

# “The Heart Worships”

A Graduate Vocal Recital by

*Anna Stevens*

*Accompanied by*  
Deborah Martin, Piano

Messenger Auditorium

April 28, 2013

7:00 PM

Given in partial fulfillment of the requirements for the Master of Arts in Music  
with an emphasis in Performance at Southwestern College.

*"Qui sedes ad dexteram" from Gloria*.....Antonio Vivaldi  
(1678-1741)

*Schame dich*.....Johann Sebastian Bach  
(1685-1750)



*Elijah*.....Felix Mendelssohn  
"Woe unto them who forsake Him!" (1809-1847)  
"O rest in the Lord."



*The Heart Worships*.....Gustav Holst  
(1874-1934)

*Hermit Songs, Op. 29*.....Samuel Barber  
"The Crucifixion" (1910-1981)  
"The Praises of God"



*The River Is Wide*.....to the tune of an Appalachian Folk Melody  
Alternate text "When I Survey the Wondrous Cross" Isaac Watts (1674-1748)  
arr. Robert Hale (b. 1938) Dean Wilder

10 Minute Intermission

*"Agnus Dei" from Missa Brevis*.....Peter Williams  
(1952-2011)  
featuring Carol Gardner, Jasmine Jackson, Dylan Moore, David Gardner, & Kevin Stevens

*"Pie Jesu" from Requiem*.....Andrew Lloyd Webber  
featuring Jasmine Jackson (b. 1948)



*In His Love and in His Pity*.....Kurt Kaiser  
(b. 1934)



*"Lament" from a new Creation*.....Rene Clausen  
(1953-present)

*Softly and Tenderly*.....Will Thompson (1847-1909)  
Raymond Brown arr. Doug Holck (b. 1943)



*The Prayer*.....Carole Bayer Sager (b. 1947) & David Foster (b. 1949)  
featuring Kevin Stevens text by Tony Renis and Alberto Testa

Although **Webber** is well known for writing musical theatre scores, he scored this classically conceived piece after the death of his father in 1982. Once the single "Pie Jesu" was released, it reached the top end of both classical and pop charts. Originally scored for a boy treble and female soprano, the work featured the composer's wife Sarah Brightman. Stephen Citron states "here is a case in which development is unnecessary, and the cantalina, introduced by the soprano, reprised by her and the boy singing in thirds, and encoored with the chorus (tonight's performance does not use a chorus), which finally melts away in the two high voices, is gorgeous, liturgical, and appropriate."

**Kaiser** has been credited with "maintaining a sensitivity to that which is widely acceptable" in church music, thus crossing denominational boundaries" and playing a key influence on the growth of church music in the late twentieth century. His compositions are included in many different church hymnals and he was inducted into the Gospel Music Hall of Fame in 2001. This piece is based on Isaiah 63:9 "In all their affliction he was afflicted, and the angel of His presence saved them: in his love and in his pity he redeemed them; and he bare them, and carried them all the days of old".

**Clausen**, an American composer, began his formal music study in 1964, but showed interest toward music even as a small child. He would insist on viewing his favorite television shows each day only to sit through the opening theme song. "Lament," originally set for voice, organ, and solo woodwinds, comes from a larger work "a new creation." (sic) According to the composer,

The various movements are attempts to characterize, through music, various aspects of the human/God, God/human relationship. Awe and wonder, unworthiness and doubt, mercy and forgiveness, love, joy, and peace, are all wrapped together in this piece as indeed these elements are wrapped together in our daily lives... The unwrapping of all these elements in the progression of our lives—sometimes with joy, sometimes with pain—is worth the effort.

I believe "Lament" expresses two separate attitudes. The first is of nothingness, "dearth." Clausen continues,

What I was searching to do was not to fall into any diatonic expectations. There is a sense of harmonic tension throughout the opening and the oboe (played by piano in this performance) helps that feeling with its Copeland-like ambling. At D (But if obedience in me grow), it becomes optimistic.

The second attitude expressed is just that—optimism, or hope. This piece has become very personal through the process of study and rehearsal as it reminds me that without Christ, I am nothing, "plenteous in dearth," but as I obey Him and draw closer to Him, I become better than I even realize as He is alive and working in me.

