COLLEGE OF MUSIC

University of North Texas College of Music

Doctoral Recital | Saturday, November 15, 2025 | 3:30 p.m.
Paul Voertman Concert Hall

Genevieve Cardos, mezzo-soprano

Songs of God and of Love

Introduzione Al Miserere, RV 638 (1713) ..... Antonio Lucio Vivaldi (1678–1741)
ed. Michael Talbot

Recitative: Filiae Maestae Jerusalem

Aria: Sileant Zephyri

Recitative: Sed Tenebris di Fusis

Qui sedes ad dexteram Patris,
from Gloria in D Major, RV 589 (1715)..... Antonio Lucio Vivaldi
Text from the Mass Ordinary

Luca Nardelli and Jacob Unruh, violin
Joseph Reding, viola
Lucas Casagrande, cello
Younggi Hong, portativ organ

Erbarme Dich,
from *Matthäuspassion*, BWV 244 Part II No. 39 (1727)...Johann Sebastian Bach (1685–1750)
Text by Christian Friedrich Henrici (1788–1866)

Joseph Reding, violin solo
Luca Nardelli and Jacob Unruh, violin
Lucas Casagrande, cello
Younggi Hong, portativ organ

Program two hundred four of the 2025–2026 season
Photography and videography are prohibited

from Rückert-Lieder (1901–1902) ..... Gustav Mahler
(1860–1911)

I. Ich atmet einen linden Duft

IV. Ich bin der Welt abhanden gekommen

Poetry by
Friedrich Rückert
(1788–1866)

Willem Van Schalkwyk, piano

Chanson perpétuelle, Op. 37 (1898) ..... Ernest Amédée Chausson
(1792–1868)
Poetry by Charles Cros

Luca Nardelli and Jacob Unruh, violin
Joseph Reding, viola
Lucas Casagrande, cello
Willem Van Schalkwyk, piano

Two Songs (1930) .....Florence Beatrice Price
(1887–1953)

I. Feet O' Jesus

II. Trouble Done Come My Way

Poetry by Langston Hughes
(1901–1967)
ed. Ruth C. Friedberg

You Can Tell The World (pub. 1946) .....African-American Spiritual
arr. Margaret Bonds
(1913–1972)

Willem Van Schalkwyk, piano

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Program Notes

Anthonio Lucio Vivaldi (1678–1741), the eldest child of Giovanni Battista was a well renowned composer and violinist. Born in 1678 in Venice, Italy, Vivaldi studied music with his father, who himself was a violinist at St. Mark Basilica in Venice, since 1685. Antonio got ordained into the catholic priesthood in 1703 but had to stop saying Mass due to bronchial asthma. In that same year, he took the role of resident composer and master violinist at the *Ospedale della Pieta*, a boarding school for orphaned and abandoned children.

The Pieta focused much of the training of its students on music and thus the brightest of the students, especially the females were placed in their outstanding choir and orchestra, whose great performances served as a major recipient of donations for the Pieta. It was here that Vivaldi was nicknamed, "*The Red Priest*", due to his red hair. Antonio Vivaldi worked at the Pieta till 1735, however his occupation at the Pieta came with some opposition which led to him being fired in 1709 but due to his prominent and irreplaceable influence on the school, was reinstated two years after. He composed his first opera in 1713, worked in Mantua between 1718- 1720 for the governor, Philip of Hesse-Darmstadt. It was while in Mantua that he composed most of his operas, sacred cantatas and instrumental music.

During the 1720s, Vivaldi stopped publishing his works in Venice and adapted to selling them to individual purchasers for more profitability and thus received more commissions for his operatic works. As his health declined, and added to his music finding less popularity in Venice, he traveled to Vienna, where he later passed away in 1741.

