgin Mary to hear him and show him mercy.

Vergin tutto amor

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[89] "Francesco Durante."

[90] John Glenn Paton, *Italian Songs and Arias: An Authoritative Edition Based On Authentic Sources* (Alfred Publishing Co., 1991), 100.

[91] Paton, *Italian Songs and Arias,* 100.

[92] Paton, *Italian Songs and Arias,* 100.

Vergin, tutto amor,	Virgin Mary, full of love,
o madre di bontade,	Oh mother of goodness,
o madre pia, madre pia,	Oh mother holy,
ascolta, dolce Maria,	Hear, sweet Mary,
la voce del peccator.	The voice of the sinner.
Il pianto suo ti muova,	May his weeping move you,
giungano a te i suoi lamenti,	May his laments be received by you.
suo duol, suoi tristi accenti,	Let his sorrow, his sad pleas,
senti pietoso quel tuo cor.	Be heard by your merciful heart.
O madre di bontade,	Oh mother of goodness,
Vergin, tutto amor.	Virgin [Mary], full of love.[93]

Gabriel Fauré

(1845-1924)

Gabriel Fauré was one of the most prolific French composers of the 19th century, significantly influencing French music from the Romantic period. He succeeded Théodore Dubois as the professor of composition at the Paris Conservatory in 1905 and continued until he

[93] "Vergin tutto amor translation." Lieder.net, accessed April 8, 2025, https://www.lieder.net/lieder/get_text.html?TextId=114827.

fell ill.[94] He studied piano under Camille Saint-Saëns and taught Maurice Ravel and Nadia Boulanger.[95] Fauré composed over 100 songs throughout his lifetime and fully developed the style and elegance of the French art song, *mélodie*.[96] Many of his pieces were set to the poetry of Paul Verlaine, a symbolist poet, as well as other Parnassian poets.[97] In addition to art songs, he composed chamber music, piano pieces, and a few orchestral works.[98]

En Priére

"En Priére" is a piece written in 1890, commissioned by the poet Stephan Bordèse.[99] In a collection titled Contes mystiques, Bordèse collaborated with twelve composers to create music inspired by his poetry that told different stories of Jesus.[100] In this particular poem that Fauré set to music, we find Jesus praying to his Father in heaven. I believe the setting of this poem is the Garden of Gethsemane, just before his betrayal and prior to his Crucifixion. This piece is a song of prayer, as we hear Jesus speaking to his Father and asking for guidance during his time of greatest solitude. Musically, this piece is in a modified strophic form, which reflects the discontent of the text in the first three verses, followed by a brief worshipful coda when the text

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[94] "Gabriel Faure." Encyclopedia Britannica, accessed April 8, 2025, https://www.britannica.com/biography/Gabriel-Faure.

[95] "Gabriel Faure."

[96] Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Rowman & Littlefield, 2006), 180.

[97] Carol Kimball, *Song*, 183

[98] "Gabriel Faure."

[99] "En Prière." Hyperion Records, accessed April 8, 2025, https://www.hyperion-records.co.uk/dw.asp?dc=W177_GBAJY0533417.

[100] "Contes Mystiques." Rocamadour Label, accessed April 8, 2025,

https://rocamadourlabel.com/en/reference/contes-mystiques/

implores the Father to reveal Himself and expresses the speaker's willingness to go to Calvary to suffer for the Father.

En Priére

Si la voix d'un enfant peut monter jusqu'à Vous,	If the voice of a child can reach You,
Ô mon Père,	O my Father,
Écoutez de Jésus, devant Vous à genoux,	Listen to the prayer of Jesus, on his knees
La prière !	before You!
Si Vous m'avez choisi pour enseigner vos lois Sur la terre,	If You have chosen me to teach your laws on earth,
Je saurai Vous servir, auguste Roi des rois,	I will know how to serve You, noble King of kings,
Ô Lumière !	O Light!
Sur mes lèvres, Seigneur, mettez la vérité Salutaire,	On my lips, Lord, place the salutary truth,
Pour que celui qui doute, avec humilité	In order that he who doubts should with
Vous révère !	humility revere You!
Ne m'abandonnez pas, donnez-moi la douceur Nécessaire,	Do not abandon me, give me the necessary gentleness,
Pour apaiser les maux, soulager la douleur,	To ease suffering, to relieve sorrow,
La misère !	the misery!

Révèlez Vous à moi, Seigneur en qui je crois	Reveal Yourself to me, Lord, in whom I believe
Et j'espère :	and hope:
Pour Vous je veux souffrir et mourir sur la croix, Au calvaire !	For You I wish to suffer and to die on the cross, at Calvary![101]

Felix Mendelssohn

(1809-1847)

Felix Mendelssohn was a German composer, pianist, and conductor during the 19th century. He composed piano music, symphonies, operas, and orchestral works as a young boy and continued to do so throughout his life.[102] One of Mendelssohn's significant contributions to music is the revival of Bach's work in the 19th century.[103] His study of Bach and his

[101] "En Priere translation." Lieder.net, accessed April 8, 2025, https://www.lieder.net/lieder/get_text.html?TextId=2883.

[102] "Felix Mendelssohn." Encyclopedia Britannica, accessed April 8, 2025, https://www.britannica.com/biography/Felix-Mendelssohn.

[103] "Felix Mendelssohn."

compositions led him to honor Bach through the incorporation of fugal and chorale styles in his own works, particularly in the oratorio, Elijah.

It Is Enough from *Elijah*

Elijah is an oratorio by Mendelssohn, which premiered in Birmingham, England 1846.[104] This work takes the biblical narrative of the prophet Elijah and sets it to music. Throughout the work, the arias and recitatives tell the story and help Elijah interact with other characters, enhancing the dramatic undertone. One of the most dramatic pieces is “It Is Enough”.

The aria appears at a point when Jezebel and her army are hunting Elijah. He receives a warning from Obadiah that Jezebel seeks to kill him, prompting Elijah to retreat into the wilderness. While there, he contemplates life and expresses a desire to die, believing that all he has done in God’s name has been in vain. " It Is Enough " is a prayerful lament, reflecting a deep longing to give up. This heartfelt conversation serves as an honest expression of despair, resonating with those who feel they are at the end of their rope when faced with uncontrollable circumstances. However, the Elijah we see now is not the Elijah who is ultimately taken to Heaven by a whirlwind. The prayer that Elijah sings in this song expresses despair, yet he is later comforted, and his faith is strengthened.

[104] “Elijah.” Encyclopedia Britannica, accessed April 8, 2025, https://www.britannica.com/topic/Elijah-by-Mendelssohn

It Is Enough from *Elijah*

It Is Enough

It is enough!

O Lord, now take away my life,

for I am not better than my fathers!

I desire to live no longer: now let me die,

for my days are but vanity.

I have been very jealous for the Lord God of Hosts,

for the children of Israel have broken Thy covenant,

and thrown down Thine altars, and slain all Thy prophets,

slain them with the sword.

And I, even I only am left:

and they seek my life to take it away!

It is enough!

O Lord, now take away my life,

for I am not better than my fathers!

Now let me die, Lord, take away my life!

Johannes Brahms

(1833-1897)

Johannes Brahms was a German composer and pianist of the Romantic Period. He composed more than 200 German Lieder, symphonies, chamber music, piano pieces, and other instrumental and choral works.[105] He was profoundly influenced by Franz Schubert and utilized the piano to create images through text painting.[106] Brahms had the opportunity to meet Robert Schumann in 1828, and until Schumann's death, remained close to him and the rest of his family, including his wife, Clara Schumann.[107] He fell in love with Clara, and when she became ill, he began to compose the Vier ernste Gesänge.[108]

Vier ernste Gesänge -

Vier ernste Gesänge, or the Four Serious Songs, were composed in 1896 in commemoration of Clara Schumann and for her funeral service.[109] Brahms sent the cycle to Clara's daughters with a note expressing his condolences and hoping that music and poetry would uplift them during their time of grief.[110] This was among Brahms' final works before he

[105] "Johannes Brahms." Encyclopedia Britannica, accessed April 8, 2025, https://www.britannica.com/biography/Johannes-Brahms.

[106] "Johannes Brahms."

[107] Carol Kimball, *Song*, 103.

[108] "Johannes Brahms."

[109] Carol Kimball, *Song*, 109.

[110] Carol Kimball, *Song*, 109.

passed away from liver disease in the following year.[111] The text that Brahms uses for these four songs come from the Hebrew bible and the New Testament.[112]

Each of the four pieces tells a different story that explores the religious aspects of the biblical text in relation to life. The first piece suggests that all creation, both man and beast, must die; it is the circle of life. Knowing this truth, it is better for man to enjoy his work while he has it, since after death, man will not know what happens next. The second piece discusses how, under the sun here on Earth, man's days are filled with sorrow and oppression. Instead of living, it would be better for one to be dead or not yet born, so that they will not have to deal with the oppression and sorrow that the living must endure. The third piece presents a dialogue with death, suggesting that death is bitter when a man is happy and prosperous in his youth. It then depicts man welcoming death in his old age, devoid of hope and zeal for the future. The last piece reinforces the entire work by stating that gifts, talents, and understanding mean nothing without love. If man chooses to live without love, he is merely an empty noise; however, of faith, hope, and love, love is the greatest and will always be the most important.

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[111] "Johannes Brahms."

[112] "Johannes Brahms."

Vier Ernste Gesänge

Denn es gehet dem Menschen

Denn es gehet dem Menschen wie dem Vieh;
wie dies stirbt, so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn das Vieh:
denn es ist alles eitel.
Es fährt alles an einen Ort;
es ist alles von Staub gemacht, und wird wieder zu Staub.
Wer weiß, ob der Geist des Menschen aufwärts fahre,
und der Odem des Viehes unterwärts unter die Erde fahre?
Darum sahe ich, daß nichts bessers ist,
denn daß der Mensch fröhlich sei in seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen, daß er sehe,
was nach ihm geschehen wird?

For that which befalleth the sons of men

For that which befalleth the sons of men
befalleth beasts;
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no pre-eminence above a beast;
for all is vanity.
All go unto one place;
all are of dust, and all turn to dust again.
Who knoweth the spirit of man [...] goeth upward
and the spirit of the beast that goeth downward to the earth?
Wherefore I perceive that there is nothing better,
than that a man should rejoice in his own works,for that is his portion.
For who shall bring him to see what shall happen after him? [113]

[113] "Wier ernste Gesänge." Oxford International Song Festival, accessed April 8, 2025, https://oxfordsong.org/song/vier-ernste-ges%C3%A4nge-four-serious-songs

Ich wandte mich

Ich wandte mich und sahe an alle,
die Unrecht leiden unter der Sonne;
Und siehe, da waren Tränen derer,
Die Unrecht litten und hatten keinen Tröster,
Und die ihnen Unrecht täten, waren zu mächtig,
Daß sie keinen Tröster haben konnten.

So I returned

So I returned, and considered all the
oppressions that are done under the sun;
and behold the tears of such as were
oppressed,and they had no comforter;
and on the side of their oppressors there was power;
but they had no comforter.

Da lobte ich die Toten, die schon gestorben waren
Mehr als die Lebendigen, die noch das Leben hatten;
Und der noch nicht ist, ist besser, als alle beide,
Und des Bösen nicht inne wird, das unter der Sonne geschieht.

Wherefore I praised the dead which are already dead
more than the living which are yet alive.

Yea, better is he than both they, which hath not yet been,
who hath not seen the evil work that is done under the sun.[114]

[114] "Wier ernste Gesänge."

O Tod, wie bitter bist du

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!

O death, how bitter are you

O death, how bitter is the remembrance of
thee to a man
that liveth at rest in his possessions,
unto the man that hath nothing to vex him,
and that hath prosperity in all things;
yea, unto him that is yet able to receive
meat!

O death, acceptable is thy sentence unto the
needy and unto him whose strength faileth,
that is now in the last age,
and is vexed with all things,
and to him that despaireth,
and hath lost patience![115]

[115] "Wier ernste Gesänge."

Wenn ich mit Menschen und mit Engelszungen redete

Wenn ich mit Menschen - und mit Engelzungen redete,
und hätte der Liebe nicht,
so wär ich ein tönend Erz, oder eine klingende Schelle.

Und wenn ich weissagen könnte und wüßte alle Geheimnisse und alle Erkenntnis,

und hätte allen Glauben,
also, daß ich Berge versetzte, und hätte der Liebe nicht, so wäre ich nichts.
Und wenn ich alle meine Habe den Armen gäbe,
und ließe meinen Leib brennen
und hätte der Liebe nicht,
so wäre mir's nichts nütze.

Though I speak with the tongues of men and of angels

Though I speak with the tongues of men and of angels,
and have not charity,
I am become as sounding brass or a tinkling cymbal.

And though I have the gift of prophecy, and understand all mysteries,
and all knowledge;
and though I have all faith, so that I could remove mountains,
and have not charity, I am nothing.

And though I bestow all my goods to feed the poor,
and though I give my body to be burned,
it profiteth me nothing.

Wir sehen jetzt durch einen Spiegel in einem dunklen Wort,	For now we see through glass, darkly;
dann aber von Angesicht zu Angesichte.	but then face to face:
Jetzt erkenne ich's stückweise;	now I know in part, but then shall I know
dann aber werde ichs erkennen,	even as also I am known.
gleichwie ich erkannt bin.	
Nun aber bleibet Glaube, Hoffnung, Liebe,	And now abideth faith, hope, charity, these three;
diese drei;aber die Liebe ist die größeste unter ihnen.	but the greatest of these is charity.[116]

[116] "Wier ernste Gesänge."

