IN TWENTY-FIFTH ANNIVERSARY CONCERT

SPRING 1970

THE CHOIR

CARL A. FEHR, Director

THE COLLEGE OF WILLIAM AND MARY IN VIRGINIA

WILLIAMSBURG
PROGRAM

Prologue — America, The Beautiful ............................................. arr. Fehr
“More than a place — an idea
More than a government — a spirit
More than an ideology... a dream.”

I

Disit Maria ................................................................. Hassler
O Saviour Rend the Skies in Twain ................................. Brahms

II

Chichester Psalms ......................................................... Bernstein

Movement I
Ps. 108, vs. 21: Urah, hanevel, o'chinner!
A'drah shahar!
Ps. 100, entire:
Haru l'Adonai kol haaretz.
Ir'du et Adonai k'vim ha.
Bo-u l'javo le-bel'amah.
D'y ki Adonai Ha Elohim.
Hu awnu, v'la anenu.
Amen v'tson ma'rot.
Bo-u sh'arev 'Eshed,
Hatzirotam bi'kilo,
Hodu li, bar'chu sh'mo.
Ki tov Adonai, l'alem ha'red,
V'al dor vador emanato.
Awake, psaltery and harp!
I will rouse the dawn!
Make a joyful noise unto the
Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.
We are His people and the sheep
of His pasture.
Enter into His gates with
thanksgiving.
And into His courts with praise.
Be thankful unto Him, and bless
His name.
For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.

Movement II
Ps. 23, entire:
Adonai ro'i, le ehar.
Bin'ot deshe yarkohei,
Al mei me'ahevet y'nahalelei,
Na'fil y'shovov,
Yanheini b'ma'agrei tezech,
L'mo'an sh'mo.
Gem ki ellech
B'ei teudmanet,
La in ra,
Ki Atah imani,
Shin'echu umishken'toch
Hemah y'nahamei.
T'sarok l'j'mai shulchan
Naged tov'ra
Dichanta vahemen roshi
The Lord is my shepherd, I shall
not want,
He maketh me lie down in
green pastures,
He leadeth me beside the still
waters,
He restoreth my soul,
He leadeth me in the paths of
righteousness,
For His name's sake.
Yes, though I walk
Through the valley of the shadow
of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
Cosi v'aggio.
Ach too valeushed
Y'fini na y'ami hoyal,
Y'ana'zi k'ezet Adonai
L'orech yamim.

Ps. 2, vs. 1-4: Leomah re'phu geim
Ul'amin yek'pa rik?
Y'iyatevu marchei eret,
Y'rama na'lu yahad
Al Adonai n'al a'lishik.

'N'arkhah et mos'rotzemos,
'Yashikhak mimene anotzemos.
Yashre ba'amaynim
Y'bak, Adonai
Y'il'eg jamus.

Movement III

Ps. 131, ent. 1: Adonai, Adonai,
Lo ge'neh liki,
Y'lo rama icnah,
Y'lo hilachti
Biq'dalot u'pastiulot
Momeeni.

Is lo cha'ali
Y'lemoni'ti,
Nafi'iki k'amal ale iram
Kapumal ale nef'shi.
Yahet Y'va'el el Adonai
Me'etzi d'el emus.

Ps. 133, vs. 1: Henek mah tev,
Unah, neyim,
Shavet achim
Gam yahed.

Robert Henkel, Contratenor

Five Minute Intermission

Misa Criolla

III

Ramirez

Senor, ten piedad de nosotros.
Cristo, ten piedad de nosotros.

Gloria a Dios en las alturas, y
en la tierra paz a los hombres
que ama El Senor,
Te alabamos, Te bendicion.
Te adoramos, glorificamos. Te damos
gracias. Senor Dios, rey celestial.

Senor, hijo unico Jesu Cristo,
Senor Dios, cordero de Dios, hijo
del Padre. Tu que quitas los pecados
del mundo, ten piedad de
nosotros. Atiende nuestra suplica,
Tus que reinas con el Padre, ten
piedad de nosotros.