**fly and Tenderly** was originally written by Will L. Thompson who was born in East Liverpool, Ohio. He was dedicated to writing music and composed both sacred and secular pieces. As you will notice, this arrangement is not the original hymn-tune. This tune was composed by Raymond Brown and then later arranged by Doug Holck. The first two verses of the piece are built in basic arpeggio-chording style typical to that of a contemporary gospel arrangement and use consonant harmonies to accompany the welcoming qualities of the text. As soon as the words "time is now fleeting, the moments are passing" are sung, the accompaniment uses minor seconds, a very dissonant interval, to portray the urgency on our part to accept this beautiful, soft, and tender calling from the Lord. There is an tempo marking at the phrase "though we have sinned, He has mercy and pardon," but the performer has taken the liberty to give the amount of rubato necessary to truly take enough time to express the text, as she believes this to be the crux of the entire message.

**Prayer**, released on March 1, 1999, has been made famous by duos Celine Dion and Andrea Bocelli, Dion and Josh Groban, and Groban and Charlotte Church. It won the Golden Globe Award for Best Original Song from Quest for Camelot and was nominated for an Academy Award for Best Original Song in 1999 and a Grammy Award for Best Pop Collaboration with Vocals in 2000. It is an excellent example of a contemporary mixture of classical and pop styles and the text and vocal range allow performers to demonstrate proper technique and ability in both.

**Vivaldi**, born in Venice, was one of the most prolific composers of the early eighteenth century. Because many of Vivaldi's works were only discovered in the Turin manuscripts, we cannot pinpoint an exact date of composition for most of his works. The year 1725 has been suggested for composition, but it is hardly concrete. The Italian composer made two settings of *Gloria* for solo voices, mixed chorus and orchestra and this particular edition was published in 1941 and has become "one of the most popular Baroque works for chorus and orchestra" according to Mason Martens.

According to George J. Buelow, **Bach** is said to have "more than any other, held the world of scholarship and general music appreciation in awe up to the present day." Most of his works were the product of his occupation as church organist and musician and he is revered as one of the greatest composers of all time. This alto aria belongs to BWV 147, *Herz und Mund und Tat und Leben*, which means "Heart and mouth and deed and life." This cantata, one of over two hundred extant Bach cantatas, was first performed in July 1723 at St. Thomaskirche or St. Kiloaikirche, Leipzig. It was written for the feast of the Visitation of the Virgin Mary referenced in Luke 1:39-56 and was adapted from Bach's 1716 cantata BWV 147a of which only the opening movement has been preserved.

**Mendelssohn** was a child prodigy, the founder of Leipzig Conservatory, an artist, and a composer who combined the expressivity of Romanticism with classical forms and techniques. His oratorio *Elijah* was composed in 1846 and was highly influenced by the works of Handel and Bach. "Woe unto them who forsake Him!" portrays the rightful lament of those who forsake and transgress against Christ with both the accompaniment and melodic structure as they seemingly cry out in mourning with descending melodic lines. The sadness relents each time the text speaks of the redeeming work of Christ. In these sections the melody incorporates larger intervals skipping upwards prior to the descent. This frees the melodic line, allowing the weight of sin to be released as redemption is ushered in via melody and word. This beautiful back-and-forth pattern weaves the listener through the pain of sin and the glory of His redemption. "O Rest in the Lord" is set in C major and based upon Psalm 38.

**Holst**, an English composer born in Cheltenham, was introduced to music at an early age and was taught to play piano, violin, and the trumpet (which his father had hoped would improve Gustav's asthma). At least three of his elder family members were professional musicians. This piece is nascent of his belief that the English language was better suited in asymmetrical meters (not duple or triple). This title was chosen for tonight's entire performance as it is my hope to portray a variety of ways in which musical worship is and has been expressed to the Lord.

