THE CHOIR

The College of William and Mary in Virginia

CARL A. FEHR, Director

Williamsburg
Program

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

I
Glory To God In The Highest
The Lord’s Prayer
Credo
Oswanna

II
Stabat Mater

1 Stabat mater dolorosa
2 Cujus animam gementem
3 O quam tristis
4 Quae moresbat
5 Quis est homo
6 Vicit suum
7 Eja mater
8 Fac ut ardeat
9 Sancta mater
10 Fac ut portem
11 Inflammatus et accensus
12 Quando corpus

INTERMISSION

III
Yerukina
Shenandoah
Kde Su Kravy Moje

Greek Folk Song
Traditional Chantey
Slovak Folk Tune

IV
Selections from “Porgy and Bess”

Gershwin

V
Coronation Scene from “Boris Godounov”
Speed Your Journey from “Nabucco”
Regina Coeli from “Cavalleria Rusticana”

Moussorgsky
Verdi
Mascagni
STABAT MATER

Stabat Mater dolorem
juxta crucem lacrymosa
dum pendebat Filium.
Culis animam gementem,
contristatum ac dolens
perpassissvit gladius.
O quam triste et alica
fuit illa benedicta
Mater Unigennit.
Quae moerorat et dolobat
Fia Mater, dum videbat.
Nati pomas inclytus.
Quis est homo qui non foret
Matrem Christi ad videtur
in tanto supplicio?
Quis non posset contrariari
Matrem Christi contemplari
dolentem cum Filio?
Pro pecoris suae gentis
vidit Jesum in tormentis
efugilis subditum,
vidit suum dulcem Naturam
mortemem desolatum,
dum emitt spiritum.
Eia Mater, fons amoris,
me sentit vim doloris
fac, ut tecum luassem
fac ut ardor cor meum
in amando Christum Deum,
ut sibi complascem.
Sancta Mater, istud agas,
crucifixi digi plagas
cordi mei valde.
Tui Nati vulnerari,
tam dignati pro me pagi,
poenae mecum dividere.
Fac me tecum vere flere,
crucifixo condoler,
done ego vixerex.
Juxta crucem tecum stare,
to libenter sociare
in placut desidero.
Virgo virginum praecella,
mili iam non sis amara:
fac me tecum plangere.
Fac ut portem Christi mortem,
passionem fac consortem
et plagas recolere.
Fac me plagis vulnerari,
crucem habihiari
ob amorem Filii.
Inflammatus et accensus,
per in, Virgo, sini defensus
in die judicis.
Christe, cum sit hunc exire,
da per Matrem me venire
ad palatinum victoriae.
Quando corpus morietur,
fac ut animae donetur
paradisi gloria. Amen!

The grieving Mother
stood weeping by the cross
where her Son was hanging.
Her spirit cried out,
mourning and sorrowing,
as if pierced with a sword.
Oh, how grieved and struck down
was that blessed woman,
Mother of the Son born of One!
How she mourned and lamented,
this Holy Mother, seeing
her Son hanging there in pain?
What man would not weep
to see Christ's Mother
in such humiliation?
Who would not suffer with her,
seeing Christ's Mother
sorrowing for her Son?
For the sins of his people
she saw Jesus in torment,
beaten down with whips,
saw her gentle Son
dying in desolation,
breathing out his spirit.
Let me, Mother, font of love,
feel with thee thy grief,
make me mourn with thee.
Make my heart so burn
for love of Christ my God
that it be satisfied.
Holy Mother, let it be
that the stripes of the crucified
may pierce my heart.
With thy injured Son
who suffered so to save me,
let me share his pains.
Let me weep beside thee,
mourning the crucified
as long as I shall live.
To stand beside the cross
and to join with thee
in weeping is my desire.
Virgin famed of all virgins,
be not severe with me now;
let me weep with thee.
Let me hear Christ's death,
let me share his suffering
and remember his blows.
Let me be wounded with his blows,
inordinately with the cross
and thy Son's love.
Let the flames consume me,
be my advocate, Virgin,
on the day of judgment.
Christ, when my time is finished,
grant, through thy Mother, that I win
the palm of victory.
When my body dies
let my soul be granted
the glory of heaven. Amen.