Harry Thacker Burleigh

(1866-1949)

Harry Thacker Burleigh was an African American composer, arranger, and singer known for being the first African American to notate spirituals and arrange them with an accompaniment that mirrored that of an art song. Burleigh was known for his art songs, but at a time when he and others were hearing choral arrangements of spirituals from the Fisk Jubilee Singers or in minstrel shows or heard instrumental arrangements of spirituals, Burleigh was inspired to do something different.[117] He had been hearing the melodies of spirituals from his grandfather, Hamilton Waters, and so when the time had come, he could begin to transcribe them.[118] Burleigh toured with Samuel Coleridge-Taylor, who was an African-American pianist and composer, and after hearing an instrumental arrangement of Deep River in 1905 by Coleridge-Taylor, it is possible that Burleigh rearranged his own version of the song and made it a solo vocal arrangement that gained him national attention later in 1917.[119] From this moment on, Burleigh began to set spirituals- some of which he heard from his grandfather- to an art song-style piano accompaniment. This helped advance the spiritual and made it more accessible beyond the church. Burleigh was also an editor for the publishing company Ricordi, which provided him with access to publications featuring his arrangements of spirituals and art songs.

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[117] Jean E. Snyder, *Harry T. Burleigh: From the Spiritual to the Harlem Renaissance* (Champaign: University of Illinois Press, 2016.) 43-44, ProQuest Ebook Central.

[118] Snyder, Harry T Burleigh, 28.

[119] Wayne D. Shirley. "The Coming of Deep River," *American Music* 15, no.4 (Winter 1997): 503.

Go Down Moses

"Go Down Moses" is a spiritual that was arranged and published in 1917 by Burleigh. This piece is based on a biblical text from Exodus, depicting the enslavement of the Israelites by Pharaoh in Egypt. The story is narrated from Moses's perspective, who God sent to tell Pharaoh to let God's people go or face the consequences. Like the Israelites in Egypt, the enslaved individuals in America felt similarly, which is where this piece originates. In an effort to express their feelings, the enslaved adapted this biblical text and created a spiritual to highlight the similarities between the biblical story and their current situation. Burleigh, in his arrangement, places this piece in a minor key with a constant forward motion in the accompaniment. When he shifts to the voice of Moses during the chorus, the melodic line rises in a declamatory manner, reaching the highest notes the singer will sing in the entire piece. As a song of hope, it inspires the listener to understand that a greater and higher power cares for them and sees them. Regardless of the oppression one may experience, a higher power will rescue and deliver them from the hands of the enemy.

Go Down Moses

When Israel was in Egypt's lan',

Let my people go.

Oppress'd so hard they could not stand,

Let my people go.

Go down, Moses,

'Way down in Egypt's lan',

Tell ole Pharoh to let my people go.

Thus saith the Lord, bold Moses said,

Let my people go.

If not, I'll smite your first born dead,

Let my people go.

Go down, Moses,

'Way down in Egypt's lan',

Tell ole Pharah to let my people go.

Moses Hogan

(1957-2003)

Moses Hogan was a composer, arranger, pianist and conductor who was internationally recognized.[120] He studied at several prestigious schools, including the Oberlin Conservatory and Julliard.[121] Throughout his career, he had the opportunity to record with his ensemble from Louisiana, The Moses Hogan Singers, and with them featured some of his own choral

[120] "Moses Hogan." African Diaspora Music Project, accessed on April 11, 2025, https://africandiasporamusicproject.org/compser/moses-hogan

[121] "Moses Hogan."

arrangements of spirituals.[122] Hogan helped elevate the choral spiritual, giving it a rebirth at the end of the 20th century. By bringing life to spirituals within the choral sphere, he joined the ranks of prominent choral spiritual arrangers like William Dawson and Hall Johnson for the next generation of musicians. He also arranged many solo works, including "Deep River" from the *Deep River Collection of Spirituals*.

Deep River

"Deep River" was arranged by Moses Hogan and published in 2000. This piece became popular as a solo vocal arrangement by Harry T. Burleigh after many iterations in the early 20th century. Hogan's arrangement takes the listener on a different journey; by starting with a low tonic in the left hand, the depth of the river is immediately heard. This piece discusses the hope and anticipation of a better tomorrow and, ultimately, a better place. The singer describes their home as being over Jordan, which refers to a river, and the idea of being over signifies crossing over the Jordan to reach a better place. For the enslaved, Deep River served as a coded spiritual, a means of escape through the Jordan River. For the enslaved, the Jordan River physically represented the northern part of the United States at that time, marked by the Mason-Dixon line, beyond which they could find freedom. By fleeing North—sometimes even crossing an actual river—the enslaved had a better chance of survival for themselves, their families, and their future by becoming free. The Jordan River, as a symbol of the North, could also allude to Heaven, representing how the enslaved believed that the gospel feast awaited them there after a life of oppression and pain. In any iteration, this piece brings peace to the listener by suggesting that

[122] "Moses Hogan."

whatever state they find themselves in is temporary and that better awaits on the other side; all we need to do is cross over to get there.

Deep River

Deep river, my home is over Jordan.

Deep river, Lord, I want to cross over into campground. Hm.

Oh, don't you want to go,

to that gospel feast,

That promised land where all is peace.

Deep river, Lord, I want to cross over into campground. Hm.

Edward Boatner

(1898-1981)

Edward Boatner was a composer, pianist, and educator who was born in New Orleans, Louisiana.[123] As the son of a former slave, he was well connected to the music of the enslaved.[124] Boatner had the opportunity to hear spirituals in the church because his father, a minister, educated him in that tradition.[125] Boatner also had the opportunity to record some of Harry T. Burleigh's spiritual arrangements, as a vocal soloist, and tour with R. Nathaniel Dett, who

[123] "Edward Boatner Biography." Afro Voices, accessed April 11, 2025, https://afrovoices.com/edward-boatner-biography/.

[124] "Edward Boatner Biography."

[125] "Edward Boatner Biography."

influenced him greatly musically.[126] He influenced some of his students in the same way, including Josephine Baker, Clifton Webb, and George Shirley.[127] Boatner published his own volume of spirituals, titled "The Story of the Spirituals." It includes 30 of his arrangements of spirituals, along with a description of their origins based on his experience and research.[128] Many renowned singers, including Paul Robeson, Marian Anderson, Roland Hayes, Leontyne Price, and Jessye Norman, performed pieces from this volume during their concerts.[129]

I Want Jesus to Walk With Me

"I Want Jesus to Walk With Me" is a spiritual that discusses the need for Jesus to accompany the singer wherever they go. Whether in daily life, during trials and tribulations, or when trouble arises, the presence of Jesus in those moments makes everything better. Having the Savior walk with the singer instills hope that, no matter what comes, Jesus is with them, making the journey and any situation manageable.

I Want Jesus to Walk With Me

I want Jesus to walk with me,

I want Jesu to walk with me,

All along my pilgrim's journey,

Lord, I want Jesus to walk with me.

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[126] "Edward Boatner Biography."

[127] "Edward Boatner Biography."

[128] "Edward Boatner Biography."

[129] "Edward Boatner Biography."

In my trials,

Lord, walk with me,

In my trials,

Lord, walk with me,

When my heart is almost breaking,

Lord, I want Jesus to walk with me.

When I'm in trouble,

Lord, walk with me,

When I'm in trouble,

Lord, walk with me,

When my head is bowed in sorrow,

Lord, I want Jesus to walk with me.

Jacqueline Hairston

(b.1932)

Jacqueline Hairston is a pianist, arranger, composer, and vocal coach from Charlotte, North Carolina.[130] She received her musical training from Juilliard, Howard University, and Columbia University.[131] Hairston has collaborated with numerous symphony orchestras and

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[130] "Jacqueline B. Hairston." African Diaspora Project, accessed April 11, 2025, https://africandiasporamusicproject.org/compser/jacqueline-b-hairston.

[131] "Jacqueline B. Hairston."

artists globally and is related by marriage to Dr. Jester Hairston, a renowned composer, arranger, and actor known for his role on the sitcom "Amen." "[132] He inspired her to arrange choral spirituals, which allows us to enjoy her extensive musical output of choral and solo works.

Guide My Feet

"Guide My Feet" is a spiritual piece published by Hairston in 1991 that bears a strong resemblance to a gospel song. This arrangement highlights numerous influences of gospel music in the accompaniment, rhythm, and freedom of the vocal line. The opening section particularly resembles a gospel piece as it begins a cappella and is intended to be sung with no regard for tempo, allowing for a very free interpretation of the text and delivery. Additionally, the beginning features grace notes used to slide up to specific pitches, a hallmark of the improvisatory style of gospel. Another significant moment in this section related to gospel music is the first chord played by the piano. It is a dominant four chord, typically used in gospel music to create tension that resolves to the one chord. The resolution of the minor third above the tonic to the major third above the tonic is highly pleasing to the ear and reinforces the tonal center.

This spiritual primarily emphasizes relying on Jesus for guidance while navigating daily life. The phrases "guide my feet," "hold my hand," and "stand by me" all express a need for assistance. The singer's desire is to avoid traversing life alone and without direction, as such an existence would feel vain, empty, and worthless.

Guide My Feet

[132] "Jacqueline B. Hairston."

Guide my feet, Lord,

While I run this race.

Guide my feet, Lord,

While I run this race.

Guide my feet, Lord,

While I run this race

for I don't want to run this race in vain.

Hold my hand, Lord,

While I run this race.

Hold my hand, Lord,

While I run this race.

Hold my hand, Lord,

While I run this race,

for I don't want to run this race in vain.

Stan' by me, Lord,

While I run this race.

Stan' by me, Lord,

While I run this race.

Stan' by me, my Lord,

While I run this race,

for I don' want to run this race in vain.

Hm.

Oh my Lord.

Guide my feet, Lord,

While I run this race.

For I don't want to run this race in vain.

Attrus C. Fleming

(1926-2003)

Attrus C. Fleming was a music teacher, pianist, organist, and arranger who taught in Washington, D.C., for 30 years.[133] He attended Howard University, New York University, Catholic University, and the University of Michigan to gain as much musical knowledge as possible.[134] While in D.C., he served as an accompanist at The Duke Ellington School of the Arts and Woodson Senior High School.[135] He performed for numerous schools in the area and served as the organist at the First Baptist Church of Georgetown for 45 years.[136]

Come Sunday

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[133] "Attrus C. Fleming Jr: Music Teacher." The Washington Post (1974-) June. 26,2003, accessed April 11, 2025, https://proxy.lib.umich.edu/login?url=https://www.proquest.com/newspapers/attrus-c-fleming-jr/docview/2264284332/se-2.

[134] "Attrus C. Fleming Jr: Music Teacher."

[135] "Attrus C. Fleming Jr: Music Teacher."

[136] "Attrus C. Fleming Jr: Music Teacher."

"Come Sunday" is a jazz standard written by Duke Ellington, originally as an instrumental piece.[137] The standard was part of an instrumental jazz suite called *Black, Brown, and Beige*, which was created in 1943.[138] The song was later extracted, with text added in 1958, and was later a part of a commissioning project called the Ellington Sacred Concerts.[139] Fleming arranged a choral version of the piece for the Duke Ellington School of the Arts in 1993. The adaptation to be performed in this recital is a solo arrangement that takes the melody and chord structure of Fleming's work, making the piece more personal and intimate, as Ellington did when he first shared it. The harmony used by Fleming is rich and adds momentum to the text, which is a prayer asking God to see His people through the tough times they are experiencing. The overall emotion of the piece is hope, as the singer knows that someone is watching over them and will come through based on their belief in God.

Come Sunday

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[137] "History of Hymns: "Come Sunday" reflects Duke Ellington's Faith & Sacred Jazz tradition." United Methodist Church Discipleship Ministries, accessed April 11, 2025, https://www.umcdiscipleship.org/resources/history-of-hymns-come-sunday-reflects#:~:text=%E2%80%9CCome%20Sunday%E2%80%9D%20is%20a%20song,of%20his%20sacred%20jazz%20concerts.

[138] "History of Hymns."

[139] "History of Hymns."

Lord, Dear Lord above:

God Almighty God of Love,

Please look down and see my people through.

Lord, dear Lord above;

God Almighty; God of love,

Please look down and see my people through.

I believe that God put sun and moon up in the sky

I don't mind the gray skies,

'cause they're just clouds passing by.

Lord, Dear Lord above:

God Almighty, God of love

Please look down and see my people through.

I believe God is now was then and always will be

With God's blessing we can make it through eternity.

Please Dear Lord above, God Almighty!

God of love,

Please look down and see my through.

Andrew Smith

(b.1992)

Andrew Smith, a bass-baritone, was born and raised in Washington, D.C. He graduated from George Mason University (GMU) in 2014 with a Bachelor of Music Degree in Vocal Performance, studying under Professor Samuel L. E. Bonds. During his time at George Mason University, he performed the roles of Balthazar in Gian Carlo Menotti's *Amahl and the Night Visitors,* Bartolo in W. A. Mozart's *Le Nozze di Figaro*, Sarastro in W. A. Mozart's *Die Zauberflöte,* and Betto in Giacomo Puccini's *Gianni Schicchi*. After completing his Bachelor's at George Mason, he attended The Catholic University of America (CUA), where he earned his Master of Music Degree in 2018. While at CUA, he was heard as Blitch in Carlisle Floyd's *Susanna*, Sparafucile in Verdi's *Rigoletto,* Gianni Schicchi in Puccini's *Gianni Schicchi*, and Raimondo in Donizetti's *Lucia di Lammermoor*. Andrew is a Doctoral Candidate at the University of Michigan, studying with Mr. Daniel Washington. While at the University of Michigan, he has taken on the role of Don Giovanni in Mozart's *Don Giovanni*, Thalasso in David Hanlon's *The Pigeon Keeper*, and Peter in Humperdinck's *Hänsel und Gretel*.