Vivaldi is notable for having perfected the three-movement concerto form, for the wide use of the ritornello principle in his concerti and especially for his aptitude for marrying ritornello and solo passages in his instrumental works. These and other traits served as blueprint for later composers of baroque music, especially J.S. Bach. One of his most notable works is his 3 *Four Seasons* (Opus 8, 1-4). Throughout his life, Vivaldi is noted to have written more than 300 instrumental works, 50 plus sacred vocal works including hymns, oratoria, psalms, etc, close to 50 operas only 16 of which have survived complete. He wrote about 40 cantatas, out of which this piece in this program is one.

Introduzione al Miserere RV 638

This piece, written around 1713, is one of the rarely performed cantatas Vivaldi wrote and its recovered manuscript consists of all but one movement, the last movement of the work, the Miserere. The cantata was written for solo voice, 2 violins, viola and continuo. An aria in Da Capo form, the piece features a recitative: [1]*Filiae Maestae Jerusalem,* aria*: Sileant Zephyri,* recitative*: Sed Tenebris di Fusis, aria: Miserere*. However, since this last movement has still not surfaced, we have replaced it with another piece from Vivaldi's *Gloria* in D major, RV 589, *Qui sedes ad dexteram Patris*. The text for both pieces are sacred. The first movement, Introduzione al Miserere is taken from the passion scene in the [2]Bible, when Jesus saw the people weeping and lamenting for him and he thus asked them to not weep for him but rather, to weep for themselves and their children.

Written in C minor, the accompaniment in this solo cantata sets the pace, mood and somber atmosphere that serves as an underlying backdrop for the voice to move freely and with prominence, especially in the reprise of the A section in the aria. Although Vivaldi incorporated tremulos in the score for both voice and instruments to be subject to the singer's interpretation, he has mentioned that appoggiaturas be approached from the upper note.

Qui sedes ad dexteram Patris RV 589

As mentioned above, Qui sedes ad dexteram Patris, written around 1715, is taken from Vivaldi's Gloria in D Major RV 589 and written in B minor. The text translates, "*He who sits at the right hand of the Father, have mercy on us*. This piece is part of the ordinary of the Catholic Mass which usually features the Kyrie (Lord Have Mercy), Gloria (Gloria in excelsis Deo, Glory to God in the Highest), Credo (Creed), Sanctus (Holy, Holy), Agnus Dei (Lamb of God). It was written for solo voice, strings and continuo, and moves in a very rhythmic dance-like manner yet very stately due to its triple meter and dotted rhythms throughout the piece. The text for this piece was taken from the Catholic canonical missal, from the ordinary of the mass, the Gloria, in Latin.

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[1]Vivaldi, Antonio, and Istituto italiano Antonio Vivaldi. 1985. "Filiae Maestae Jerusalem : Introduzione Al Miserere per Contralto, Due Violini, Viola E Basso : RV 638." Edited by Michael Talbot. Milano: Ricordi.

[2]Taken from the Bible verse "But turning to them Jesus said, "Daughters of Jerusalem, do not weep for me, but weep for yourselves and for your children." Luke 23:28 ESV. https://bible.com/bible/59/luk.23.28.ESV

Erbarme Dich BWV 244 Part 2, No 39

Johannes Sebastian Bach (1685–1750), regarded as one of the most renowned and influential composers in the history of Western Classical Music, was born in Eisenach in 1685 to a very musical family. In his early days, he studied violin and harpsichord with his dad, who was a trumpeter for the Duke of Eisenach in Thuringia. By the age of ten, young J.S. Bach lost both parents and was thus raised by his eldest brother, Jacob Christoph Bach, who was a student of Pachelbell. Johann Christoph would later teach J. S. Bach more harpsichord and organ, encouraged him to study composition and inspired him to copy music for Pachelbell, Johann Casper Kerll and Jacob Froberger.

