

The Sacred Music Institute of  
**LINDENWOOD UNIVERSITY**

*presents*

**AN EVENING OF SACRED VOCAL MUSIC**

**SUNDAY, MAY 3, 1998 7:30 P.M.**

**SIBLEY CHAPEL**

*Professor Susan Werner - Vocal Instructor*  
*Professor Ann Shields - Accompanist*  
*Coordinator - Sacred Music Institute*

**I know that my Redeemer Liveth** is from the scripture texts of Job 19:25,26 and 1 Corinthians 15:20. Handel has again blended an Old Testament prophecy with its fulfillment found in one of Paul's epistles.

The duet, **Ich Jauchze**, comes from J.S. Bach's Cantata no. 32 and provides an interesting approach to the final downfall of Satan in which we actually hear the singers laughing. Translated it means:

I rejoice, I laugh, I rejoice loudly;  
While you complain with sighs.  
You weep as if all of one kind falls.  
You are suddenly very sick over the ruined power and authority.  
But over the same downfall, I will have great pleasure.  
So, in the future, death, the devil and sin will be derided.

**O Rest in the Lord** is a well-known and beautiful solo from Felix Mendelssohn's oratorio "Elijah", based on the life of the prophet Elijah. Mendelssohn was responsible for a revival of interest in the music of J.S. Bach during the 19th century.

Gabriel Faure wrote a treasure of a work when he composed his masterful *Requiem*. Faure was noted for his sweet and celestial harmonies of voice and instrument and it is surely evident in the ravishing **Pie Jesu**. The text, "Merciful Lord Jesus, grant them rest" is the last line of the Requiem Mass Sequence, "Dies Irae". A Requiem Mass is a special Mass appointed by the Roman Church, celebrated on All Saints Day or on the day or anniversary of the death or burial of a Christian.

**God is our Refuge** arranged by Thomas J. Fleming is a modern day setting of Luther's famous *Ein feste Burg*, written in 1529. It is a hymn based on Psalm 46.

When Aaron Copeland arranged his collection of *Old American Songs 1950-52* he included the famous hymn **At the River**. It was originally written by Rev. Robert Lowry in 1865 on the heels of the Civil War. The hymn is about death and the passing over into paradise, a theme prevalent in that day.

Most of us think of Andrew Lloyd-Weber as the composer of *The Phantom of the Opera* and other Broadway musicals. But in 1984 he offered to the public his own *Requiem*. The son of a church organist he was schooled at Westminster and was influenced by Benjamin Britten. The death of his father and the killings in Cambodia were the inspiration for the work in which we hear this **Pie Jesu**.

**Lift Thine Eyes**, the only acapella work of the evening, comes, again, from Mendelssohn's *Elijah*. Originally a piece set for a trio, it is based on Psalm 121, which is entitled "A Song of Pilgrimage."

Program notes compiled by the students of the Sacred Music Institute  
Professor Susan Werner, Vocal Instructor

## PROGRAM NOTES AND TRANSLATIONS

*Rejoice Now, My Spirit* was originally thought to be written by J.S. Bach but was later attributed to his uncle, Johann Ludwig.

The text to *Out of the Depths* was written by the German Reformer and Hymnologist Martin Luther. Luther's interest in composing arose from his desire to reform the Roman mass, including the music of the mass. Luther was instrumental in the establishment of congregational singing. Luther's hymns were so popular with the people, his detractors declared that he destroyed more souls with his hymns than with his writings and sermons.

*Ave Maria* is one of the most beloved of the songs in the Catholic musical heritage. In this setting the famous French composer Charles Gounod took the clavier music of J.S. Bach and adapted it for voice and piano. The text is based on the greeting from the Angel Gabriel to the Virgin in the first chapter of Luke. It ends with a prayer beseeching the Virgin to intercede on behalf of sinners:

Hail Mary, highly favored one, God is with you.  
Blest are you above all and blest is the fruit of your womb, Jesus.  
Hail Mary, Mother of God, pray for us wretched sinners, now,  
And at the hour of our death. Amen

The aria *Qui Sedes a Dexteram* translated means "Who sits beside God the Father, grant us mercy". Although it seems a very serious prayer, Vivaldi has placed it in a delightful if not playful setting for solo voice. It is from Vivaldi's *Gloria in D*. The origins of the *Gloria* in the mass can be traced back to the morning prayers of the 4th century. During that time it was performed as a prose hymn.

*He Shall Feed His Flock*, Isaiah 40:11; *Come Unto Him*, Matthew 11:28-29; is from Handel's masterpiece *Messiah*. Handel wrote his oratorio in only 24 days and based *Messiah* on the theme of redemption found in the prophetic books of the Old Testament, continuing through the New Testament birth, passion and resurrection of Christ and ending with the second coming. This particular aria duet is found in the Christmas portion of *Messiah*.

Franz Schubert's Lieder (German Song) constitutes some of the most exquisite music ever written, and his setting of *Ave Maria* is a blissful combination of voice and keyboard which became very popular in the 19th century.

*Laudamus te*, an enchanting, lighthearted duet, comes from the same *Gloria in D*. by Vivaldi. Translated it means "We praise thee, Lord, we give blessing to Thee; we adore the Lord, we glorify Thy name".

Joachim Raff, the composer of *Behold the House of God*, was a renowned Swiss educator and composer. Raff enjoyed great fame during his lifetime, but since his death, his work has passed into near oblivion. This aria is from his oratorio *Weltende-Gericht-Neue Welt*.

Rejoice Now, My Spirit <i>Easter Cantata</i>	Diane Love	Joann Ludwig Bach (1677-1731)
Out of the Depths	Sherre Wermuth	Martin Luther (1483-1546) 17th c. English Tune setting by K. Lee Scott
Ave Maria	Tina Mowrer	Johann Sebastian Bach (1685-1750) Charles Gounod (1818-1893)
Qui Sedes a Dexteram From <i>Gloria</i>	Liz Hobbs	Antonio Vivaldo (1680-1743)
He Shall Feed His Flock, Come Unto Him From <i>Messiah</i>	Sue Nanney, Diane Love	George Frederic Handel (1685-1759)
Ave Maria	Sue Nanney	Franz Schubert (1797-1828)
Laudamus te From <i>Gloria</i>	Antonio Vivaldi Diane Love, Liz Hobbs	
Behold the House of God	Liz Hobbs	Joachim Raff (1822-1882)

### INTERMISSION

I Know that My Redeemer Liveth From <i>Messiah</i>	Tina Mowrer	George Frederic Handel
Ich Jachze <i>Cantata no. 32</i>	Tina Mowrer, Liz Hobbs	Johann Sebastian Bach
O Rest in the Lord From <i>Elijah</i>	Sue Nanney	Felix Mendelssohn (1809-1849)
Pie Jesu From Requiem	Diane Love	Gabriel Faure (1854-1924)
God is Our Refuge	Liz Hobbs	Martin Luther arr. Thomas Fleming
At the River	Sherre Wermuth	Aaron Copeland (1900-1990)
Pie Jesu From <i>Requiem</i>	Diane Love, Tina Mowrer	Andrew Lloyd Weber (1948-)
Lift Thine Eyes From <i>Elijah</i>	Entire Ensemble	Felix Mendelssohn