In addition to being a singer, Andrew continues to share his musical talents through various compositions and arrangements for the community and his gospel group, The Genesis Music Ministry. Some of their original music is available on all digital streaming platforms. He also serves as the founder and conductor of The Sam Bonds Chorale and as an assistant conductor of the Men of Color Chorale in Washington, DC. Additionally, he established an arts organization called ASMITHMUSIC LLC, which aims to make music accessible.

Love

Love is an original composition by Smith, written for The Genesis Music Ministry's first album titled Love, released in 2022. During the pandemic, it was important for Smith to embrace the idea of love, as he, like many others in the world, was uncertain about what was happening. The feeling of uncertainty about the future put people in a mindset where they could only look out for themselves and failed to realize how they could depend on a higher power during their lowest moments. Consequently, the discussion about love and how to love became essential. Originally, this piece was created without piano and was solely accompanied by bass, drums, and percussion. Through vocal layering, Smith was able to generate chords that felt more ambient without the percussive sound of the piano or keyboard. This piece combines elements of 1 Corinthians 13, exploring the desire to love even when it feels impossible. It culminates in the realization that love never fails because God is love; thus, learning how to love is learning about God and His character.

Love

Lord, help me to love.

Lord, show me how to love.

Lord, I really want to love like you love,

unconditionally, with no boundaries.

Lord, help me to love.

Lord, open my heart to love.

Lord, empty me of me so I can love,

All of my enemies, even the inner me.

For Love is patient, love is kind,

love does not envy or boast and isn't proud.

Instead love bears all things, believes all things, hopes in all things

endures all things.

Love never fails

Love will never let you down

Love never fails

Love will never give up on you

Love never fails

Love is always with you, always

Remember, God is Love

Lord, help me to love .

Lord, I wanna know that love.

Lord, I really want to show that kind of love

for the rest of my life, every day of my life.

Lord, help me to love.

Lord, forgive me when I don't love.

Lord, I will choose to love always

through the good and bad, whether I'm happy or sad.

For Love is patient, love is kind,

love does not envy or boast and isn't proud.

Instead, love bears all things, believes all things, hopes in all things

endures all things.

Love never fails

Love will never let you down

Love never fails

Love will never give up on you

Love never fails

Love is always with you, always

Remember, God is Love

(Lord, help me to love)

(I need your help)

(Love is patient, love is kind)

To love.

Take It To The Lord In Prayer

This piece is an arrangement of the hymn " What a Friend We Have in Jesus " and is dedicated to Jasmine Richardson-Rushin. The hymn's text suggests that we carry burdens that can easily be alleviated through prayer. In this hymn arrangement, the singer and listener can

find solace in knowing there is a place and person to turn to, allowing them to avoid unnecessary burdens and maintain their peace.

Take It To The Lord In Prayer

In Prayer

Take it to the Lord in prayer.

What a friend we have in Jesus

All our sins and griefs to bear.

What a privilege to carry everything to God in prayer.

Take it to the Lord in prayer.

What a friend we have in Jesus

All our sins and griefs to bear.

What a privilege to carry everything to God in prayer.

Oh, what peace we often forfeit,

Oh, what needless pain we bear,

All because we do not carry, everything to God in prayer.

Take it to the Lord in prayer.

In Prayer.

Andrae Crouch

(1942-2015)

Andrae Crouch was an African American songwriter and pianist who helped create a bridge for African Americans in the Christian community and laid the groundwork for what would become Contemporary Christian Music (CCM). He is well known for writing hymns and popular gospel songs such as " The Blood Will Never Lose Its Power, " which was his first piece in 1957.[140] He worked with many singers around the world and with different record companies as his career began to flourish.[141] He wanted his music to reach the world, regardless of how his lyrics were perceived by different communities.[142] Before he passed in 2015, he re-recorded " The Blood Will Never Lose Its Power " to bring his music full circle in his last album, which was released in 2013.[143]

My Tribute

My Tribute is a piece that expresses gratitude to God. The text takes the listener and singer on a journey to realize how far they have come, all because of God. The chorus, which has become a celebrated piece in many churches, gives all glory to God. In this version of the piece, made popular by Israel Houghton, another song is included. " How Great Is Our God " by Chris

[140] "Andrae Crouch." Hymnology Archive, accessed April 11, 2025, https://www.hymnologyarchive.com/andrae-crouch.

[141] "Andrae Crouch."

[142] "Andrae Crouch."

[143] "Andrae Crouch."

Tomlin was added to create a medley, emphasizing that God is immensely great and deserving of all the glory for everything He has done.

My Tribute

How can I say thanks, for the things you have done for me?

Things so undeserved, yet you gave to prove your love for me.

And the voices of a million angels, could not express my gratitude.

All that I am, and ever hope to be, I owe it all to thee.

To God be the glory,

To God be the glory,

To God be the glory, for the things He has done.

With His blood, He has saved me,

With His power, he has raised me,

To God be the glory, for the things He has done.

Just let me live, my life

and let it be pleasing Lord, to thee.

Should I get any praise, let it point to Calvary.

To God be the glory,

To God be the glory,

To God be the glory, for the things He has done.

With His blood, He has saved me,

With His power, he has raised me,

To God be the glory, for the things He has done.

He has done great things,

He has done great things,

How great is our God, sing with me

how great is our God, and all will see

how great, how great, is our God

How can I say thanks for the things you have done for me?

Walter Hawkins

(1949-2010)

Walter Hawkins was a prominent gospel artist who, like his brother Edwin Hawkins and his friend Andrae Crouch, made a significant impact in the gospel music industry. The sound that he and his family produced in the 1970s changed the way gospel music was created and perceived.[144] By incorporating diverse elements into their music, Walter and his family solidified their status as gospel artists, achieving great success with many hits such as " Oh Happy Day, " " Changed, " and " Goin' Up Yonder."[145] By blending more popular styles into the gospel sound, he and his family helped pave the way for contemporary gospel music.[146]

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[144] "Walter Hawkins." Malaco, accessed April 11, 2025, https://www.malaco.com/artists/gospel/walter-hawkins/.

[145] "Walter Hawkins."

[146] "Walter Hawkins."

Thank You

" Thank You " is a song of gratitude. Despite the many challenges in the world, we can still take time to be thankful and recognize that God has blessed us. Things could be worse, but God continues to offer grace and mercy, and for that, all we can say is thank you.

Thank You

Tragedies are common place

All kinds of diseases, people are slipping away

Economies down, people can't get enough pay

As for me all I can say is

Thank you Lord for all you've done for me

Folks without homes

Living out in the streets and the drug habit some say

They just can't beat

Muggers and robbers, no place seems to be safe

But You've been my protection every step of the way

I wanna say, thank you Lord for all You've done for me

It could have been me (thank you)

Outdoors (thank you)

No food (thank you)

No clothes (thank you)

Or left alone (thank you)

Without a friend (thank you)

Or just another number (thank you)

With a tragic end (thank you)

But you didn't see fit (thank you)

To let none of these things be (thank you)

'Cause everyday by your power (thank you)

You keep on keeping me (thank you)

And I wanna say

Thank you Lord for all you've done for me

I want to thank you for your love (thank you)

Thank you for power (thank You)

Thank you for protection (thank You)

Every hour (thank you)

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Chapter 3 Recital Program - Footprints III

"Crucifixus" from ***Mass in B Minor BMV 232*** (1749) Johann Sebastian Bach (1685-1750)

"Ja, ja ich kann die Feinde schlagen" from *Selig ist der Mann BMV 57* (1725)

The Five Mystical Songs (1911) Ralph Vaughan Williams (1872-1958)

Easter
I Got Me Flowers
Love Bade Me Welcome
The Call
Antiphon

The Sam Bonds Chorale

10-minute Pause

"Soave sia il vento" from *Cosí fan tutte* *(1790)* Wolfgang Amadeus Mozart (1756-1791)

Teresa Ferrara, soprano (Fiordiligi)
Dr. Monique Spells, mezzo-soprano (Dorabella)

Scenes from ***Don Giovanni*** (1787)

La ci darem la mano

Teresa Ferrara, soprano (Zerlina)

Deh vieni alla finestra
Finale

Jack Morin, bass-baritone (Leporello)
Jouelle Roberson, soprano (Donna Elvira)
Joshua Thomas, bass (Commendatore/La Statua)

10-minute Pause

Scenes from ***Porgy and Bess*** (1935) George Gershwin
(1898-1937)

I Got Plenty O' Nuttin'

Bess You Is My Woman Now

Patrice Eubanks, soprano (Bess)

Bess Oh Where's My Bess and Finale

Dr. Monique Spells, mezzo-soprano (Maria)

Jouelle Roberson, soprano (Serena)

Jasmine Richardson-Rushin, soprano (Lily)

Dwayne Pinkney, tenor (Mingo)

The Sam Bonds Chorale

3.1 - Footprints III Description: Works performed within community, featuring ensemble music, i.e. duets, trios, quartets and a solo with choir

By examining ensemble singing, we can appreciate the transformative power of collaborative music-making experiences that enhance our musicianship and strengthen our community. When communities come together to create music, regardless of genre, we, as vocalists, find ourselves in environments that support our growth as both musicians and individuals. In a musical community, such as a choir or vocal ensemble, essential musicianship skills are developed, voices are refined to suit various styles and timbres, critical thinking is encouraged, and many organizational skills are gained as singers explore diverse interpretative perspectives. This area of study is particularly intriguing, as ensemble participation often nurtures soloists. Ultimately, by exploring the effects of creating, sustaining, and activating community through ensembles, we will strengthen and enrich our musical culture.

The concluding recital in this series showcases pieces performed by choirs and soloists, highlighting a unique vocal repertoire. As singers, we frequently participate in recitals that predominantly feature soloists. It is rare to find recitals that include vocal ensembles, with such instances usually limited to choral concerts. In contrast, it is common for our instrumental counterparts to perform as both soloists and ensemble members in recital contexts. This discrepancy has led me to investigate how singers perceive the concept of ensemble and the impact of those moments, especially since many singers today tend to avoid choirs in favor of solo performances. A significant number do not recognize the advantages of ensemble singing and the role choirs play in enhancing overall health and musicianship.

For the purposes of my research, I have chosen to define “ensemble” as an all-encompassing term that reflects choral singing, duets, trios, quartets, and similar group

performances. The purpose of an ensemble is to foster a communal effort toward a shared goal. In a musical setting, working within an ensemble provides the opportunity to share experiences and interpretations aimed at making a substantial impact on the audience, which can only be achieved through collaboration. While singing or playing as a soloist elicits a response from the audience, music inherently organizes itself to create harmony, not just with a soloist or a unison sound, but among the various intervals that ensure consonance between notes. An individual note gains musical significance when compared and performed alongside a different note. This, in its purest form, constitutes an ensemble. Chords are meaningful because they involve multiple notes played simultaneously, resulting in not only a varied sound but also a distinct emotional experience. When soloists collaborate, they create an amplified consonance as two entities work together toward a unified goal. If we expand this idea, singing within larger ensembles will foster even greater consonance, affecting both the audience and the performers more profoundly.

As singers, our first introduction to ensembles occurs in choral classes or communal singing, such as in church. These experiences shape how we begin to perceive what an "ensemble" is. In these spaces, we learn that no individual artist is greater than another, emphasizing our interdependence. Music is meant to be shared within a community, functioning as a conversation—a dialogue. When music is one-sided, expressed solely from one perspective, it loses its potency.

For instance, during one of the most devastating times in American history, the COVID-19 pandemic, we as musicians and individuals found ourselves in a state of shock when we were forced to disconnect physically for public safety reasons. Being quarantined meant we could only share with one another virtually or, if fortunate, while living with family. The physical distancing impacted how we perceived ourselves and others, underscoring the vital importance of

community in our lives. In a book titled “Singing, " the authors discuss how music is intrinsically linked to our humanity and the significance of communal connections. The passage states:

> “With the onslaught of Coronavirus, we have newly recognized that singing is a social, shared activity and good for physical and mental wellbeing. We remembered that singing could motivate, help us learn, encourage us to achieve, develop our resilience and strengthen our defiance. We recalled that we could sing of danger, sadness, and love, to strengthen and confirm our identities and that of our nation. We rediscovered that singing is part of what it is to be human.”[147]

Singing is a social and shared activity, indicating that this art form requires more than just the individual to truly be impactful. When individuals come together to amplify a collective message, the message is more intentionally heard. Singing in a group setting has positive effects on both the body and performance. Studies show that group singing serves as a therapy method for those facing mental health challenges.[148] In this case, mental health challenges can encompass stress, depression, trauma, and various life circumstances that require coping strategies. Communal singing offers many advantages, and in the context of this recital, I hope that these benefits are felt through each ensemble piece as we collectively bring a bit more light to a dark world through ensemble singing.

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[147] J Yoon Irons, and Grenville Hancox, *Singing. Arts for Health* (Emerald Publishing Limited, 2021), 3..

[148] Irons, and Hancox, *Singing. Arts for Health,* 26.

Regarding the ensembles, composers, and music represented in works performed within community , I present the following graphic:

Figure 6. Footprints III Graphic



3.2 Footprints III: Notes on Poetry, Music, and Translations

Johann Sebastian Bach

(1685-1750)

Johann Sebastian Bach, born in 1685 in Eisenach, Germany, was a prominent Baroque composer and instrumentalist.[149] He created a diverse range of works, including keyboard and organ pieces, cantatas, and other sacred vocal music. Throughout his career, he served in Weimar, Cöthen, and Leipzig, where he composed the majority of his cantatas on a consistent weekly basis.[150] Bach established the standard for the chorale, both harmonically and polyphonically. Drawing from instrumental genres and organ music, he excelled in the creation of the fugue. The interplay between choral and instrumental influence deepens our understanding of music theory, counterpoint, and composition. Among his most well-known creations is a collection of keyboard exercises called the Well-Tempered Clavier, which has influenced keyboard pedagogy and served as a musical underlay for composers like Gounod in his setting of Ave Maria.[151]

Crucifixus from *Mass in B Minor BMV 232-*

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[149] "Johann Sebastian Bach." Encyclopedia Britannica, accessed March 10, 2025, https://www.britannica.com/biography/Johann-Sebastian-Bach.