Erbarme Dich, composed in 1727, is an oratorio based on the gospel according to St. Matthew, in the New Testament of the Bible. It is a representation of one of Jesus' disciples, Peter, at that grueling moment of recognition of his grave sin and more so, the recollection of his conversation with Jesus Christ, where he Peter swore allegiance to Jesus and Jesus thus informed him that at a later time during Jesus' persecution, he Peter will deny three times, ever having known Jesus Christ; at which 5 time a cock will crow 3 times to acknowledge this fact. Thus this piece is Peter's sorrowful lament and plea for mercy and forgiveness.

Bach's musical drama of St. Matthew's Passion was written for a double chorus, orchestra, and soloists and has become a staple in the repertory of many churches and choirs during the Easter Triduum during Holy Week and mostly performed on Good Friday.

This piece, Erbame Dich, written in B minor, is one of the most popular and fitting pieces for Holy Week. It depicts the sombre, mournful, shameful state Peter was in at the realization of his own betrayal to one to whom he had pledged sincere allegiance, Jesus Christ. The vocal melody and its rhythmic structure demonstrate the nature of Peter's weeping, sobbing and heaving in the music. Furthermore, the violin in its high timbre and color, serves not only as a double layer to the vocal line in establishing the sorrowfulness of Peter's plight, but has been given great prominence in its representation of the human soul, hence this was common practice in sacred Baroque solo violin repertoire.

Although much of the text originated from the Bible, the majority of it was written by a theologian, Christian Friedrich Henrici, who was also a great poet and faculty member of University of Leipzig, with whom Bach collaborated for this major work.

Gustav Mahler (1860–1911), born on July 7th 1860, in Kaliště, Bohemia, Austria (now Czech Republic), was a renowned Austrian-Jewish composer and conductor of the romantic period. His parents weren't musicians, his dad, an Austrian-Jewish owned a tavern and distillery while his mother came from a noble and cultured family. It will be right to say that Mahler's background spans German, Czech and Jewish identities which altogether in addition to his family's demographic location and parental relationship, played a significant role in the person Mahler would become and the choices in both career and marriage he would later make.

His parents' relationship was tenuous which in part affected Mahler psychologically. His cross-racial background as an Austrian living in the Czech region of the country, coupled with the fact that they were also Jewish, placed him in minority status. This also had an impact on his social status. However, their geographic location placed him in a town that housed a military barracks, where he was constantly within earshot of military music. Similarly, the folk songs of Czech workers within the vicinity also left an imprint on him musically. Notwithstanding all these complications, Mahler went on to the conservatory and became one of the best there was. He later married Alma Mahler, also a composer, from a very noble family in 1901 and had four children with her, however, fate took away two of them and left a lasting shadow on Gustav's life. His cycle *Kindertotenlieder,* (songs for dead children) was dedicated to them.

Ich atmet einen Linden Duft, was written during Mahler's happy days, right around the time he got married to Alma Mahler, to whom Gustav was wholeheartedly in love with. This piece was taken from a collection of five poems by German poet, Friedrich Rückert. [3]Rückert (1788-1866) was newspaper editor at the *Morgenblatt* at Stuttgart and also a professor of Oriental Languages at the University of Erlangen in Germany. Written on June 9th 1901, *Ich atmet einen Linde Duft* is considered to have been the first of this set that Mahler set to music. The piece has a very elegantly structured melodic contour that mimics the drifting scent of lemon fragrance in the air and carries that airiness even in the accompaniment. The adventurous melody is almost hymn-like that peaks to a heightened climax before resolving itself back down with a little chromatic twist that ends the piece back in the home key.

Ich bin der Welt abhanden gekommen, written between 1901 and 1902, is the forth piece in this set of poems and starts off in a very sombre and gradually moving accompaniment that sets the scene for the imagination of what Mahler was seemingly contemplating; life, love, loss and of abandonment. It seems that all his life experiences from his childhood to his adult married life and what became of his marriage and loss of children, all culminates in this one piece where anticipation, realization and resignation all meet. All this is reflected in both melody and accompaniment through passages that at times sound like a lament, a prayer, or a place of acknowledgment and resignation to life's fate.