Porque Tu solo eres santo, Tu solo
abismo, Jesu Cristo, con el espíritu

My cup runneth over,
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
annointed.

Saying, let us break their band Sawyer,
And cast away their cords from us.
He that attirre in the heavens
Shall laugh, and the Lord shall have them in derision!

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord.
From henceforth and for ever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Robert Wagner, Guitar

Eight Minute Intermission

Barbara Allen

Roll Jordan Roll

The Choral Fantasia

Elegischer Gesang - Elegy

Hallelsah from the "Mount of Olivia"
PROGRAM NOTES

The works of Hans Leo Hassler (1564-1612), a major German composer of the late sixteenth century, reflect his training in the Venetian school of composition under Andrea Gabrieli. An Italianate warmth and suavity of harmony are evident in the reverent and tranquil chorale Dixit Dominus. A simple theme is first pronounced by the tenors and is then imitated canonically in the other voices. Swelling, tonic blocks of sound are introduced on the syllables “Ecce ancilla Domini,” followed by a return to the original polyphonic texture, marked by a fluid and tender interweaving of the voices.

It is said that Johannes Brahms (1833-1897) succeeded in creating a fusion between the rigid classical structure of the old masters and the relaxed emotions and exalted poetic speech of his own time. His motet O Spectator Renes the Times in Tunic shows that he is the legitimate successor of early masters such as Hassler as a contrapuntalist; moreover, he has the richer harmonic palette of the romantic era at his disposal. This motet consists of five verses; a broad melody, embroidered by increasingly complex variations, is first entrusted to the sopranos (verses I and II), then the tenors (verse III) and finally the basses (verse IV). The final verse leads to a climactic, polyphonic Amen in which this skillfully wrought work reaches a peak of exaltation.

For the 1965 Chichester Festival, the Dean of Chichester, the very Reverend Walter Hussey, commissioned Leonard Bernstein to write the Chichester Psalms. Written to be sung in Hebrew, the Psalms open with a loud and discordant “Awaite Psaltery and Harp!” which becomes “Make a Joyful noise,” a rhythmical and melodic Alleluia. The second movement begins with a lyric, almost naive solo for boy also, suggesting David the shepherd boy singing the 23rd Psalm. This is suddenly interrupted by a savage outburst “Why do the nations rage?” which continues; then, softly and insistently, the innocent theme quietens the menace. But, even under the final note, the piano whispers a reminder of the disturbance. The third movement begins with an instrumental introduction, leads into a warm, comforting, flowing conclusion, and blends into an a cappella version of the opening, based on the 133rd Psalm: “Behold how good and how pleasant it is for brethren to dwell together in harmony.” A simple unison Amen quietly brings the Psalms to a close.

Liturgical must find the point of union between the church and the man of the land. Ramirez’s Missa Criolla attempts to produce that marvel of the spirit, that permits man to feel inside the temple as he does in his own home, on his own land. The Missa encompasses, then, the spirit, the rhythm of the land, and its language. The Kyrie, based on two rhythms, is contrasted with the Gloria with its “Carnavalito,” a fine popular dance rhythm. The difficult Credo is built on a “chasing trinoma”; and the Agnus Dei, an almost exasperating rhythm quite popular in Santiago del Estero. Each movement’s rhythm is calculated to aid in the understanding of the text and the deepening of the faith. The percussion sections and two soloists singing against the choir enhances a mood of spiritual reawakening and a closeness to the liturgy that otherwise might not be felt.

The works of Ludwig van Beethoven (1770-1827) are as fundamental to western music today on the two hundred anniversary of his birth as they were revolutionary to their contemporaries. The Choral Fantasia was composed as the grand finale of an immense program which also included the first performances of the Fifth Symphony, the Sixth Symphony, The Mass in C, and the Fourth Piano Concerto. The Fantasia is said to be the precursor of the Ninth Symphony in form and nobility of utterance. After rapid passage work in the piano, a melody which is a foretaste of the Ninth Symphony’s “Ode to Joy” is introduced by solo violins. After additional development by soloists, piano, and chorus, the melody is delivered in a magnificent conclusion by full chorus and accompaniment. The simple Alleluia offers another facet of Beethoven’s personality. Written to mourn the passing of a close friend, the work evokes a haunting, quiet mood. The calm initial theme is temporarily interrupted by a more turbulent canonic section, but it soon recurs and the work concludes with great tranquility.