[150] "Johann Sebastian Bach."

[151] "Johann Sebastian Bach."

Crucifixus is a Latin word taken from the Nicene Creed, which appears in both the service and the musical composition of the Mass within the Credo.[152] The Nicene Creed is a statement that affirms the Holy Trinity in the Christian faith. During the Mass, it is customary for the congregation to recite the Nicene Creed after the homily, also known as the priest's sermon.[153] The creed is declared by all as an affirmation of faith. Specifically, the text related to the Crucifixus section acknowledges the death and suffering of Jesus Christ.

The setting of " Crucifixus " that I have chosen to perform comes from Bach's *Mass in B Minor,* which was composed over a 25-year period.[154] As the last of Bach's major choral works, the Mass serves as a collection of his music throughout his life.[155] His goal was not to write a Mass for a liturgical service but rather to preserve his music within the confines of the genre he believed would stand the test of time, the Mass. Bach composed new pieces for the work and incorporated music from some of his previous works to complete this Mass.[156] The first full performance of this work did not occur until 1859, which was over 100 years after Bach's death.[157]

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[152] "What We Believe." United States Conference of Catholic Bishops, accessed March 10, 2025, https://www.usccb.org/beliefs-and-teachings/what-we-believe.

[153] "The Order of Mass." Liturgy Office, accessed March 10, 2025, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://www.liturgyoffice.org.uk/Missal/Text/MCF.pdf

[154] "Johann Sebastian Bach Mass in B Minor, BMV 232." Boston Baroque, accessed March 11, 2025, https://baroque.boston/js-bach-mass-b-minor#:~:text=It%20is%20made%20up%20of,a%20century%20after%20Bach's%20death.

[155] "Johann Sebastian Bach Mass in B Minor, BMV 232."

[156] "Johann Sebastian Bach Mass in B Minor, BMV 232."

[157] "Johann Sebastian Bach Mass in B Minor, BMV 232."

This piece was selected to start the recital, bridging Footprints II to this iteration, Footprints III. The earlier recital focused on works featuring sacred texts and their connection to hope and affirmation. Bach's "Crucifixus" originates from a sacred composition, the B minor mass, and is part of the Nicene Creed, an affirmation of faith. In addition to the affirmation, this work also features musical themes that connect the text to the power of ensemble singing and employ the musical lines within the ensemble to create a unique thematic atmosphere. Bach's "Crucifixus" is beautifully dissonant, and each vocal line reveals a longing for a resolution that never fully arrives. Each vocal part presents a segment of its line that remains incomplete until later in the work as if Bach is musically developing each melodic line through the individual vocal parts. At the beginning, Bach gives each vocal part just the word "Crucifixus. " He breaks the entire sentence into sections until all the parts unite on the words "passus et sepultus est." Finally, the last section features each vocal part singing the complete sentence with scattered entrances, bringing resolution to the piece, which has been tonally in E minor and cadences in G Major.

The piece portrays the crucifixion of Jesus through musical phrases in the choral parts, accompanied by a repeated quarter-note bass line figuration, also known as a passacaglia. The passacaglia in this work lasts every four measures and symbolizes the journey of the crucifixion. As an ensemble piece, the journey and laboring of the crucifixion is more effectively conveyed with four voices than as a solo in this setting. Bach's accompaniment in this work is not lyrical, but the long lines in each vocal part help tell the story and create an atmosphere of longing. Lastly, I believe that this work holds greater significance as an ensemble piece due to the translation of the text, which reminds the listener that Jesus was crucified for us. No individual

person took Jesus to the cross; it was a collective effort that brought him there, and through the choir, Bach was able to convey that depiction.

Crucifixus

Crucifixus etiam pro nobis sub Pontio	He was crucified for us under Pontius Pilate,
Pilato, passus et sepultus est	he suffered and was buried

Ja, ja ich kann die Feinde schlagen from *Selig ist der Mann BWV 57 –*

"Ja,ja, ich kann die Feinde schlagen" is an aria from the cantata titled *Selig ist der Mann*. This cantata was composed in 1725 for the second day of Christmas, celebrated on December 26th.[158] The title translates to "Blessed is the Man" and musically depicts a conversation between Jesus, sung by a bass, and the soul, portrayed by a soprano. In this aria, Jesus reassures the soul that he can conquer her foes. He advises the soul to be courageous and trust that he will take care of her enemies.[159]

I selected this piece for the recital to link the "Crucifixus" with the *Five Mystical Songs*. This concept ties back to the previous recital centered on Sacred Texts and aligns with the theme of the *Five Mystical Songs*. Since the *Five Mystical Songs* explore the resurrection of Jesus, I incorporated the entire narrative, beginning with the crucifixion in the "Crucifixus", along with the promise of Jesus's victory over death, as represented by this aria. The lyrics of the aria express the desire to overcome and can serve as a reminder that even in death or despair, the sun

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[158] "Cantata BWV 57." Bach Cantatas, accessed March 11, 2025, https://www.bach-cantatas.com/Texts/BWV57-Eng3P.htm.

[159] "Cantata BWV 57."

will rise again. Typically, this wouldn't be scheduled during the Easter season, but thematically, this piece works well.

Ja, ja ich kann die Feinde schlagen

Ja, ja, ich kann die Feinde schlagen,	Yes indeed, I can defeat the enemies
Die dich nur stets bei mir verklagen,	who are always bringing to me accusations against you.
Drum fasse dich, bedrängter Geist.	Then take a grip on yourself , you spirit in distress
Bedrängter Geist, hör auf zu weinen,	spirit in distress, cease to weep,
Die Sonne wird noch helle scheinen,	the sun will again shine brightly,
Die dir jetzt Kummerwolken weist.	which now shows you clouds of woe.

Ralph Vaughan Williams

(1872-1958)

Ralph Vaughan Williams was a 20th-century composer of symphonies, operas, film music, English art songs, song cycles, and various other instrumental works. His contributions to 20th-century composition were crucial for revitalizing British music, influenced by British poets and his English composer predecessors from the Tudor and Elizabethan periods, especially

Thomas Tallis.[160] Specifically, he drew inspiration from English folk song and elements of hymnody, which shaped much of his harmonic palette throughout his musical career. Although Vaughan Williams never considered himself Christian and was described as an atheist and agnostic, he served as the musical editor of The English Hymnal of 1906 and composed numerous sacred works.[161] One of the most famous of these pieces is his song cycle titled *Five Mystical Songs*, based on the poetry of George Herbert. George Herbert, a priest and poet born in 1593, died at the age of 39 due to complications from tuberculosis.[162] During his lifetime, he wrote many poems, but they were not published until after his death, including the poems used in *Five Mystical Songs*.[163]

The Five Mystical Songs

The *Five Mystical Songs* is a song cycle that combines the text of George Herbert with the music of Vaughan Williams. Written between 1906 and 1911, this piece is sacred, created

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[160] "Comprehensive Biography." RVW Society, accessed March 15, 2025, https://www.rvwsociety.com/comprehensive-biography/#:~:text=Influenced%20by%20folk%2Dsongs%2C%20hymn,Walt%20Whitman%20was%20another%20catalyst.

[161] "Canon Ellis Vaughan Williams Was A Spiritual Composer Whose Faith Was Not Solid." NewsLetter, last edited July 13, 2022, https://www.newsletter.co.uk/news/opinion/columnists/canon-ellis-vaughan-williams-was-a-spiritual-composer-whose-faith-was-not-solid-3767048.

[162] "Five Mystical Songs." Breviary Hymns, accessed March 15, 2025, https://kpshaw.blogspot.com/2014/06/five-mystical-songs.html

[163] "Five Mystical Songs."

with the Resurrection and the knowledge of Jesus Christ in mind. Each of the five songs guides the listener on a journey to understand one of the many attributes of Jesus Christ in relation to his resurrection and his connection with his people. George Herbert originally wrote “Easter,” which includes movements I and II from the *Five Mystical Songs* as a single poem. Vaughan Williams chose to separate the poem into two parts, possibly to highlight the different emotions within the work. Throughout the piece, we hear many English folk elements come alive in the music, along with Vaughan Williams’ use of chromatic third modulations to emphasize specific aspects within the text. To explore the piece’s emotion, I have chosen to conduct a poetic analysis to clarify my interpretation of the poem's meaning. This will also provide insight into how this music affects the recital's performers, including the ensemble, and their emotional connection to the work.

I. Easter -

“Rise, heart: thy Lord is risen. Sing his praise Without delays,”

The first piece, named for the holiday and commemoration of the resurrection within the Christian faith, is a song of celebration. As the soloist delivers this text, echoed by the choir, we sense the momentum of the accompaniment in triplet figures, depicting the joyful outcome of Jesus’ rising. The speaker appears to be addressing either himself or a group to share the good news. When he says, "rise heart," which in the Bible can be equated to "take heart," and in today’s vernacular, could mean to be courageous and not to fear, we hear the chords in the accompaniment swell and become rich, embracing the uplifting truth that one need not to fear. This opening text alludes to the idea that when people believed Jesus was dead, learning of his resurrection brought hope, allowing them to rest in the assurance that the Lord has indeed risen.

The next line continues in celebration as the speaker declares that everyone should be singing the Lord's praises and doing so without delay. Vaughan Williams depicts this musically by not leaving much room between the choir's release and the soloist's entrance. He, through rhythm and meter, has removed the delay.

"Who takes thee by the hand, that thou likewise with him may'st rise: That, as his death calcined thee to dust, His life may make thee gold, and much more, Just."

This hope continues as the text suggests that Jesus rose with the world in mind. Through the imagery, George Herbert illustrates that Jesus's death may have seemed like an end, but was actually a moment of change. The idea of Jesus clinging to the world with his hand so that they, too, may rise in the resurrection is a profound realization that Jesus was not considering himself alone. The term "calcined" refers to the burning of a substance to remove its impurities, denoting freedom from sin. When all seemed lost, his resurrection transformed the lives of the listener, speaker, and, by extension, the world into something both precious and just. Comparing a human life to gold suggests it is valued, rare, and coveted. In this context, gold represents the outcome of undergoing the refining fire or calcination process and emerging pure, which reflects the glorious cost of the resurrection. Describing a human life as just in this text refers to being justified through faith in the resurrection of Jesus. Through justification, the listener, speaker, and world can take courage and be hopeful because the Lord has risen.

"Awake, my lute, and struggle for thy part, With all thy art. The cross taught all wood to resound his name Who bore the same."

In the second section of the work, as the key change occurs, we find more symbolic poetry and text painting. The tempo shifts and propels forward in 4/4 towards the speaker's entrance. This section refers to a musician giving their all in terms of their ability to play the lute, a wooden stringed instrument used by musicians from biblical times through the 17th century. The following line speaks to the symbolism and connection between Jesus on a wooden cross and the wooden instrument. Since crucifixions were carried out on wooden crosses, this specifically reflects that Jesus' crucifixion marked the moment when all wood began to resound his name. This suggests that even non-breathing objects like wood can praise the Lord. Not only was the wooden material given the opportunity to praise the Lord, but the crucifixion also served as another reason for all to recognize who the Son of God is and what He deserves. Relating this idea to the wooden lute, the expectation of the musician in this moment should be to praise the Lord with the same material on which Jesus died: wood.

"His stretched sinews taught all strings, what key is best, to celebrate this most high day."

This phrase compares sinews, which are the materials in the body that help unite muscle to bone or bone to bone- what we may today call ligaments or tendons- to the strings on a lute or other stringed instruments. Herbert's comparison here depicts the gruesomeness of Jesus' crucifixion, as his body was stretched and torn, likened to the tuning of an instrument that would be used to praise him. Typically, when stringed instruments are tuned, they are stretched for the sake of consonance. Comparing Jesus' stretching to the tuning of the best key or towards consonance creates powerful imagery. It once again transforms tools of destruction and parts of

the body that were destroyed into tools and parts for praise. The poet suggests that it was in this moment that all strings were taught by the stretching of his body how to praise and celebrate the resurrection.

"Consort both heart and lute, and twist a song, Pleasant and long:"

This section of the piece features glimpses of the music from the beginning of the song, serving as a recapitulation of sorts, as the choir returns to echo the soloist. This line suggests that both the heart and the lute are married and connected in the creation of a song to praise this glorious moment. Here, the poet highlights that the wooden instrument, a non-breathing object, and the heart, a part of the human body and a breathing entity, should be joined in harmony so that a song can be created, one that is pleasant and enduring.

"Or since all music is but three parts vied, And multiplied: O let thy blessed Spirit bear a part, And make up our defects with his sweet art."

This clause is a continuation of the previous sentence. The "or" and semicolon suggest that there is another option or more to be added to what was previously stated. Here, the music in three parts refers to a double meaning: the natural musical structure of triads, intervals, and musical consonance, alongside its connection to the Holy Trinity. This is evident in the following plea, which is a prayer asking for the Holy Spirit – note the capitalized "Spirit" – to be part of the praise. To connect it all, from the preceding stanza, the heart and lute represent the human will and ability coming together in one accord to praise the Lord for the resurrection. Herbert prays

for the Holy Spirit to unite with these two entities, the heart and lute, as the third "person" in the Holy Trinity, participating in the process of praise. Not only will the Holy Spirit be present, but its role will be to "make up our defects" or cover the imperfections of our hearts and abilities with the art of the Spirit's own power and authority, described here as his sweet art.

II. I Got Me Flowers -

"I got me flowers to strew thy way; I got me boughs off many a tree: But thou was up by break of day, And brought'st thy sweets along with thee."