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[3] https://oxfordsong.org/poet/friedrich-rücker

Although the five pieces in this collection of poems were not originally written as a set, performance practice has witnessed them be treated at times as such and not consecutively. Furthermore, Mahler, having expanded his repertory of compositions into large orchestral works, later wrote the pieces for orchestra just like Berlioz did in most of his vocal works, especially for Les nuits d'été. Mahler passed away in Vienna on May 18th 1911 and left a legacy of a man noted as one of the best conductors in the history of classical music who would later influence Arnold Schoenberg, Benjamin Britten and Dimitri Shostakovich.

Ernest Amédée Chausson (1792–1868) was a great composer born in Paris on January 21st 1856. He started his studies and obtained a doctorate in law but later enrolled at the Paris Conservatory in 1879, where he studied with Jules Massenet and César Franck. He was greatly influenced by Wagnerian operatic works and would later proceed to focus on operatic and sacred works. Chausson's works greatly feature romantic era chromaticism which trait many French composers exuded, especially Claude Debussy. Although Chausson didn't write an extensive body of works like most of his classical counterparts, his music is marked by great lyricism, elegance, and a somewhat yearning and longing.

Chanson Perpétuelle, written in 1898, is taken from a collection of poems, [4]*Le Coffret de Santal*, by French poet Charles Cros (1842-1888). Cros was 8 not just an admired poet but was also an inventor who in 1877, developed a process for recording sound, called the *paléophone*, amongst other scientific endeavors he undertook. This set of poems was dedicated to Nina**.**

In *Chanson Perpétuelle*, Chausson depicts Debussy in his use of chromaticism and Wagner in its broad harmonic character. Written in C sharp minor and originally for voice and piano, Chausson, again, like Berlioz, would rewrite it for voice and orchestra, and for voice, string quartet and piano. The piece depicts a woman reminiscing the memory of an encounter with a loved one who is no more, the pain she's currently in and her wish for an end to a life whose pain she can no longer bear. The piece was dedicated to and first performed by Jeanne Raunay on January 28th in 1899. The piece marked the last piece written by Chausson shortly before he passed after an accident in the same year, 1899. Throughout his musical career, Chausson's music is marked by his partiality to melancholy, which was an embodiment to his musical style in general. However, this choice of characterization is often mingled with both restraint and elegance in order to maintain that aspect of French chanson that infuses beauty, longing, love and death into one piece that is musically coherent.

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[4]https://www.liederabend.cat/en/bloc/entrades/975-the-absent-one-is-embracing-me

Florence Beatrice Price (1887-1953) was an African-American composer born on April 9th in Little Rock Arkansas in 1887. One of three daughters, her parents were well respected members of their community. Price first studied music with her mother but later enrolled at the New England Conservatory of Music. She taught both in Arkansas and in Atlanta Georgia, at [5]Clark Atlanta University, as the head of the department of music.

Florence later went on to work in silent film screenings as an organist, composing songs for radio commercials. It was while in these endeavors that Price met with Margaret Bonds, who became both her student and friend and through whom she was acquainted with Langston Hughes (the famous African-American Poet) and Marian Anderson, famous AfricanAmerican Contralto. Florence Price's music is characterized by her southern African-American roots and her spirituality. She has written several works both instrumental and vocal and has had the opportunity to have music performed by Marian Anderson, Leontyne Price and William Warfield. As the first woman of African descent whose works became the first to be widely recognized in the US, Price's compositions continue be performed more widely in recent years with organizations like African American Art Song Festival playing an integral role in the revival of her music and those of other African-American composers whose works need more exposure into the public repertory of American music in general.