The “Hallelujah” is the closing number of Messiah on the Mount of Olives, Beethoven’s only oratorio. The chorus opens with a brief but majestic symphony leading to a jubilant burst of “Hallelujah.” A fugue is then introduced by the sopranos which eventually leads to a triumphant conclusion in C major with the chorus singing in unison. It is difficult to find a choral number which surpasses this “Hallelujah” in majesty or power.

THE WILLIAM AND MARY CHOIR

Steven Shraider, Accompanist

Lyndal Andrews ‘71 - French
Richmond, Virginia
Lois Beckwith ‘71 - Music
Earlysville, Virginia
Amy Blanchard ‘70 - Chemistry
Altamont, Virginia
Cathy Bozarth ‘72 - Sociology
Falls Church, Virginia
Janice Cassada ‘71 - Music
Suffolk, Virginia
Barbara Coyle ‘71 - Sociology
Greenboro, North Carolina
Kathy Kay Cullers ‘71 - Music Education
Arlington, Virginia
Patricia Garst ‘71 - Music Education
Roanoke, Virginia
Susan Johnson ‘72 - English
Lexington, Kentucky
Margaret Martin ‘71 - Ancient Languages
Rocky Mount, Virginia
Suzanne McVethy ‘72 - Music
Hampton, Virginia
Karen Peters ‘72 - French
Hampton, Virginia
Kathryn Powell ‘72 - Music Education
Clinton, Maryland
Raymona Rawls ‘71 - Mathematics
Newport News, Virginia
Carol Sawyer ‘71 - History
Charlottesville, Virginia
Jane Smith ‘71 - English
Virginia Beach, Virginia
Rita Smith ‘70 - Theatre and Speech
Mathews, Virginia
Genene Tachen ‘70 - Biology
Atlanta, Georgia
JoAnne Todd ‘72 - Education
Falls Church, Virginia
Susan Wheldon ‘70 - Education
Yorktown, Virginia
Nancy Woodward ‘70 - Pre-Medicine
Rockville, Maryland

Richard Albert ‘72 - Psychology
Alexandria, Virginia
Robert Barnes ‘71 - Pre-Medicine
Virginia Beach, Virginia
John Chandler ‘72 - Mathematics
Alexandria, Virginia
Gregory Cooley ‘72 - Psychology
McLean, Virginia
John Gearhart ‘72 - Music
Hampton, Virginia
Robert Henkel ’71 - History
Portsmouth, Virginia
Leslie Hoffman ’72 - Chemistry
Birmingham, Alabama
Alan Hooker ’73 - Philosophy
Windsor, Connecticut
Robert Jones ‘73 - Biology
Petersburg, Virginia
John Keshey ‘72 - Geology
Fairfax, Virginia
Robert Kough ‘73 - Government
Needham, Massachusetts
Robert Kieffer ’70 - Chemistry
Atlanta, Georgia
David McNeil ’72 - Economics
Decatur, Georgia
Ronald Payne ’71 - Theatre
Parrsville, Virginia
Gary Pinson ‘70 - Pre-Medicine
Norfolk, Virginia
Lawrence Raiken ‘71 - English
Orange, New Jersey
Loyd Rawls ‘72 - Philosophy
Newport News, Virginia
Calvin Remsburg ’72 - English
Alexandria, Georgia
Mark Rigo ‘73 - Pre-Law
Olmsted Falls, Ohio
Steven Shraider ’71 - History
Winchester, Virginia
Robert Wagner ’70 - English
Norfolk, Virginia

After each choir member’s name is listed his class, his major and his home town.