The second piece in this cycle embodies a sense of honor. From my perspective, I believe that in this piece, the speaker does not yet realize that the resurrection has occurred. The speaker wishes to offer flowers and branches, possibly to lead to the tomb of Jesus, as a gift for him. Here, the flowers and boughs hold significance because, according to the Bible, the tomb was situated within a garden. With this information, we can assume that the flowers were intended for Jesus. The speaker ultimately comes to the realization that these actions of bringing flowers and boughs to the tomb were in vain because Jesus was not there. The speaker implies that Jesus arose early in the morning, and with his rising came a sweet aroma, which I attribute to the oils that Joseph and Nicodemus used to wrap his body along with the linen. The scent of the oils may have helped the speaker recognize that it was Jesus who had risen. Harmonically, the music is heard in the minor key and at the end of the phrase, uses a plagal cadence, providing the listener with the desire for a resolution that has yet to come.

"The Sun arising in the East, Though he give light, and the East perfume; If they should offer to contest With thy arising, they presume."

In this second verse, the speaker begins to compare the stars and their function to that of Jesus. The speaker observes that the sun rises, provides light, and emits a sort of fragrance, but it can never compete with Jesus' rising. Even with the attributes and functions the sun possesses, if it were to suggest that it is brighter or more fragrant, it could only dare to consider coming close to Jesus.

"Can there be any day but this, Though many suns to shine endeavor? We count three hundred, but we miss: There is but one, and that one ever."

In this final verse, the speaker poses a question to help the listener understand the essence of the poem. He asks if there can ever be a day like today again. I believe he refers to the rising of Jesus, the resurrection. The speaker even suggests that the suns strive to make their days as glorious as this one, filled with light and beauty, yet they fall short. I think that when the number three hundred is mentioned, it refers to the 365-day calendar, comparing this day to all others. We count the three hundred days and miss the fact that there is only one day worthy of glory and reverence. The day Jesus rose was the moment the Son of God shared His bright light and beauty with the world – a day of restoration.

We also find the choir's presence in this verse, which adds to the meaning and color of this a cappella section. The soprano line mirrors the melody sung by the soloist, emphasizing Vaughan Williams's musical intent connected to the text. The harmony in this new key is very

modal and moves in tandem with the melody. As the choir sings their parts on the neutral vowel, the soloist sings the text, making it evident that the color Vaughan Williams is trying to create is more intimate and prayerful. Only with the return to E minor, with everyone singing the text, do we experience a louder and more declaring dynamic, even with a unison ending. This was definitely intentional to ensure that this final text stood out and resonated with both the singers and listeners.

III. Love Bade Me Welcome -

"Love bade me welcome; yet my soul drew back, Guilty of dust and sin."

The third song in this cycle depicts Jesus as love and illustrates the lengths to which love would go so that the speaker can rest in a space where they are welcomed without shame, as a guest whom Love can willingly serve. The introduction of this poem conveys the welcoming sentiments of love, as the word "bade" is the past tense of "bid," which means to offer. Essentially, Love, or Jesus, offered to welcome the speaker, but his soul was tormented. We will keep observing that when love is capitalized in this piece, it refers to a person, whom we can assume is Jesus, based on the overall meaning of the cycle.

The speaker's reluctance to accept the welcome arises from the guilt and shame he experiences, which are described as dust and sin. Interestingly, this could reflect the dust from the calcination in the first piece of the cycle, alluding to the feelings of guilt that the speaker experiences because his sin caused love to die on the cross. It's almost as if he is asking, why would Love welcome me if I have caused so much pain?

"But quick-eyed Love observing me grow slack From my first entrance in, Drew nearer to me, sweetly questioning, If I lack'd anything."

This phrase refers to how Love is always observing and checking in on the speaker. Love's focus on the speaker prompted Love to step in and determine whether the speaker needed anything, influenced by the speaker's countenance. As Love watched the speaker grow weaker and less secure about himself, even from his entrance, which could signify from his birth, Love chose to draw closer to the distant speaker and be there for him.

" "A guest," I answer'd, "worthy to be here:" Love said, "You shall be he." "I, the unkind ungrateful? Ah my dear, I cannot look on thee." "

This is the first time in the piece that we begin to establish two characters engaged in dialogue. I find this one of the most exciting ways to express the duality of the poetry and the characters themselves. In the poem, Love is symbolized by Jesus, while the speaker embodies the rest of the world. This connection enhances the poem's relevance to the human experience, unlike in the earlier works. It speaks to our present selves and to who we are, even when we feel at our lowest

The speaker answers the question from the preceding sentence by saying that he is missing someone worthy of being in the presence of Love, his guest. Love then responds by affirming that the speaker is indeed that guest. What may seem like unworthiness is actually an opportunity for Love, or Jesus, to demonstrate his kindness and willingness to look beyond all

faults. The speaker reflects and admits that he feels he cannot be the guest worthy of Love's presence or reception. He perceives himself as unkind and ungrateful, so much so that his shame inhibits him from looking upon Love or accepting the gift of Love's presence.

"Love took my hand, and smiling did reply, "Who made the eyes but I?" "Truth, Lord, but I have marr'd them: let my shame Go where it doth deserve."

This line starts by describing the gentle embrace of Love and how lovingly he chooses to respond to shame. In the Bible, we find many instances where shame and guilt are confronted with biblical and spiritual truth; this moment is no different. Instead of allowing shame to win this battle, Love reminds the speaker that, as the creator of the world and all things, he created the very thing he is trying to hide. The speaker realizes that what Love says is the truth, but with all the shame and guilt from his sin, he expresses that he has damaged his eyes, which refers to both his vision and spiritual sight. The speaker feels that everything in his past has caused him to damage his future, leaving him with a sense of unworthiness. He essentially yells this last statement and then feels pity as he says to let his shame take him wherever he is meant to go, meaning away from the presence of Love.

" "And know you not," says Love, "who bore the blame?" "My dear, then I will serve." "

After the speaker dwells in his guilt and shame, Love responds in a still, small voice with yet another biblical truth. Love reminds the speaker that Love—Jesus—was the one who took on all sin, shame, and blame cross. The reassurance from Love changes the entire story, and he then

tells the speaker that he will serve him with love and forgiveness. The speaker does not need to carry a weight that was never meant for him, and Love, being the willing servant, will gladly carry the weight and invite the speaker into his presence.

“ “You must sit down,” says Love, “and taste my meat:” So I did sit and eat.”

The last line is likely one of the most significant in the entire piece. Here, Love invites the speaker to sit and partake in the tasting of the meat. The meat in this context refers to the body and blood of Jesus, symbolizing the crucifixion and communion. In the Bible, at the Last Supper, Jesus took bread, blessed and broke it, telling his disciples that the bread represented his body being broken at the crucifixion. Similarly, he blessed and poured the wine, stating that it was his blood shed for the remission of sins. Tasting these two elements in the form of meat serves as an act of remembrance, which ultimately is an exercise in worship. The servant's willingness to sit down, remember, worship, and commune with Love exemplifies what we, as a world, should aspire to do. The connection to communion is further emphasized by the melody of the O Sacrum Convivium that the choir hums in this section. O Sacrum Convivium is a text commemorating communion, written by St. Thomas Aquinas.

The translation of the complete Latin text is:

O sacrum convivium!	O sacred banquet,
in quo Christus sumitur:	in which Christ is received,
recolitur memoria passionis eius:	the memory of his Passion is renewed,
mens impletur gratia:	the mind is filled with grace,
et futurae gloriae nobis pignus datur.	and a pledge of future glory is given to us.[164]

IV. The Call -

"Come, my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a Life as killeth death."

The fourth piece in this cycle is a poem about acceptance and recognizing all that the life, death, and the resurrection of Jesus have done for the speaker and, by extension, the world. Interestingly, Herbert employs opposites to illustrate the power and purpose of Jesus throughout each verse.

The Call serves as a beckoning for Jesus, presented in a prayerful manner. In this first verse, Herbert explains what many recognize as some of the primary attributes of Jesus to

[164] "O Sacrum Convivum." United States Conference of Catholic Bishops, accessed March 10, 2025, https://www.usccb.org/prayers/o-sacrum-convivium

demonstrate that they are more than mere words. We acknowledge that Jesus is the one being called because the words way, truth, and life are all capitalized. From the Bible, most know that Jesus is the way, the truth, and the life. Herbert dissects this by explaining that the way provides us with breath, alluding to the power and position of Jesus as the creator, alongside God the Father, and offering us new life — a chance to breathe. Jesus' attribute of being the truth connects to his identity as the Word. Here, Herbert suggests that truth ends all strife, meaning that when the truth is spoken and understood, there will be nothing to dispute it or cause conflict. Lastly, the beckoning of life is the most powerful call, as it reiterates Jesus' purpose in his death. Jesus had to live to die, so that he could conquer death, hell, and the grave for all of humanity.

"Come, my Light, my Feast, my Strength: Such a Light, as shows a feast: Such a Feast, as mends in length: Such a Strength, as makes his guest."

The beckoning of light is once again emblematic of Jesus as the Light of the World. He is referred to as the light because He will guide us, specifically directing us towards the feast of His communion, as seen in the third piece of the cycle. Herbert is very mindful of the text he uses to illustrate how Jesus leads us to a place of remembrance and worship for communion with Him. Lastly, the notion of the strength to make His guest refers to Jesus' ability to prepare or transform the guest. In this context, the guest is the same person from the previous movement – someone who felt unworthy. However, it was Jesus and the resurrection that changed the shame of unworthiness into the status of a guest at the table for communion and new life. The making of the guest signifies the saving of the guest, alluding to Jesus as the only one with the strength to transform the guest. Making the guest means changing their status from being condemned to

death because of sin to having the opportunity for new life with Jesus. Jesus' strength was not in his physical ability, but rather in his divine mission to be the Lamb without spot or wrinkle, destined to be sacrificed for the remission of the world's sin, ultimately bringing reconciliation and access for us to be guests.

"Come, my Joy, my Love, my Heart: Such as Joy, as none can move: Such a Love, as none can part: Such a Heart, as joys in love."

This last verse is one of praise, as the speaker beckons, calls forth, and connects with the next three attributes of Jesus. This is the first time Vaughan Williams changes the key and dynamic level through a chromatic third modulation in this song. The first two verses were consistent in key and melodic material. This verse naturally embodies a jubilant quality as the speaker calls for joy. The joy mentioned here is one that the world cannot take away, which is why it cannot be moved. The love referred to is a love that cannot be parted, as there is nothing on earth or in heaven that can separate the love of God from people. Lastly, the heart is emphasized to remind the speaker and the world of the proper posture a heart should maintain. If the heart is in the right place, it will lead everything back to love, which Jesus called the greatest commandment: that we love God and love our neighbor as ourselves.

V. The Antiphon

"Let all the world in every corner sing, My God and King."

An antiphon is a verse, usually from Scripture, that is said or sung before and after a canticle, psalm, or psalm verse as part of the liturgy. This antiphon expresses praise and declaration. After the four previous movements, this piece aims to bring together all the elements from each movement, contributing to a collective purpose of praise. Each piece has a central theme, but they all involve praise in one way or another. The opening words of this piece declare to the listener that they and the entire world should sing and praise the speaker's God and King. This refrain appears after each small verse and functions as a means of repetition and proclamation.

"The heavens are not too high, His praise may thither fly: The earth is not too low, His praises there may grow. Let all the world in every corner sing, My God and King."

Herbert uses these two sentences to suggest that the praises of God can reach everywhere. God's praises will fly and resound in heaven, the highest of all places. On Earth, where we currently reside, which is lower than the heavens, he suggests that the praises will grow and amplify here. This section concludes with two repetitions of the refrain, which once again serves as a method of declaration.

"The Church with Psalms must shout, No door can keep them out: But above all, the heart Must bear the longest part. Let all the world in every corner sing, My God and King."

The last section of the piece features a Vaughan Williams chromatic third modulation, along with a reminder of the true source of praise. The first sentence adopts a commanding tone, as the speaker asserts that the church must praise the Lord with Psalms, which are sacred songs or hymns from the Bible. This serves to remind the listener not to forget that the Word of God contains moments of praise, which should be included in the service. The sentence concludes by stating that no door can keep them out, suggesting that every church must strive to remember them, as they represent a form of praise. As the stanza continues, Herbert emphasizes that the heart is the most important element. He refers to it as the longest part, indicating that praise from the heart constitutes true praise. Regardless of where or how you praise – whether in heaven or on earth – the heart must be sincere and genuine in its delivery of praise. This evokes the scripture that says, "Out of the heart, the mouth speaks, " implying that if the praise is genuine, the heart will be full of praise, and nothing can hinder it. The piece concludes with the refrain repeated four times, featuring two segments of simply "My God and King". I believe this is intended for the listener to remember the impactful line, "My God and King".

Wolfgang Amadeus Mozart

(1756-1791)

Wolfgang Amadeus Mozart was a composer of the late 18th century who composed sonatas, symphonies, songs, operas, masses, and sacred works for voice. He was a young prodigy who helped set the tone for opera of the classical period.[165] Having the opportunity to tour with his father at a young age, Mozart developed his musical tastes and ability while visiting different countries and performing for other musicians.[166] As one of the most well-known operatic composers, Mozart used his music to challenge the operatic norms of the time. He drew from the best elements of national styles of opera by merging elements of opera seria and opera buffa.[167] One of the ways this was accomplished was through collaborative efforts with the librettist Lorenzo Da Ponte.

Lorenzo Da Ponte was an Italian writer and poet who later came to America to teach and help create the first two opera companies in New York, which led to the eventual creation of The Met.[168] At the time he met Mozart, he served in Vienna as the imperial court theater poet.[169] The collaboration between Da Ponte and Mozart resulted in some of Mozart's most famous and frequently performed operas: *Le Nozze di Figaro, Don Giovanni,* and *Così fan tutte*. In these three libretti, Mozart insisted that not only comic characters be included but also serious and

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[165] J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca, *A History of Western Music*: (W. W. Norton & Company, Inc., 2010), 546.