**Samuel Barber**, an American twentieth-century composer, knew he was to be a composer at the age of nine as he wrote to his mother: "I was meant to be a composer...Don't ask me to try to forget this unpleasant thing and go and play football." *Hermit Songs*, Op. 29 is a collection of ten songs. The texts are poems from the 10th century translated by various individuals into modern English. In a letter to Sidney Homer, Barber wrote that he found the poems "very direct, unspooled and often curiously contemporaneous in feeling." The rhythms of the songs drive the texts forward and are admitted by Barber to be difficult for performers. Although divided into bar lines, the songs have no regular meter. "The Crucifixion" combines intervals of fourths and fifths within the accompaniment, expressive rubato and a vocal melody to represent the cry of pain which was felt at the crucifixion of the Lord. The first performance took place in the Coolidge Auditorium in Washington, D.C. by soprano Leontyne Price and Barber himself on the piano.

**Hale and Wilder**, a sacred music duo highly popular in the 70s and 80s, originally set this arrangement with a text entitled "The River Is Wide." They have provided an alternate text based on Psalm 42 that can be sung to the tune as well. Tonight's performance uses neither of these, but Isaac Watts' hymn "When I Survey the Wondrous Cross." The opening accompaniment states portions of this famous Appalachian Folk Melody and then uses running eighth notes to imitate a river, flowing and expressive.

**The Agnus Dei** is part of the Ordinarium Missae (The Ordinary of The Mass) and also the *Missa Pro Defunctis* (Requiem Mass). Because of this, the text has been set to music many times. It comes from the ancient chant of the Roman and Ambrosian rites and is also from John 1:25-26, 29 when the priests and Levites from Jerusalem questioned John the Baptist whether or not he was the Christ. Verse 29 states "The next day John saw Jesus coming to him, and he said: Behold, the Lamb of God, who takes away the sin of the world!" When part of the Requiem Mass, the text *dona nobis pacem* is changed to *dona eis requiem sempiternam* which means "grant them rest everlasting."

Qui sedes

**Qui sedes ad dexteram Patris,  
Miserere nobis.**

Who sits at the right hand of the Father,  
Have mercy.

Herz und Mund und Tat und Leben

**Schäme dich, o Seele, nicht,  
Deinen Heiland zu bekennen,  
Soll er dich die seine nennen  
Vor des Vaters Angesicht!**

*Do not be ashamed, O Soul,  
to acknowledge your savior  
if he were to call you his own  
before his father's face*

**Doch wer ihn auf dieser Erden  
Zu verleugnen sich nicht scheut,  
Soll von ihm verleugnet werden,  
Wenn er kommt zur Herrlichkeit.**

*But whoever on this earth  
does not shrink from denying him  
will himself be denied by him  
when he comes in glory.*

Agnus Dei

**Agnus dei,  
qui tolis peccata mundi  
Miserere nobis  
Dona nobis pacem  
Amen**

Lamb of God,  
who takest away the sins of the world,  
Have mercy on us  
Grant us peace.  
Amen.

Pie Jesu

**Pie Jesu  
Qui tolis peccata mundi  
Dona eis requiem**

Merciful Jesus,  
who takes away the sins of the world,  
Grant them rest.

**Agnus Dei  
Qui tolis peccata mundi  
Dona eis requiem**

Lamb of God,  
who takes away the sins of the world,  
Grant them rest.

**Sempiternam**

Everlasting

**Amen**

Amen

There will be a reception in the Performing Arts Lobby immediately following the recital.

The Prayer

**La luce che tu dai, nel cuore resterà.  
A ricordarci che l'eterna stella sei.  
Nella mia preghiera quanta fede c'è**

**Sognamoun mondo senza più violenza.  
Un mondo di giustizia e di speranza.  
Ognuno di la mano al suo vicino  
simbolo di pace, di fraternità**

**La forza che ci dai é il desiderio che  
Ognuno trovi amore intorno e dentro sè**

**E la fede che hai acceso in noi  
Sento che ci salverà**

The light that you give will stay in our hearts  
Reminding us that You are an everlasting star  
There is so much faith in my prayer

We dream of a world with no more violence  
A world of justice and hope  
Grasp your neighbor's hand  
As a symbol of peace and brotherhood

The strength that you give us is the wish  
That everyone may find love in and around  
himself

And the faith that You've lit inside us  
I feel will save us.

Translation adapted from Testa and Renis