THE CHOIR

of

The College of William and Mary in Virginia

CARL A. FEHR, Director

Spring 1968

275th Anniversary
The College of William and Mary
Williamsburg
Chartered February 8, 1693
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
Jubilate Deo ................................................................. Gabrieli
Benedictus ................................................................. Liszt
Komm, Jesu, Komm — Motet for Double Choir ......................... Bach

II
Evensong ................................................................................ Haydn
Elocuence .............................................................................. Haydn

III
God’s Trombones

Poems by James Weldon Johnson
Music arranged by Roy Ringwald
based upon American Negro Folk Sermons based upon American Negro Spirituals

| Opening: A Prayer | Italian Folk-Tune |
| The Creation | Kâbîk |
| Go Down Death | |
| The Judgment Day | |
| Closing: A Prayer | |

INTERMISSION

IV
Didn’t My Lord Deliver Daniel — Spiritual .......................... Gostlieb
The Silver Moon Is Shining .................................................. Italian Folk-Tune
Tee Roo — American Folk Song Sketch ................................. Kabîk

V
Regina Coeli from “Cavalleria Rusticana” .......................... Mascagni
Chorus and Finale from “Die Meistersinger von Nürnberg” .......... Wagner
Coronation Scene from “Boris Godunov” ................................. Moussorgsky

Program Notes — I

Gabrieli was one of the greatest composers of the 17th Century. He was organist of St. Mark’s in Venice, where he also had the responsibility of composing music regularly. The unusual divided choir construction of St. Mark’s may well have led Gabrieli to the creation of the double choir form of composition. Although the “Jubilate Deo” is not actually a double choir work, it shows many elements of the form as the eight voice parts of the choir divide and group themselves differently for each section, only to join together again at each joyful reiteration of the opening theme.

Liszt is primarily known as a Romantic virtuoso pianist. His compositions for piano are full of fire and amazingly difficult technical effects. The Benedictus, one of his few choral works, shows a different aspect of his character. It is a song of restrained yet intense devotion.

Bach was perhaps the greatest musician of all time and “Komm, Jesu, Komm” shows him in his full power. The work is an overwhelming expression of weariness and longing. The rich harmony and effective use of the double choir make this motet as moving musically as it is emotionally.

— II —

Haydn was one of the giants of the Classical era, known primarily for restraint and order. “Evensong” shows this attitude at its best, a beautiful, meditative song of devotion. “Elocuence,” in contrast, is an unexpected and delightful surprise. Its bouncy, playful nature and frivolous subject matter present a view of Haydn which one would scarcely expect of him from his other, more serious works.

— III —

The Negro spiritual is a familiar musical form; less familiar is its poetic counterpart, the Negro folk-sermon. The old-time Negro preacher seemed to James Weldon Johnson like a glorious trombone, hence the name which he gave to his collection of poems based on the old folk-sermons. The true beauty of these poems lies in the naive yet vigorous faith which they express. Some of the ideas or images which they may exquisitely seem humorous, but they are completely serious in the depth of their sincerity. Ringwald combines the folk-sermon, narrated by a woman prayer leader and a preacher, with spirituals sung by the choir to give a total effect like an old-time camp meeting.

The result is a work which is affecting both dramatically and musically.

— IV —

“Didn’t My Lord Deliver Daniel” is a traditional spiritual in a totally non-traditional, contemporary setting. Discordant harmonies and a unique piano accompaniment combine to add to the sharp excitement of the work.

“The Silver Moon Is Shining” is an Italian love song exemplifying the beautiful melodic qualities for which the Italians are so admired.

“Tee Roo” is a delightful American folk song telling the story of a man and the devil and their common nemesis—a woman.

— 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.

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 on Sicily. The “Regina Coeli” is one of the few requiems 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 more and poignantly lends the villagers in staging the praises of “Il Signor” to the Lord. The soloist and both choirs join together in the last magnificent moments of this beautiful hymn of praise.

Wagner was the great operatic reformer of the 19th Century. He believed that music should express the deeper, psychological meaning of the drama. Die Meistersinger von Nürnberg is his great comic masterpiece, the only comic opera he composed. The story is one of young love, old traditions, and the coming of the new order. The Chorus and Finale come at the very end, after the young singer Walther (who personifies Wagner’s musical ideals) has won the singing contest. The choir praises the wise old mastersinger Hnc Sachs and the glories of German art.

Boris Godounov is Mussorgsky’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 horror, the 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 praise, but the bells of guilt ring out impending doom even as the chorus sings his glory.
THE WILLIAM AND MARY CHOIR

NANCY BEACHLEY AND STEVEN SHRADE, ACCOMPANISTS

Nancy Beachley '69 - Spanish
Chester, Virginia

Elizabeth Brenner '68 - Education
Annandale, Virginia

Caroline Currie '69 - Education
McLean, Virginia

Nancy Darnell '70 - Geology
Big Stone Gap, Virginia

Dean Kahl '68 - Mathematics
Petersburg, Virginia

Carolyn Koehler '69 - Chemistry
Arlington, Virginia

Ann Loud '68 - Education
Arlington, Virginia

Anne Moore '70 - History
Dunville, Virginia

Ann Morris '69 - English
Richmond, Virginia

Anne Nelson '68 - Mathematics
Winchester, Virginia

Barbara Nold '68 - Spanish
Falls Church, Virginia

Jeanne Obenchain '68 - English
Falls Church, Virginia

Ellen Phillips '68 - English
Chesapeake, Virginia

Patricia Rayne '69 - Education
Cape Charles, Virginia

Elizabeth Ripley '68 - History
Lynchburg, Virginia

Jane Smith '70 - Mathematics
Virginia Beach, Virginia

Rita Smith '70 - Sociology
Mathews, Virginia

Nancy Spears '68 - Music Education
Alexandria, Virginia

Susan Wheldon '70 - French
Yorktown, Virginia

Sue Williams '69 - Fine Arts
Richmond, Virginia

Linda Yuhas '68 - Economics
Alexandria, Virginia

Richard Albert '71 - Psychology
Alexandria, Virginia

William Bonner '69 - Music Education
Hot Springs, Virginia

William Brooke '68 - English
Alexandria, Virginia

Lytle Buckingham '71 - Physics
Falls Church, Virginia

Lindsey Florence '67 - Music
Alexandria, Virginia

Robert Howell '69 - Economics
Alexandria, Virginia

Frank Hynicker '70 - Pre-Medicine
Elizabethtown, Pennsylvania

Robert Kieffer '69 - Chemistry
Atlanta, Georgia

Bruce Long '69 - Business
Tidewater, Virginia

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

Larry Raiken '71 - English
Jericho, Long Island, New York

Steven Shrade '71 - English
Winchester, Virginia

John Sims '70 - English
Kent, Washington

Dennis Spady '69 - Business
Townsend, Virginia

John Thiel '68 - History
Williamsburg, Virginia

Thomas Thompson '69 - History
Roanoke, Virginia

David Vernier '71 - Music
Fairborn, Ohio

Robert Wagner '70 - English
Norfolk, Virginia

Daniel Walker '69 - English
Richmond, Virginia

Richard Young '68 - Business
Bethesda, Maryland

Steven Ziglar '68 - Psychology
Chevy Chase, Maryland

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