Feet O' Jesus, Trouble Done Come My Way. These two songs, written by [6]Langston Hughes (1901-1967), one of the most prominent voices in African-American Literature and Poetry, whose voice also played an integral role in the Harlem Renaissance. This set of two songs was composed in 1930. The songs were written for medium voice and piano, and feature African-American style rhythmic patterns and syncopations in the vocal lines while the accompaniment maintains a stable pulse throughout each piece. The second of the set was dedicated to Marian Anderson. Although Price didn't state much indication on performance notes for the singer, probably because she had a singer in Anderson who interpreted the music with all stylistic features necessary for a spiritual or, that she left the interpretation to the singer's discretion. However, performance practice over the years has witnessed singers following in the style of African-American spirituals with more syncopations and rhythmic variety as the spirit is led, foe both singer and pianist.

Margaret Bonds (1913-1972) born in Chicago Illinois on March 3, 1913. Her father was a physician and civil rights activist and her mother was a church musician, who gave Margaret her first piano lessons and later with Florence Price herself. Margaret went on further to study at Northwestern University and to Julliard Conservatory of Music. One of the first African-American composers to be recognized in the United States, Margaret wrote several works for voice and piano; orchestra and chamber orchestra.

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[5]Clark Atlanta University is one of three colleges in the Atlanta University Center (AUC) and a sister College to my undergraduate Alma Mater, Spelman College.

[6] From the collected poems of Langston Hughes.

You Can Tell the World, is the last piece in a collection of five spirituals native to the Creek Indians of Muskogee, Oklahoma. The piece may have been written around 1942 but premiered in 1946 and commissioned by soprano Hortense Love, a close friend and collaborator with Margaret. [7]Boston Conservatory of Music in their debut of the piece, wrote the following excerpt by Hortense, from the Margaret Bonds papers found at Yale University's Beinecke Library,

> *"In the Southwest of the United States lies a wildly beautiful and fabulous strip of land, once called the Indian Territory, but now known as Oklahoma. Dwelling there near Muskogee is a group of people called the CreekFreedmen...who are a mixture of Creek Indian and African…From early childhood, I have heard my grandmother, a Native [American] sing these songs in both Creek Indian and English. So, for my New York Town Hall debut, I asked Miss Margaret Bonds to make arrangements of them. They were immediately acclaimed as the first modern settings of spirituals. But, to me they are more: they are the embodiment, in notes, of the beautiful background that Nature gave the originators of these songs—an authentic portrayal of the souls of the Creek-Freedmen!"*

This edition of You Can Tell The World was supplied by the Beinecke Rare Book and Manuscript Library at Yale University and edited by [8]Dr. Louise Toppin and John Michael Cooper, under Videmus African American Music Series publications. Although like many old folk songs, the actual lyricist of the text is unfortunately still unknown, the origins of the song brings to life the not so widely known story of the Creek Indian Freedmen community of Oklahoma and this particular aspect of their culture of song, which also speaks especially of their of faith and spirituality.

The piece was written for high voice and features a very vibrant rhythmic character. Similar to the Florence Price pieces, this piece also doesn't give much indication with respect to artistic interpretation but leaves it to the singer's imagination. Thus, similar to the culture of performance practice where spirituals are concerned, African-American singers have used numerous expressions of singing with a soulful character that uses necessary grace notes, syncopations, anticipations of words or pitches, in the style of African-American gospels and spirituals and sometimes, with a touch of jazziness for artistic expression.

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[7] https://bostonconservatory.berklee.edu/events/song-of-hope

[8] I had the honor of meeting Dr. Toppin at a collaborative concert with Dr. Dwight Andrews, resident artist at Spelman College in 2015, as a student in my senior year at Spelman College, where she was invited as a guest performer and collaborative artist. https://news.cision.com/spelmancollege/r/musician-and-composer-dwight-andrews-celebrates-creativity-a nd-collaboration-at-spelman-college-nov-,c9865023

Texts and Translatons

Introduzione al Miserere RV 638

RECITATIVE

Filiæ mœstæ Jerusalem,
en Rex universorum,
Rex vester vulneratus
et spinis coronatus;
ut maculas detergat peccatorum
factus est Rex dolorum.
Ecce moritur vita
in durissima cruce;
ecce videte et non eam
sed nos potius lugete;
at nequis reprobare vestros fletus
immo lugeant vobiscum
omnia insensata, plorent
plorent cuncta creata.