[166] Burkholder, Grout, Palisca, *A History of Western Music,* 549.

[167] Donald Jay Grout and Hermine Weigel Williams, *A Short History of Opera* (Columbia University Press, 2003), 346.

[168] "Lorenzo Da Pomte." Encyclopedia Britannica, accessed March 20, 2025. https://www.britannica.com/biography/Lorenzo-Da-Ponte

[169] Burkholder, Grout, Palisca, *A History of Western Music,* 561.

middle characters for the sake of drama, which he referred to as mezzo carattere.[170] Moreover, Mozart wanted the characters in these libretti and operas to possess genuine human emotions rather than being the typical stock characters commonly found in opera buffa, thus ensuring they were relatable and conveyed a real story.[171] It could be suggested that Mozart, through his modern conventions, made the operatic world more accessible and relatable through his depiction of the characters in the opera. He challenged not only the humanity of the characters in opera but also their social status. By bringing works like *Don Giovanni* and *Le Nozze di Figaro* to life, he and Da Ponte shed light on social classes in an amusing yet provocative way, using music to underscore different classes and having characters portray specific classes through language and action. By having characters literally change class on stage, both physically and vocally- as seen in *Don Giovanni* with Leporello and Don Giovanni, and in Figaro with The Countess and Susanna- Mozart created an opportunity for dialogue about equity within society, using art as a vehicle for that discussion. In this way, Mozart brought seriousness and connection to the genre of opera.

Soave sia il vento from *Così fan tutte*

Così fan tutte ossia la scuola degli amanti, is an opera by Lorenzo Da Ponte, the librettist, and W. A. Mozart, the composer, that was completed in 1790. The piece roughly translates to "Thus do they all, or The School for Lovers," referring to women and their ways of showing affection. In one of Mozart's last pieces, he creates a world of love and deception

[170] Burkholder, Grout, Palisca, *A History of Western Music,* 561.

[171] Grout and Williams, *A Short History of Opera*, 315-16

through yet another ensemble-based opera. This opera features six main characters who interact throughout the entire work, creating a narrative propelled by singers working together: Fiordiligi, Dorabella, Guglielmo, Ferrando, Despina, and Don Alfonso. The two-act opera consists of about 31 scenes, of which a little over half are devoted to ensemble singing in the form of duets, trios, quartets, quintets, sextets, and choruses.

Don Alfonso, an elderly philosopher, suggests that women cannot be trusted and claims he can prove this to his friends, Guglielmo and Ferrando, by deceiving their fiancées, Fiordiligi and Dorabella. In a bet worth 1000 coins, Don Alfonso, with the help of the sisters' maid, Despina, devises a plan to fool the women by having the gentlemen say that they are going off to war, only to disguise themselves as wealthy Albanians and shift their gaze to one another's fiancée. The terzettino "Soave sia il vento" is performed by Don Alfonso, Dorabella, and Fiordiligi as the two men are supposedly heading off to war. In this piece, Mozart depicts the wind through the fast-moving sixteenth notes throughout the song. This trio serves, in many ways, as a blessing or prayer for the safe travels of Guglielmo and Ferrando.

Soave sia il vento

Soave sia il vento,	Gentle be the wind,
tranquilla sia l'onda,	tranquil be the wave,
ed ogni elemento	And every element
benigno risponda	benign may answer
ai nostri desir.	to our desires.

Scenes from *Don Giovanni*

Don Giovanni, or *Il dissoluto punito, ossia: Il Don Giovanni*, is an opera composed by W.A. Mozart, the composer and Lorenzo Da Ponte, the librettist, which premiered in 1787 in Prague, commissioned just eight months prior to its conception.[172] The piece retells the story of Don Juan with a darker twist, introducing a character who is unrepentant and obsessed with his desires, regardless of who he must manipulate for personal gain. As the English translation of *Il dissoluto punito* suggests, Don Giovanni is a rake- an immoral man and womanizer. This is yet another story Mozart uses to explore the themes of human deception and morality within an operatic context. Like *Così fan tutte* and *Le Nozze di Figaro*, *Don Giovanni* exemplifies an ensemble work. Though the narrative centers on one man's actions, it unfolds through the connections *Don Giovanni* has with others. Mozart and Da Ponte expertly highlight the power of ensemble singing as the characters interact through conversation in recitative and action in the various trios, quartets, and sextets throughout the piece.

The opera opens with Leporello singing an aria, lamenting his role as Don Giovanni's servant. Shortly thereafter, Don Giovanni, whose face is concealed, becomes embroiled in a confrontation with Donna Anna that escalates to include her father, the Commendatore. This tension leads to a physical fight, culminating in the Commendatore's death and the subsequent search for his killer, spearheaded by Donna Anna. As the opera progresses, Don Giovanni encounters an old flame, Donna Elvira, who recalls being abandoned without warning. In a bid to evade her wrath, he escapes and crashes a wedding, setting his sights on Zerlina, his next target. Despite Zerlina's impending marriage to Masetto, Don Giovanni relentlessly pursues her. He

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[172] Burkholder, Grout, Palisca, *A History of Western Music,* XIII

concocts a plan with Leporello to remove the wedding party and Masetto, allowing him to be alone with Zerlina. Leveraging his social class and wealth as tools of seduction, he enchants Zerlina in the duet, “La darem la mano”.

La ci darem la mano

Recitative:

DON GIOVANNI

...Orsù, non perdiam
tempo: in questo istante io ti voglio sposar.

ZERLINA

Voi?

DON GIOVANNI

Certo, io! Quel casinetto è mio: soli saremo,
e là,
gioiello mio, ci sposeremo.
Là ci darem la mano,
là mi dirai di sì.
Vedi, non è lontano;
partiam, ben mio, da qui.

DON GIOVANNI

...Come now, let's not waste time. I want to
marry you on the spot.

ZERLINA

You?

DON GIOVANNI

Of course. That little villa there is mine, and
there,
my jewel, we will be married.
There you will give me your hand,
there you will tell me "yes".
You see, it is not far;
Let us leave, my beloved.

ZERLINA

Vorrei e non vorrei;

mi trema un poco il cor.

Felice, è ver sarei,

ma può burlarmi ancor.

I'd like to, but yet I would not.

My heart trembles a little.

It's true I would be happy,

but he may just be tricking me.

DON GIOVANNI

Vieni, mio bel diletto!

DON GIOVANNI

Come, my dearly beloved!

ZERLINA

ZERLINA

Mi fa pietà Masetto!

I'm sorry for Masetto!

DON GIOVANNI

Io cangierò tua sorte!

DON GIOVANNI

I will change your life!

ZERLINA

Presto, non son più forte!

ZERLINA

Soon I won't be able to resist.

DON GIOVANNI

Vieni! Vieni!

Là ci darem la mano!

DON GIOVANNI

Come! Come!

There you will give me your hand.

ZERLINA

ZERLINA

Vorrei, e non vorrei!

I'd like to, but yet I would not.

DON GIOVANNI

Là mi dirai di sì.

DON GIOVANNI

There you will tell me "yes".

ZERLINA

Mi trema un poco il cor!

ZERLINA

My heart trembles a little.

DON GIOVANNI

Partiam, mio ben, da qui!

DON GIOVANNI

Let us leave, my beloved.

ZERLINA

Ma può burlarmi ancor!

ZERLINA

But he may just be tricking me.

DON GIOVANNI

Vieni, mio bel diletto!

DON GIOVANNI

Come, my dearly beloved!

ZERLINA

Mi fa pietà Masetto!

ZERLINA

I'm sorry for Masetto.

ZERLINA

DON GIOVANNI

Io cangierò tua sorte.

	I will change your life.
ZERLINA	
Presto, non son più forte!	ZERLINA
	Soon I won't be able to resist.
DON GIOVANNI	
Andiam! Andiam!	DON GIOVANNI
	Let us go!
ZERLINA	
Andiam!	ZERLINA
	Let us go!
DON GIOVANNI	
DON GIOVANNI, ZERLINA	DON GIOVANNI, ZERLINA
Andiam, andiam, mio bene,	Let us go, let us go, my beloved,
a ristorar le pene	to soothe the pangs
d'un innocente amor! ecc.	of an innocent love, etc.

After the duet, Don Giovanni and Zerlina are interrupted by Donna Elvira, who tries to protect Zerlina from the Don's advances in her aria. As the opera unfolds, Don Giovanni and Leporello plan a dinner party to invite all the young women in the city, so that he can pursue them. However, still focused on Zerlina, he invites her and her husband, Masetto. At the party, Donna Elvira meets Donna Anna and her fiancé, Don Ottavio, to devise a plan to sneak into the party as lower-class people to expose Don Giovanni as a killer and womanizer. As the

celebration continues, Don Giovanni attempts to further his advances toward Zerlina, and when she screams, he blames Leporello instead. Seeing through his deception, Don Ottavio, Donna Anna, and Donna Elvira reveal themselves and point the blame back at Don Giovanni. Amid all the confusion, Don Giovanni flees from the party.

At the beginning of the second act, Leporello and Don Giovanni are on the run, away from the public eye, and quarreling. With Don Giovanni using his manipulative nature to persuade Leporello that he is sorry, they find themselves back in good graces and ready for the next venture. The Don notices Donna Elvira's chambermaid and decides to make advances toward her. In an effort to get her attention, he takes Leporello's cloak to appear as a servant and sings "Deh vieni alla finestra".

Deh vieni alla finestra

Deh vieni alla finestra, o mio tesoro,	Come to the window, my treasure,
deh vieni a consolar il pianto mio.	come to console my lament.
Se neghi a me di dar qualche ristoro,	If you deny me some relief,
davanti agli occhi tuoi morir vogl'io!	I want to die before your eyes!
Tu ch'hai la bocca dolce più del miele,	You whose mouth is sweeter than honey,
tu che il zucchero porti in mezzo il core!	you whose heart cradles sweet desires!
Non esser, gioia mia, con me crudele!	Do not, my beloved, be cruel to me!
Lasciati almen veder, mio bell'amore!	At least let me see you, my loved one!

After Don Giovanni gains the attention of the chambermaid, his advances are thwarted yet again, this time by Masetto. Don Giovanni ends up injuring Masetto, and this altercation brings him back to his wife, Zerlina. Later in the opera, Don Giovanni and Leporello find themselves in a graveyard, where they encounter a statue of the Commendatore that eventually comes to life. After Don Giovanni mocks the statue by inviting it to dinner, the statue responds affirmatively. To prepare for the dinner, Don Giovanni and Leporello return to his palace to await the Commendatore in the finale.

Finale

DON GIOVANNI	DON GIOVANNI
Già la mensa è preparata.	The dinner is prepared.
Voi suonate, amici cari!	Play, my dear friends!
Giacché spendo i miei danari,	Since I spend my money freely,
io mi voglio divertir.	I want to be amused.
Leporello, presto in tavola.	Leporello, serve me, quickly.
LEPORELLO	LEPORELLO
Son prontissimo a servir.	I am ready to serve you.
DON GIOVANNI	Giacché spendo i miei danari,

io mi voglio divertir. ecc.

Voi suonate, amici cari, ecc.

LEPORELLO

Bravi! "Cosa rara!"

DON GIOVANNI

DON GIOVANNI

Che ti par del bel concerto?

LEPORELLO

È conforme al vostro merto.

DON GIOVANNI

Ah che piatto saporito!

LEPORELLO (a parte)

Ah che barbaro appetito!

Che bocconi da gigante!

Mi par proprio di svenir, ecc.

DON GIOVANNI

Since I spend my money freely,

I want to be amused, etc,

Play, my dear friends, etc.

LEPORELLO

Excellent! "Cosa rara

What do you think of this fine concert?

LEPORELLO

It is worthy of you.

DON GIOVANNI

Ah, what a delicious dish!

LEPORELLO (aside)

Ah what a barbarous appetite!

What gigantic mouthfuls!

I think I'm going to faint! etc.

DON GIOVANNI (a parte)

Nel veder i miei bocconi,

gli par proprio di svenir, ecc.

LEPORELLO

A che barbaro appetito, ecc.

DON GIOVANNI

Nel veder i miei bocconi, ecc.

Piatto!

LEPORELLO

Servo!

Evvivano "I litiganti".

DON GIOVANNI

Versa il vino!

Eccellente marzimino!

LEPORELLO (a parte)

Questo pezzo di fagiano,

piano piano vo' inghiottir.

DON GIOVANNI (aside)

As he sees my huge mouthfuls,

he thinks he's going to faint, etc.

LEPORELLO

Ah, what a barbarous appetite, etc.

DON GIOVANNI

As he sees my huge mouthfuls, etc.

Service!

LEPORELLO

At once!

Hurray for "The litiganti".

DON GIOVANNI

Pour the wine!

Excellent marzimino!

LEPORELLO (aside)

This piece of pheasant

I myself will swallow.

DON GIOVANNI (a parte)

Sta mangiando, quel marrano!

Fingerò di non capir.

LEPORELLO

Questa poi la conosco pur troppo.

DON GIOVANNI

Leporello!

LEPORELLO (colla bocca piena)

Padron mio!

DON GIOVANNI (aside)

DON GIOVANNI

Parla schietto, mascalzone.

LEPORELLO

Non mi lascia una flussione

le parole proferir.

DON GIOVANNI

Mentre io mangio fischia un poco.

DON GIOVANNI

The rogue is eating!

I'll pretend I do not notice.

LEPORELLO

I know this piece only too well.

DON GIOVANNI

Leporello!

LEPORELLO (his mouth full)

Master!

Speak clearly, you rascal!

LEPORELLO

A cold prevents me

from speaking better.

DON GIOVANNI

While I eat whistle something.

LEPORELLO

Non so far.

DON GIOVANNI

Cos'è?