PROGRAM NOTES

I

The contemporary nature of the sacred songs beginning the program is evidenced
by the rhythmic, driving force of Randall Thompson's "Glory to God in the Highest."
The simple lyric and changing dynamics give it a high feeling of excitement.

The late Harry Robert Wilson left behind him a wealth of fine musical
arrangements. It is a fitting tribute to him that the Choir sings his "The Lord's Prayer."

The words to the "Credo" are well-known; it is the genius of Casulli which gives
the chantlike arrangement a mystic appeal and enlivens the Nicene Creed.

The rhythmic "Quamnam" by Beck reiterates the theme that contemporary settings
enhance the feelings of devotion — feelings that are as old as faith itself.

II

Little can be said about the Poulenc STABAT MATER that does not encompass
feelings of reverence and awe at its power and magnitude. In his youth Poulenc
experimented with erotic and surrealistic music, but in 1936 the tragic death of his friend Pierre-
Octave Ferroud in an auto accident in Hungary made a deep mark on him. Poulenc
was travelling in the south of France when he heard the news, and immediately went
to visit the religious sanctuary of Rocamadour. The composer's wealthy father who had
implanted the Catholic faith in Poulenc's mind had often spoken of the place to his son.
That very evening, he wrote his first religious work, the Litanies a la vierge Noire de
Rocadadour. In 1949 the death of another friend caused Poulenc to consider the writing
of a "Requiem," but he shied away from the challenge of composing music for the
trumpets of the Last Judgment. A Stabat Mater, on the other hand, would be better
suited to his style. This thirteenth-century hymn by Jacopone da Todi is no less tragic
than the Mass for the Dead, but it treats the physical suffering of the Christ and the
mental anguish of his Mother with a human warmth, a caressing tenderness perfectly
suited to Poulenc's spirit. This setting, first performed at the Strasbourg Festival in
1951, takes its place among the most remarkable religious musical works of the twentieth
century and perhaps of all time.

III

"YERAKINA," the narrator of this Greek folk song tells us, is a girl who goes to the
village well to draw water, making quite a bit of noise with her many spangles and brace-
lets. The song is nonsensical and amusing, but none the less charming and typical of the
difficult 7/8 rhythm of Greek folk dance music.

"SHENANDOAH" is a traditional chantey whose renown has inspired hundreds of
arrangements and imitations. This arrangement stresses the ease and simplicity that
have made it a favorite for years.

"KOE SU KRAVY MOJTS" is a gay and effective choral arrangement of a well-known
Slovak folk tune. It tells the story of a girl cowherd who awakens from a nap to find
that, during her slumber, her cows have wandered away over the meadows. She cries out
"Where are my cows?" and begins to hunt for them, calling them by their individual names.
IV

George Gershwin called Porgy and Bess an American folk opera. As such, it depicts asummer in the lives of the residents of Catfish Row. Porgy, a hopeless cripple, proclaims that he is happy even though he has “ Plenty of Nuttin’.” He loves Bess in spite of her former connection with the evil Crown and Sportin’ Life (“It Ain’t Necessarily So”). During a storm, Porgy kills Crown in a fight. When Porgy is arrested, Sportin’ Life convinces Bess to come away with him and to leave Porgy (“There’s a Boat dat’s leavin’ soon for New York”). Porgy returns cleared of the murder and decides to follow Bess and win her back, even if he has to crawl all the way. He starts his nigh-impossible journey as the opera ends.

V

Opera is a unique combination of musical and dramatic values. To fully appreciate it, both aspects must be understood. A knowledge of the dramatic context gives greater depth to any operatic number.

Boris Godounov is Moussorgsky’s masterpiece and the greatest of Russian operas. It tells the story of Tsar Boris, a “Russian Macbeth” who has come to power by murdering the heir to the throne. Throughout the opera, he is haunted by the vision of the murdered child, finally dying in the throes of fear and guilt. The Coronation Scene is the second scene of the opera. It opens with an introduction depicting the ringing of the bells of the Kremlin. But these are not joyous bells: they ring with all the horrible, inescapable insistence of guilt. The people sing a hymn of praise to Boris, but he is troubled on this his day of greatest glory. With an effort, he invites the people to join with him in his triumph. The people again sing his praises, but the bells of guilt ring out impending doom even as the chorus sings his glory.