RECITATIVE

Mournful daughters of Jerusalem,
Behold the King of all,
Thy King wounded
And crowned with thorns;
To cleanse away the stains of sin
The King of sorrows he was made.
Behold Life expiring
Upon the bitter cross.
Behold, look, and weep for us
And not the cross.
Let no one reprove your tears,
Let everyone grieve with you,
Let all things inanimate lament,
Let creatures all lament.

ARIA

Sileant zephyri
rigeant prata,
unda amata,
frondes, flores non satientur.

Mortuo flumine,
proprio lumine luna
et sol etiam priventur.

ARIA

Let the winds be rendered numb,
Let the fields freeze over,
Let the longed-for rains
Water not the leaves and flowers.
The river is dead,

Of their light
The moon and sun are deprived.

RECITATIVE

Sed tenebris diffusis
obscuratus est sol,
scinditur quoque velum, i
psa saxa franguntur
et cor nostrum non
frangit vis doloris?
At dum satis
non possumus dolere
tu nostri bone Jesu, miserere.

RECITATIVE

But as shadows spread
The sun is dulled,
And the veil is rent,
The very rocks are splintered,
And does not grief
our hearts break?
While our grief
cannot be deep enough,
Oh, good Jesus, have mercy on us.

Qui sedes ad dexteram Patris

Qui Sedes ad dexteram Patris
Miserere

Who Sits at the Right Hand of God

Who sits at the right hand of God,
Have mercy on us.

Erbarme Dich, Mein Gott

Erbarme dich, mein Gott,
Um meiner Zähren Willen!
Schaue hier, Herz und Auge
Weint vor dir bitterlich.
Erbarme dich, erbarme dich!

Have Mercy on Me, My God

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes weep
bitterly before you.
Have mercy, have mercy!

Ich atmet einen linden Duft
Poetry: Friedrich Rückert

Ich atmet einen linden Duft!
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich
war der Lindenduft!
Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

I breathed a gentle fragrance!
Translation: Richard Stokes

I breathed a gentle fragrance!
In the room stood
A spray of lime,
A gift
From a dear hand.
How lovely
the fragrance of lime was!
How lovely the fragrance of lime is!
The spray of lime
Was gently plucked by you;
Softly I breathe
In the fragrance of lime
The gentle fragrance of love.

Ich bin der Welt abhanden gekommen
Poetry: Friedrich Rückert

Ich bin der
Welt abhanden gekommen,
Mit der ich sonst viele
Zeit verdorben,
Sie hat so lange nichts von mir
vernommen,
Sie mag wohl glauben,
ich sei gestorben!
Es ist mir auch
gar nichts daran gelegen,
Ob sie mich für gestorben hält,
Ich kann auch
gar nichts sagen dagegen,
Denn wirklich
bin ich gestorben
der Welt.
Ich bin gestorben
dem Weltgetümmel,
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied!

I am lost to the world
Translation: Richard Stokes

I am lost
to the world
With which I used to waste
much time;
It has for so long
known nothing of me,
It may well believe
that I am dead.
Nor am I
at all concerned
If it should think that I am dead.
Nor can
I deny it,
For truly
I am dead
to the world.
I am dead
to the world's tumult
And rest in a quiet realm!
I live alone in my heaven,
In my love, in my song!

Chanson perpétuelle
Poetry: Charles Cros

Bois frissonnants, ciel étoilé,
Mon bien-aimé s'en est allé
Emportant mon cœur désolé.