LEPORELLO

I don't know how.

DON GIOVANNI

Why not?

LEPORELLO

Scusate! Sì eccellente è il vostro cuoco

che lo volli anch'io provar.

LEPORELLO

Excuse me, but your cook is so excellent

that I too wanted to taste it.

DON GIOVANNI

Sì eccellente è il cuoco mio,

che lo volle anch'ei provar.

DON GIOVANNI

So excellent is my cook,

that he too wanted to taste it.

DON GIOVANNI, LEPORELLO

Sì eccellente, ecc.

DON GIOVANNI, LEPORELLO

So excellent, etc

DONNA ELVIRA

L'ultima prova dell'amor mio

ancor vogl'io fare con te.

Più non rammento gl'inganni tuoi,

pietade io sento.

DON GIOVANNI, LEPORELLO

Cos'è?

DONNA ELVIRA

Da te non chiede quest'alma oppressa

della tua fede qualche mercé.

DON GIOVANNI

Mi maraviglio! Cosa volete?

Se non sorgete non resto in piè.

DONNA ELVIRA

Ah, non deridere gli affanni miei!

LEPORELLO

Quasi da piangere mi fa costei, ecc.

DONNA ELVIRA

The last test of your love

I want to make now.

I no longer remember your lies.

Pity I feel.

DON GIOVANNI, LEPORELLO

What is it?

DONNA ELVIRA

My sorrowful heart

does not beg for boons.

DON GIOVANNI

I am amazed! What do you ask?

If you don't arise, I won't remain standing.

DONNA ELVIRA

Ah, do not laugh at my despair!

LEPORELLO

She almost makes me weep, etc.

DON GIOVANNI

Io ti deridere? Cielo, perché?

Che vuoi, mio bene?

DONNA ELVIRA

Che vita cangi!

DON GIOVANNI

Brava!

DONNA ELVIRA

Cor perfido!

DON GIOVANNI

Brava!

DONNA ELVIRA

Cor perfido!

DONNA ELVIRA, LEPORELLO

Cor perfido!

DON GIOVANNI

I laugh at you? Heavens! What for?

What do you want, my dear?

DONNA ELVIRA

That you change your ways!

DON GIOVANNI

Good for you!

DONNA ELVIRA

Faithless heart!

DON GIOVANNI

Good for you!

DONNA ELVIRA

Faithless heart!

DONNA ELVIRA, LEPORELLO

Faithless heart!

DON GIOVANNI

Lascia ch'io mangi,

e se ti piace, mangia con me.

DONNA ELVIRA

Restati, barbaro!

nel lezzo immondo

esempio orribile d'iniquità, ecc.

LEPORELLO

Se non si muove nel suo dolore,

di sasso ha il core, o core non ha, ecc.

DON GIOVANNI

Vivan le femmine,

viva il buon vino!

Sostegno e gloria d'umanità, ecc.

DONNA ELVIRA

Ah!

DON GIOVANNI

Now let me eat,

and if you wish to, eat with me.

DONNA ELVIRA

Stay here then, ingrate!

Wallow in your crimes,

a horrible example of iniquity! etc.

LEPORELLO

If her grief fails to move him,

his heart is of stone, or he has none at all,

etc.

DON GIOVANNI

Hurray for women,

hurray for wine!

The substance and glory of humanity! etc.

DONNA ELVIRA

Ah!

DON GIOVANNI, LEPORELLO

Che grido è questo mai?

DON GIOVANNI

Va a veder che cosa è stato.

LEPORELLO

Ah!

DON GIOVANNI

Che grido indiavolato!

Leporello, che cos'è?

LEPORELLO

Ah, signor! Per carità!

Non andate fuor di qua!

L'uom di sasso, l'uomo bianco,

ah, padrone! Io gelo, io manco!

Se vedeste che figura,

se sentiste come fa!

Ta ta ta ta!

DON GIOVANNI, LEPORELLO

Why did she scream?

DON GIOVANNI

Go and see what it was.

LEPORELLO

Ah!

DON GIOVANNI

What a scream!

Leporello, what is it?

LEPORELLO

Oh, sir, for pity's sake

don't leave the room!

The man of stone, the man in white,

ah, master, I'm afraid, I'm going to faint.

If you could see what he looks like,

if you could hear how he moves!

Ta ta ta ta

DON GIOVANNI

Non capisco niente affatto.

LEPORELLO

Ta ta ta ta!

DON GIOVANNI

Tu sei matto in verità.

(Si sente battere alla porta.)

LEPORELLO

Ah, sentite!

DON GIOVANNI

Qualcun batte!

Apri!

LEPORELLO

Io tremo!

DON GIOVANNI

Apri, dico!

DON GIOVANNI

I understand none of this.

LEPORELLO

Ta ta ta ta!

DON GIOVANNI

You've gone out of your mind.

(There is a loud knocking at the door.)

LEPORELLO

Ah, listen!

DON GIOVANNI

Someone knocks.

Open the door!

LEPORELLO

I'm afraid!

DON GIOVANNI

Open it, I say!

LEPORELLO

Ah!

DON GIOVANNI

Apri!

LEPORELLO

Ah!

DON GIOVANNI

Matto! Per togliermi d'intrico

ad aprir io stesso andrò.

LEPORELLO

Non vo' più veder l'amico,

pian pianin m'asconderò.

LA STATUA

Don Giovanni a cenar teco

m'invitasti e son venuto!

LEPORELLO

Ah!

DON GIOVANNI

Open!

LEPORELLO

Ah!

DON GIOVANNI

Lunatic! To put an end to it

I shall have to go myself.

LEPORELLO

I have no wish to see that again,

so quietly I'll hide.

THE STATUE

Don Giovanni, you invited me to dinner

and I have come!

DON GIOVANNI

Non l'avrei giammai creduto;

ma farò quel che potrò.

Leporello, un altra cena

fa che subito si porti!

DON GIOVANNI

I never would have believed it,

but I will do what I can.

Leporello, see to it

that another dinner is served at once!

LEPORELLO

Ah padron! Siam tutti morti.

LEPORELLO

Ah, master, we are lost.

DON GIOVANNI

Vanne dico!

DON GIOVANNI

Go, I said!

LA STATUA

Ferma un po'! Non si pasce di cibo mortale

chi si pasce di cibo celeste!

Altre cure più gravi di queste

altra brama quaggiù mi guidò!

THE STATUE

Wait a moment! He who dines on Heavenly

food has no need for the food of the mortals!

Other more serious considerations

have caused me to come here!

LEPORELLO

La terzana d'avere mi sembra,

e le membra fermar più non so.

LEPORELLO

I feel as if I have a fever,

for I cannot control my limbs.

DON GIOVANNI

Parla dunque! Che chiedi? Che vuoi?

DON GIOVANNI

Speak then! What do you ask? What do you wish?

LA STATUA

Parlo; ascolta! Più tempo non ho! ecc.

THE STATUE

I will speak. Listen! My time is short! etc.

DON GIOVANNI

Parla, parla, ascoltando ti sto, ecc.

DON GIOVANNI

Speak then, for I am listening, etc.

LEPORELLO

E le membra fermar più non so, ecc.

LEPORELLO

For I cannot control my limbs, etc.

LA STATUA

Tu m'invitasti a cena,

il tuo dover or sai,

rispondimi: verrai tu a cenar meco?

THE STATUE

You invited me to dinner,

now you know your duty.

Answer me: will you come to dine with me?

LEPORELLO

Oibò; tempo non ha, scusate.

LEPORELLO

Oh my! Excuse him, but he doesn't have time.

DON GIOVANNI

A tor to di viltate

tacciato mai sarò.

DON GIOVANNI

No one will say of me

that I have ever been afraid.

LA STATUA

Risolvi!

THE STATUE

Make up your mind!

DON GIOVANNI

Ho già risolto.

DON GIOVANNI

I have done so already!

LA STATUA

Verrai?

THE STATUE

You will come?

LEPORELLO

Dite di no!

LEPORELLO

Tell him no!

DON GIOVANNI

Ho fermo il core in petto.

Non ho timor: verrò!

DON GIOVANNI

My heart beats firmly.

I'm not afraid: I'll come!

LA STATUA

Dammi la mano in pegno!

THE STATUE

Give me your hand upon it!

DON GIOVANNI

Eccola!

LA STATUA

Cos'hai?

DON GIOVANNI

Che gelo è questo mai?

LA STATUA

Pentiti, cangia vita,

è l'ultimo momento!

DON GIOVANNI (vuol sciogliersi)

No, no, ch'io non mi pento

vanne lontan da me!

LA STATUA

Pentiti, scellerato!

DON GIOVANNI

Here it is!

THE STATUE

What is wrong?

DON GIOVANNI

What is this deadly chill?

THE STATUE

Repent! Change your ways,

for this is your last hour!

DON GIOVANNI (trying to free himself)

No, no, I will not repent.

Let me be!

THE STATUE

Repent, scoundrel!

DON GIOVANNI

No, vecchio infatuato!

LA STATUA

Pentiti! ecc.

DON GIOVANNI

No! ecc.

LA STATUA

Sì!

DON GIOVANNI

No!

LA STATUA

Sì!

DON GIOVANNI

No!

DON GIOVANNI

No, you old fool!

THE STATUE

Repent! etc.

DON GIOVANNI

No! etc.

THE STATUE

Yes!

DON GIOVANNI

No!

THE STATUE

Yes!

DON GIOVANNI

No!

LEPORELLO

Sì! Sì!

DON GIOVANNI

No! No!

LEPORELLO

Yes! Yes!

DON GIOVANNI

No! No!

LA STATUA

Ah! tempo più non v'è!

THE STATUE

Ah, your time is up!

DON GIOVANNI

Da qual tremore insolito

sento assalir gli spiriti!

Dond'escono quei vortici

di foco pien d'orror?

DON GIOVANNI

What strange fear

now assails my soul!

Where do those

flames of horror come from?

CORO DI DEMONII

Tutto a tue colpe è poco!

Vieni, c'è un mal peggior!

CHORUS OF DEMONS

No horror is too dreadful for you!

Come, there is worse in store!

DON GIOVANNI

Chi l'anima mi lacera?

Chi m'agita le viscere?

Che strazio, ohimè, che smania!

Che inferno, che terror!

LEPORELLO

Che ceffo disperato!

Che gesti da dannato!

Che gridi, che lamenti!

Come mi fa terror!

CORO

Tutto a tue colpe, ecc.

DON GIOVANNI

Chi l'anima, ecc.

LEPORELLO

Che ceffo, ecc.

DON GIOVANNI, poi LEPORELLO

Ah!

DON GIOVANNI

Who lacerates my soul?

Who torments my body?

What torment, oh me, what agony!

What a Hell! What a terror!

LEPORELLO

What a look of desperation!

The gestures of the damned!

What cries, what laments!

How he makes me afraid!

CHORUS

No horror is too dreadful, etc.

DON GIOVANNI

Who lacerates, etc.

LEPORELLO

What a look, etc.

DON GIOVANNI, then LEPORELLO

Ah!

George Gershwin

(1897-1938)

George Gershwin was an American Composer of the early 20th century who primarily wrote for Broadway and musical theatre but also had experience with orchestral and piano compositions.[173] He was not only interested in popular music of the time but also turned towards classical music composition by infusing his love of jazz into its structure.[174] Gershwin's music overall was received well by the common patron, but those who were more elitist did not always appreciate his style and writing, especially if they were classically adjacent.[175] During the early 1920s, after writing Rhapsody in Blue, he addressed some of the conversations about jazz and its perceived limitations by suggesting that the way the genre works is not based on a plan, as in other genres, but a purpose.[176] His idea of music was not genre-focused but more so about music's overall trajectory and journey. Gershwin did not allow a genre to pigeonhole him and decided to experiment with orchestral classical genres, popular music, and even film music, which made him one of America's most beloved composers. [177]

Porgy and Bess

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[173] Burkholder, Grout, Palisca, *A History of Western Music,* 900

[174] "George Gershwin." Encyclopedia Britannica, accessed March 30, 2025 https://www.britannica.com/biography/George-Gershwin/Porgy-and-Bess.

[175] "George Gershwin."

[176] "George Gershwin."

[177] "George Gershwin."

One of Gershwin's greatest compositions within the vocal classical genre is the opera *Porgy and Bess*. He wrote the opera in 1935 and called it a "folk opera."[178] This work was different than any other opera being created at the time because it was a work that portrayed and popularized the life of African-American people at a time when African-Americans were not accepted into society as people. The piece, based on the novel "Porgy" by DuBose Heyward, follows the story of a crippled African-American man and the community he lives in called Catfish Row in Charleston, South Carolina.[179] Originally, there was a musical version of the novel that was attempted by Al Jolson in blackface in 1932, but it was not successful.[180] Gershwin contacted Heyward to mount an opera of the novel, and as soon as they could, they got to work on the project.[181] *Porgy and Bess* was not accepted into the operatic world with ease. It opened on Broadway in 1935 as a folk opera and was not performed at an opera house in the United States until much later.[182] The first opera house to premiere *Porgy and Bess* was the Houston Grand Opera in 1976, and from there, it was recognized as an opera in the opera world.[183]

The community in the opera consists of individuals who consistently interact with one another, such as Clara and Jake, a couple who recently welcomed their first child; Sportin' Life,

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[178] Burkholder, Grout, Palisca, *A History of Western Music,* 900

[179] "The Story Behind Gershwin's Porgy and Bess." WRTI Your Classical and Jazz Source, accessed March 30.2025. https://www.wrti.org/arts-desk/2020-08-25/the-story-behind-gershwins-porgy-and-bess.

[180] "The Story Behind Gershwin's Porgy and Bess."

[181] "The Story Behind Gershwin's Porgy and Bess."