Nabucco was an important landmark in Verdi’s life for it was his first success and spread his name throughout his native Italy. The story which tells of the fortunes of the Jews during the Babylonian Captivity — Nabucco is Nebuchadnezzar — appealed to Verdi’s patriotic feelings, for he longed for the liberation and unification of Italy. The most impressive passage in Nabucco is “Speed Your Journey,” which is taken up by the people as their hymn of freedom; the powerful melody and the stirring rhythm excite spontaneous enthusiasm.

Cavalleria Rusticana is a one-act opera and virtually the only work for which Mascagni is remembered today. The story is one of violence and tragedy in Sicily. The “Regina Coeli” is one of the few respite in the turbulent action of the opera. It is Easter morning and the villagers gather before the church as within a church, a tavern, “Queen of Heaven,” in Latin. The excommunicated Santuzza stands forlorn before the church she is forbidden to enter. Yet, she stills feels the beauties of this resurrection mora and poignantly leads the villagers in singing praises of “Il Signore,” the Lord. The soloist and both choirs join together in the last magnificent moments of this beautiful hymn of praise.

THE WILLIAM AND MARY CHoir

STEVEN SHRADER, Accompanist

1969

Lyndal Andrews ’71 - French
Richmond, Virginia

Alice Carlton ’69 - English
Alexandria, Virginia

Carol Clayman ’71 - Mathematics
Herdon, Virginia

Caroline Currie ’69 - Education
McLean, Virginia

Susan Davi ’70 - Ancient Languages
Alexandria, Virginia

Patricia Garst ’71 - Music
Ranoke, Virginia

Carolyn Kocher ’69 - Chemistry
Arlington, Virginia

Barbara Massie ’71 - English
Crozet, Virginia

Sue Miller ’69 - Music
Norfolk, Virginia

Anne Moore ’70 - English
Danville, Virginia

Kathleen O’Flaherty ’70 - Government
Falls Church, Virginia

Patricia Rayne ’69 - Education
Cape Charles, Virginia

Carol Sawyer ’71 - History
Charlottesville, Virginia

Jane Smith ’70 - Mathematics
Virginia Beach, Virginia

Rita Smith ’70 - Theatre and Speech
Mathews, Virginia

Sallie Stempel ’69 - Psychology
Falls Church, Virginia

Genene Tadsen ’70 - Pre-Medicine
Atlanta, Georgia

Susan Whelden ’70 - Education
Yorktown, Virginia

Sue Williams ’69 - Fine Arts
Richmond, Virginia

Nancy Woodward ’70 - Pre-Medicine
Rockville, Maryland

Marylin Wynncock ’71 - History
Downsville, New York

Richard Albert ’71 - Psychology
Alexandria, Virginia

Robert Banes ’71 - Pre-Medicine
Virginia Beach, Virginia

Edmund Creekmore ’72 - Music
Richmond, Virginia

Gregory Cooley ’72 - Biology
McLean, Virginia

Jon Fox ’72 - English
Kingston, New York

Robert Henkel ’71 - Pre-Law
Portsmouth, Virginia

Jesse Herndon ’69 - Pre-Medicine
Sorel, Quebec, Canada

Leslie Hoffman ’72 - Chemistry
Birmingham, Alabama

John Kachay ’72 - History
Fairfax, Virginia

Bruce Long ’69 - Business Administration
Tidewater, Virginia

George Lucas ’71 - Physics
Fort Walton Beach, Florida

Delbert Manross ’72 - English
Willoughby, Ohio

Ronald Payne ’71 - Theatre
Pocelicville, Virginia

Gary Pinion ’70 - Pre-Medicine
Virginia Beach, Virginia

Lawrence Raiken ’71 - English
Orange, New Jersey

Loyd Rawls ’72 - Philosophy
Newport News, Virginia

Calvin Remberg ’72 - English
Alexandria, Virginia

Arthur Roach ’70 - English
Richmond, Virginia

Steven Shradar ’71 - English
Winchester, Virginia

Denard Spady ’69 - Business Management
Touwond, Virginia

Daniel Walker ’69 - History
Richmond, Virginia

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