Vents, que vos plaintives rumeurs,
Que vos chants, rossignols
charmeurs,
Aillent lui dire que je meurs.

Everlasting Song
Translation: Peter Low

Quivering woods, starry sky,
my beloved has gone away
taking with him my desolate heart!

Winds, may your plaintive noises,
charming nightingales,
may your songs
go to tell him I'm dying!

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Le premier soir qu'il vint ici
Mon âme fut à sa merci,
De fierté je n'eus plus souci.

Mes regards étaient
pleins d'aveux,
Il me prit dans ses bras nerveux
Et me baisa près des cheveux.

J'en eus un grand frémissement.
Et puis je ne sais plus comment
Il est devenu mon amant.

Je lui disais: 'Tu m'aimeras
Aussi longtemps que tu pourras!'
Je ne dormais bien qu'en ses bras.

Mais lui, sentant son cœur éteint,
S'en est allé l'autre matin
Sans moi dans un pays lointain.

Puisque je n'ai plus mon ami,
Je mourrai dans l'étang parmi
Les fleurs sous le flot endormi.

Sur le bord arrivée, au vent
Je dirai son nom en rêvant
Que là je l' attendis souvent,

Et comme en un linceul doré,
Dans mes cheveux défaits, au gré
Du vent je m'abandonnerai.

Les bonheurs passés verseront
Leur douce lueur
sur mon front
Et les joncs
verts m'enlaceront.

Et mon sein croira, frémissant
Sous l'enlacement
caressant,
Subir l'étreinte
de l'absent.

From the first evening he came here
my soul was at his mercy. I no
longer cared about pride.

My eyes kept
telling him my thoughts.
He took me in his nervous arms and
kissed my head close to my hair

That caused me a great trembling;
and then, I no longer know how,
He became my lover.

I kept saying: "You will love me for
as long as you are able!"
I would sleep well only in his arms.

But he, feeling his heart grown cold,
departed some mornings ago,
without me, for a distant land.

Since I have my lover no longer
I will die in the pond, among the
flowers, under the sleeping water.

Pausing on the edge, I will speak his
name to the wind, while dreaming
that I often awaited him there.

And as if in a golden shroud, with
my hair undone, I will let myself go
wherever the current takes me.

The happy times I have known will
shed their gentle light
on my forehead;
and the green reeds
will entwine me.

And my breast will believe,
as it trembles
caressed and entwined,
that the absent one
is embracing me.

Feet o' Jesus
Poetry: Langston Hughes

At the feet o' Jesus,
Sorrow like a sea.
Lordy, let yo' mercy
Come driftin' down on me.

At the feet o' Jesus
At yo' feet I stand.
O, ma little Jesus,
Please reach out yo' hand.

Feet o' Jesus
Poet: Langston Hughes

At the feet of Jesus,
Sorrow like a sea.
Lord, let your mercy
Come drifting down on me.

At the feet of Jesus
At your feet I stand.
Oh, my little Jesus,
Please reach out your hand.

You Can Tell The World
Poetry: Fire Creek-Freedman Spirituals

You can tell the world about this,
You can tell the nation about that,
Tell 'em what Jesus has done,
Tell 'em that the Comforter has come,
And He brought joy, joy, joy
To my soul.

He took my feet out the mercy clay.
Yes, He did
Yes, He did
He place d them high on the Rock to stay
Yes, He did
Yes, He did

You can tell the world about this,
You can tell the nation about that,
Tell 'em what Jesus has done,
Tell 'em that the Comforter has come,
And He brought joy, joy, joy
To my soul.

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My Lawd done done jes what He said.
Yes, He did
Yes, He did
He healed the sick and raised the dead
Yes, He did
Yes, He did

You can tell the world about this,
You can tell the nation about that,
Tell 'em what Jesus has done,
Tell 'em that the Comforter has come,
And He brought joy, joy, joy
To my soul.
And He brought joy, joy, joy
To my soul.

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