[182] "Porgy and Bess, the first great American opera premieres on Broadway." History, A&E Television Networks, last updated January 25, 2025 https://www.history.com/this-day-in-history/october-10/porgy-and-bess-the-first-great-american-opera-premieres-on-broadway.

[183] "Porgy and Bess, the first great American opera premieres on Broadway."

the community's drug dealer; Serena, the devout Christian whose husband was killed; Maria, the motherly figure in the community; and many others. Additional characters known to the community include Crown, a brute who demands submission and instills fear, and Bess, Crown's girlfriend, who is also Porgy's love interest and is considered by many to be unsuitable for him.

Like many others, this opera establishes character relationships that intertwine and develop throughout the work. What makes this a great example of ensemble is how Gershwin not only composed the opera through-composed so that each scene flows into the next, but he also created a musical through-line by using leitmotifs for each character. As a composer, Gershwin brought life to each character by giving them their own music, just as Puccini did in La Boheme with Mimi and Musetta. In this opera, as each character sings or interacts with others, Gershwin eloquently uses a leitmotif to create a musical atmosphere that announces that character. He also creates moments where he blends leitmotifs when characters sing in ensemble pieces. His blending of melodies creates beautiful harmonies that help move the story forward and depict how beautiful an ensemble can sound.

Porgy and Bess' musical features coincide with the different ensemble elements. To demonstrate how ensemble is heard in the music and within specific pieces, I have chosen to perform and analyze "I Got Plenty of Nuttin', "Bess You Is My Woman", and the finale of the opera from the final trio "Oh Bess, Oh Where's My Bess" to the end. In each of these pieces, we find at least one example of ensemble within the context of a solo and choir, a duet, a trio, or in a musical ensemble depiction of musical leitmotifs and the overall conversational through-composed idea that would not exist if a singer were in a scene by themselves.

In "I Got Plenty O' Nuttin', " the ensemble we witness is between the soloist and the community, expressed through the choral responses. This piece highlights Porgy's happiness

with life and his contentment with what he values, such as things that cannot be bought. In the middle of the piece, as the community hears him speak of his happiness, they begin to gossip. They recognize that Porgy, once strict and surly, has calmed down since he took a liking to Bess, who has come to town and now lives with him. Their dialogue reveals that Porgy and Bess are truly happy together. At the very end of Porgy's aria, there is a call and response ending: Porgy sings a line, and the community echoes that same line immediately after him. This exchange occurs twice. These interactions within the piece suggest the power of ensemble; without the community's gossiping or participation in the call and response, our understanding of the story and the community's crucial role in propelling the narrative forward would be diminished. In the opera, the community, sung by the chorus, carries the storyline. While characters come and go, the chorus remains constant, as they see everything. They essentially serve as the glue of the work; without their presence, each character becomes one-dimensional, particularly during their solo arias. The final moment of ensemble is the Porgy motive, a minor third motif that appears at the very end of the piece in the piano part. Although the song primarily functions in G Major, as Porgy holds the last note, we begin to hear Bb's in the accompaniment, which is very typical of blues and jazz. This minor third motive continually reappears while Porgy is present and singing throughout the opera. In this piece, it appears only once, and Gershwin obscures the motive by transitioning the accompaniment into a ragtime style at the very end, requiring focused analysis to identify it.

I Got Plenty O' Nuttin'

PORGY

Oh, I got plenty o' nuttin'

An’ nuttin's plenty fo’ me.

I got no car, got no mule,

I got no misery.

De folks wid plenty o' plenty

Got a lock on dey door,

'Fraid somebody's a-goin' to rob 'em

while dey's out a-makin' more

What for?

I got no lock on de door,

(dat's no way to be).

Dey kin steal de rug from de floor,

Dat's okeh wid me

'Cause de things dat I prize

Like de stars in de skies,

All are free.

Oh, I got plenty o' nuttin'

An’ nuttin's plenty fo’ me

I got my gal, got my song,

Got Hebben de whole day long.

No use complaining!

Got my gal, got my Lawd,

got my song.

CHORUS

Porgy change since dat woman come to live with he.

SERENA

How he change!

CHORUS

He ain' cross with chillen no more,

An' ain' you hear how he an Bess all de time

Singin' in their room

MARIA

I tells you dat cripple's happy now

CHORUS

Happy.

PORGY

I got plenty o' nuttin'

An’ nuttin's plenty fo’ me.

I got the sun, got the moon,

got the deep blue sea.

De folks wid plenty o' plenty

Got to pray all de day.

Seems wid plenty you sure got to worry

How to keep the debble away, away.

I ain't a-frettin 'bout hell

'Till de time arrive

Never worry long as I'm well,

Never one to strive

To be good, to be bad,

what the hell,

I is glad I's alive.

Oh, I got plenty o' nuttin'

An’ nuttin's plenty fo’ me.

I got my gal, got my song,

Got Hebben the whole day long.

No use complainin',

PORGY

Got my gal,

CHORUS

Got his gal,

PORGY

Got my Lawd,

CHORUS

Got his Lawd,

PORGY

Got my song!

In the duet, "Bess, You Is My Woman," Porgy confesses to Bess how he feels about her. This song can act as a proposal but primarily serves as a way for Porgy to convey that he will be there for her throughout every season of her life, assuring her that she need not worry about her past any longer. Bess reciprocates this by professing her love for him and expressing her willingness to start a life together, saying that she is his forever. The collaborative nature of the ensemble is evident in the duet between the two singers. The underlying ensemble is reflected in the musical features. The first is the "love motif" between Porgy and Bess, which is introduced at

the beginning of the duet. This motif resurfaces in the melody during Bess' verse as she sings, "I ain't goin', you hear me sayin". It recurs throughout the piece, connecting Porgy and Bess through the interval of a major second, which is a dissonant interval yet possesses a consonant quality, suggesting that two distinct notes that would typically clash can actually come together. The Porgy minor-third motif is also prominent in this piece, as Gershwin adds the minor third as a grace note in both singers' verses. He also manipulates the harmonic colors with the minor third when Porgy sings, "de sorrow of de past is all done done," and again at "De real happiness is jes begun. " I believe that in these moments, Gershwin attempts to resolve the minor third with these major third changes, reflecting Porgy's sense of resolution with Bess. One of the final moments of ensemble I analyzed occurs when Bess adopts the melody Porgy initially stated and makes it her own. It is as if she agrees not only with her words but also through her sound and music, depicting a moment of oneness. Lastly, at the very end, the major second motif returns as they sing in unison together, "From dis minute I' m tellin you, I keep dis vow," with the melody of the piece played beneath their voices. In this moment, Gershwin brings all of the colors and motifs in this piece back to the listener, illustrating how everything connects, creating a beautiful wash of sound and showcasing the power of all elements working together in ensemble.

Bess, You Is My Woman

PORGY

Bess, you is my woman now, you is, you is!

An; you mus' laugh an' sing an' dance for two instread of one.

Want no wrinkle on yo' brow, no how,

because de sorrow of de past is all done done.

Oh, Bess, my Bess!

De real happiness is jes' begun.

BESS

Porgy, I's yo' woman now, I is, I is!

An' I ain' never goin' nowhere 'less you shares de fun.

Dere's no wrinkle on my brow, no how,

but I ain' goin'!

You hear me sayin', if you ain' goin',

wid you I'm stayin'.

Porgy, I's yo' woman now!

I's yours forever,

Mornin' time an ev'nin' time

an' summer time an' winter time.

PORGY

Mornin’ time an ev’nin’ time

an’ summer time an’ winter time,

Bess, you got yo’ man.

PORGY

Bess, you is my man now an’ forever

Dis life is jes’ begun,

Bess, we two one now an’ forever.

Oh, Bess, don min’ dose women.

You got yo’ Porgy, you loves yo’ Porgy,

I knows you means it, I seen it in yo’ eyes, Bess.

We’ll go swingin’ through de years a singin’

BESS

Porgy, I’s yo’ woman now, I am, I am!

An’ I ain’ never goin’ nowhere ‘less you shares de fun.

Dere’s no wrinkle on my brow, no how,

but I ain’ goin’!

You hear me sayin’, if you ain’ goin’,

wid you I’m stayin’.

Porgy, I’s yo’ woman now!

I’s yours forever.

Mornin’ time an ev’nin’ time

an’ summer time an’ winter time.

PORGY

Mornin’ time an ev’nin’ time

an’ summer time an’ winter time,

BESS

Oh my Porgy, my man Porgy,

PORGY

My Bess, my Bess,

BOTH

From this minute I’m tellin’ you,

I keep dis vow:

BESS

Porgy, I’s yo’ woman now.

PORGY

Oh, my Bessie, we's happy now,

We is one now.

The finale section of the opera comes after Porgy returns home from the courthouse and finds that Bess is gone. He laments her absence and asks his closest friends, Maria and Serena, where she went. Ultimately, it is the community that comes together to provide him with the information he needs to find her. Mingo, a member of the community, explains that she went to New York, prompting Porgy to call for his cart to travel from South Carolina to New York. Porgy's desire to be with Bess will not be stifled by distance, and he is willing to journey alone to reach her. In this section, ensemble is depicted through the communal aspect, starting with the conversation and trio among Porgy, Maria, and Serena. The melody that begins with Porgy features the Porgy minor third motif, searching for resolution as it ascends the scale in the vocal line at "Oh Bess, oh where' s my Bess". Additional minor thirds also form the majority of the rest of the phrase in "won't somebody tell me where". Throughout the work, we hear the minor third striving to find its way to the major, which I believe foreshadows Porgy's desire to seek resolution with Bess. The trio consists of three different songs that intertwine as Porgy, Maria, and Serena each express their perspectives on Bess' absence.

After the trio, the community engages in conversation with Porgy, providing more details about Bess. The entire opera concludes with a farewell, spiritual-esque piece, "Oh Lawd, I'm On My Way," which serves as a song of hope and a prayer as Porgy prepares to leave Catfish Row. He begins the song, and the choir joins in to bid him farewell on his journey. Without the choir

in this moment, we, as the audience, would not grasp the significance of a supportive community and its impact on individuals during challenging times. I believe the ending symbolizes how ensembles uplift and support individuals through affirmations, prayers, well-wishes, and encouragement towards positive outcomes. Porgy belongs to this community, and now, as he departs, they are the ones propelling him forward and surrounding him with love.

Porgy and Bess Finale

PORGY

Maria, Maria, where's Bess,

Tell me quick where's Bess,

Tell me quick where's Bess,

where is Bess! oh Bess!

MARIA

Ain' we tell you all along, Porgy,

Dat woman ain' fit fo' you?

PORGY

I ain' axin' yo' opinion.

Oh, Bess, oh where's my Bess,

Won't somebody tell me where?

I ain' care what she say,

I ain' care what she done,

won't somebody tell me where's my Bess?

Bess, Oh Lawd,

PORGY My Bess! I want her now, Widout her I can't go on.

I counted de days
dat I was gone
till I got home
to see her face.

Won't somebody tell me
where's my Bess?
I want her so, my gal,
My Bess.

Where is she?

MARIA

Dat dirty dog Sportin' Life
make believe,
dat you lock up forever

He tol her dat you would
be gone for de rest of yo'
days.
Yo' woman been very low
in her mind, she believe
ev'rything Sportin' Life
say to her, dats how it was.

She been very low, yo
woman misunderstand, she
t'ink you never come back
to her;
Sportin' Life fool her,
fool yo' Bess.

She is gone.

SERENA

She gone, but you very
lucky;
She gone back to de happy
dus'.

She done throw Jesus out
of her heart.
Bess dat kin' of gal,
I told you dat all along.
Porgy, you is better off
widout dat woman hangin'
'roun' an' makin' trouble.
She giver herself away to
de debbil.
Porgy, you is better off
widout dat woman hangin'
'roun';

There's plenty better gals
than Bess.

Bess is gone.

PORGY

Oh Gawd,
in yo' big Heav'n please
show me where I mus' go,
oh give me de strength,
show me de way!

She was no good, Porgy,

or she'd never go way.

Try forget 'bout Bess.

She back to de red eye wid

him and she's headin' fo'

Hell.

Thank God she's out of

yo' way.

Try forget 'bout Bess.

Tell me de truth,

where is she,

where is my gal,

where is my Bess!

MARIA

Man, don't you let it break

yo' heart 'bout dat gal

We told you all along dat

dat woman ain' worthy of

you.

SERENA

She worse than dead,

Porgy, she gone back to de

happy dus',

LILY

Bess is gone.

An' Serena take dis chile to give 'im a Christian raisin'.

PORGY

You ain' mean Bess dead?

SERENA

She worse than dead, Porgy

She gave herself to de debbil,

but she still livin',

an' she gone far away.

PORGY

Alive, Bess is alive!

Where Bess gone?

MINGO

Noo York.

PORGY

I hear you say Noo York.

Where dat?

MINGO

A thousand mile from here.

PORGY

Which way Noo York?

MARIA

It’s way up North pas’ de custom house.

PORGY

Bring my cart!

MARIA

What you wants wid cart, Porgy?

you bes' not go anyplace.

PORGY

Bring my cart!

SERENA

You better stay wid yo' frien', Porgy

You'll be happy here.

PORGY

Won't nobody bring my cart?

MARIA

Ain't we tell you, you can't find her, Porgy?

SERENA

For Gawd sake, Porgy,where you goin?

CHORUS

Where you goin' Porgy?

PORGY

Ain't you say Bess gone to Noo York?

Dats where I goin',

I got to be wid Bess.

Gawd, help me to fin' her,

I'm on my way.

Oh Lawd, I'm on my way.

PORGY and CHORUS

I'm on my way to a Heav'nly Lan'

I'll ride dat long, long road,

If you are there to guide my han'

(Guide my han')

Oh Lawd, I'm on my way.

. I'm on my way to a Heav'nly Lan'

Oh Lawd.

It's a long, long way, but you'll be

there to take my han'.

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