



THE CHOIR

The College of William and Mary
in Virginia

CARL A. FEHR, *Director*

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

Glory To God In The Highest *Thompson*
The Lord's Prayer *Wilson*
Credo *Cassler*
Osanna *Beck*

II

Stabat Mater *Poulenc*

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

INTERMISSION

III

Yerakina *Greek Folk Song*
Shenandoah *Traditional Chantey*
Kde Su Kravy Moje *Slovak Folk Tune*

IV

Selections from “Porgy and Bess” *Gershwin*

V

Coronation Scene from “Boris Godounov” *Moussorgsky*
Speed Your Journey from “Nabucco” *Verdi*
Regina Coeli from “Cavalleria Rusticana” *Mascagni*

STABAT MATER

Stabat Mater dolorosa
juxta crucem lacrymosa
dum pendeat Filius.
Cuius animam gementem,
contristatam ac dolentem
pertransiuit gladius.

O quam tristes et afflicta
fuit illa benedicta
Mater Unigeniti!
Quae moerebat et dolebat
Pia Mater, dum videbat
Nati poenas inclyti!

Quis est homo qui non fletet
Matrem Christi si videret
in tanto supplicio?
Quis non posset contristari,
Matrem Christi contemplari
dolentem cum Filio?

Pro peccatis suae gentis
vidit Jesum in tormentis
et flagellis subditum,
vidit suum dulcem Natum
morientem desolatum,
dum emisit spiritum.

Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui Nati vulnerati,
tam dignati pro me pati,
poenas mecum divide.

Fac me tecum vere flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
te libenter sociare
in planctu desidero.

Virgo virginum praeclara,
mihi iam non sis amara:
fac me tecum plangere.
Fac ut portem Christi mortem,
passionis fac consortem
et plagas recolere.

Fac me plagis vulnerari,
cruce hac inebriari
ob amorem Filii.
Inflammatum et accensum,
per te, Virgo, sim defensum
in die iudicii.

Christe, cum sit hunc exire,
da per Matrem me venire
ad palmam 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 bear Christ's death,
let me share his suffering
and remember his blows.

Let me be wounded with his blows,
inebriate with the cross
and thy Son's love.
Lest 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 Cassler which gives the chantlike arrangement a mystic appeal and enlivens the Nicene Creed.

The rhythmic "*Osanna*" 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 Noir de Rocamadour*. 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 bracelets. 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.

"KDE SU KRAVY MOJE" 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 a summer 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 respites in the turbulent action of the opera. It is Easter morning and the villagers gather before the church as a choir within sings a hymn, "Queen of Heaven," in Latin. The excommunicated Santuzza stands forsaken before the church she is forbidden to enter. Yet, she still feels the beauties of this resurrection morn 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
<i>Richmond, Virginia</i> | Richard Albert '71 - Psychology
<i>Alexandria, Virginia</i> |
| Alice Carlton '69 - English
<i>Alexandria, Virginia</i> | Robert Banes '71 - Pre-Medicine
<i>Virginia Beach, Virginia</i> |
| Carol Clayman '71 - Mathematics
<i>Herndon, Virginia</i> | Edmund Creekmore '72 - Music
<i>Richmond, Virginia</i> |
| Caroline Currie '69 - Education
<i>McLean, Virginia</i> | Gregory Cooley '72 - Biology
<i>McLean, Virginia</i> |
| Susan Davi '70 - Ancient Languages
<i>Alexandria, Virginia</i> | Jon Fox '72 - English
<i>Kingston, New York</i> |
| Patricia Garst '71 - Music
<i>Roanoke, Virginia</i> | Robert Henkel '71 - Pre-Law
<i>Portsmouth, Virginia</i> |
| Carolyn Koehler '69 - Chemistry
<i>Arlington, Virginia</i> | Jesse Herndon '69 - Pre-Medicine
<i>Sorel, Quebec, Canada</i> |
| Barbara Massie '71 - English
<i>Crozet, Virginia</i> | Leslie Hoffman '72 - Chemistry
<i>Birmingham, Alabama</i> |
| Sue Miller '69 - Music
<i>Norfolk, Virginia</i> | John Keahey '72 - History
<i>Fairfax, Virginia</i> |
| Anne Moore '70 - English
<i>Danville, Virginia</i> | Bruce Long '69 - Business Administration
<i>Tidewater, Virginia</i> |
| Kathleen O'Flaherty '70 - Government
<i>Falls Church, Virginia</i> | George Lucas '71 - Physics
<i>Fort Walton Beach, Florida</i> |
| Patricia Rayne '69 - Education
<i>Cape Charles, Virginia</i> | Delbert Manross '72 - English
<i>Willoughby, Ohio</i> |
| Carol Sawyer '71 - History
<i>Charlottesville, Virginia</i> | Ronald Payne '71 - Theatre
<i>Purcellville, Virginia</i> |
| Jane Smith '70 - Mathematics
<i>Virginia Beach, Virginia</i> | Gary Pinion '70 - Pre-Medicine
<i>Virginia Beach, Virginia</i> |
| Rita Smith '70 - Theatre and Speech
<i>Mathews, Virginia</i> | Lawrence Raiken '71 - English
<i>Orange, New Jersey</i> |
| Sallie Stemple '69 - Psychology
<i>Falls Church, Virginia</i> | Loyd Rawls '72 - Philosophy
<i>Newport News, Virginia</i> |
| Genevieve Tadsen '70 - Pre-Medicine
<i>Atlanta, Georgia</i> | Calvin Remsberg '72 - English
<i>Alexandria, Virginia</i> |
| Susan Wheldon '70 - Education
<i>Yorktown, Virginia</i> | Arthur Roach '70 - English
<i>Richmond, Virginia</i> |
| Sue Williams '69 - Fine Arts
<i>Richmond, Virginia</i> | Steven Shrader '71 - English
<i>Winchester, Virginia</i> |
| Nancy Woodward '70 - Pre-Medicine
<i>Rockville, Maryland</i> | Denard Spady '69 - Business Management
<i>Townsend, Virginia</i> |
| Marilyn Wynkoop '71 - History
<i>Downsville, New York</i> | Daniel Walker '69 - History
<i>Richmond, Virginia</i> |

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