

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

Dixit Maria *Hassler*

O Saviour Rend the Skies in Twain *Brahms*

II

Chichester Psalms *Bernstein*

Movement I

Ps. 108, vs. 2: *Urah, hanevel, v'chinor!*
A-irah shahar!

Awake, psaltery and harp!
I will rouse the dawn!

Ps. 100, entire: *Hariu l'Adonai kol haarets.*

Iv'du et Adonai b'sim ha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.

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.

Amo v'tson mar'ito.

We are His people and the sheep
of His pasture.

Bo-u sh'arav b'todah,

Enter into His gates with
thanksgiving,

Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.

And into His courts with praise.
Be thankful unto Him, and bless
His name.

Ki tov Adonai, l'olam has'do,

For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.

V'ad dor vador emunato.

Movement II

Ps. 23, entire: *Adonai ro-i, lo ehsar.*

Bin'ot deshe yarbitseini,

The Lord is my shepherd, I shall
not want.

Al mei m'nuhot y'nahaleini,

He maketh me to lie down in
green pastures,

Naf'shi y'shovev,
Yan'heini b'm'aglei tsedek,

He leadeth me beside the still
waters,

L'm'an sh'mo.

He restoreth my soul,

Gam ki eilech
B'gei tsalmavet,

He leadeth me in the paths of
righteousness,

Lo ira ra,

For His name's sake.

Ki Atah imadi.

Yea, though I walk

Shiv't'cha umishan'techq
Hemah y'nahamuni.

Through the valley of the shadow
of death,

T'a'roch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi

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 annointest my head with oil,

*Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.*

Ps. 2, vs. 1-4: *Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.*

*N'natah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bashamayim
Yis'hak, Adonai
Yil'ag lamo!*

Movement III

Ps. 131, entire: *Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.*

Ps. 133, vs. 1: *Hineh mah tov,
Umah, nayim,
Shevet ahim
Gam yahad.*

Robert Henkel, *Countertenor*

FIVE MINUTE INTERMISSION

III

Misa Criolla Ramirez

KYRIE

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

O Lord, have mercy on us.
O Christ, have mercy on us.

GLORIA

Gloria a Dios en las alturas, y
en la tierra paz a los hombres
que ama El Senor.
Te alabamos, Te bendicimos. 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.
Tú que reinas con el Padre, ten
piedad de nosotros.
Porque Tú sólo eres santo, Tú sólo
altísimo, 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 asunder,
And cast away their cords from us.
He that sitteth 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 forever.

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

santo en la Gloria de Dios
Padre. Amen.

the Holy Spirit in the Glory of
God the Father. Amen.

CREDO

Padre todo poderoso, Creador de
cielo y tierra; creo en Dios, y
en Jesu Cristo creo. Su único
hijo, nuestro Senor; fué concebido
por obra y gracia del espíritu
santo. Nació de Santa Maria Virgen.
Padeció bajo el poder de Poncio
Pilato. Fué crucificado, muerto y
sepultado. Descendió a los infiernos.
Al tercer día resucitó de entre
los muertos. Subió a los cielos;
Está sentado a la diestra de Dios.
Padre todo poderoso, desde allí ha
de venir a juzgar vivos y muertos.
Creo en el Espíritu Santo, Santa
Iglesia Católica, la comunión de
los santos, ye el perdón de los
pecados, resurrección de la carne
y la vida perdurable. Amen.

Father all powerful, Creator of
heaven and earth; I believe in God
and in Jesus Christ his only Son, our
Lord. He was conceived by the grace
of the Holy Spirit, and born of the
Virgin Mary. He suffered under Pontius
Pilate, was crucified and buried.
He descended into hell and on the
third day rose from the dead.
He ascended into Heaven, and sits
on the right hand of God. Father
all powerful, who will come to
judge the living and the dead, I believe
in the Holy Spirit, in the
holy Catholic Church, the communion
of the saints, the forgiveness of
sins, the resurrection of the body,
and everlasting life. Amen.

SANCTUS

Santo, santo, Dios del universo.
Llenos están los cielos y la tierra
de tu gloria. Josana en las alturas.
Bendito el que viene en el nombre
del Senor.

Holy, holy, God of Heaven. The
heavens and earth are full of thy
glory. Hosanna in the highest.
Blessed is He who cometh in the
name of the Lord.

AGNUS DEI

Cordero de Dios que quitas los
pecados del mundo, ten compasión
de nosotros. Dá nos la paz.

O Lamb of God, that taketh away the
sins of the world, have mercy on us.
O give us peace.

Lawrence Raiken, *Tenor*, and Calvin Remsberg, *Bass*

Robert Wagner, *Guitar*

Kathy Kay Cullers, Patricia Garst, Steven Shrader, *Percussion*

EIGHT MINUTE INTERMISSION

IV

Barbara Allen *English Folk Song*

Roll Jordan Roll *Spiritual*

V

The Choral Fantasia
Elegischer Gesang - Elegy } *Beethoven*
Hallelujah from the "Mount of Olives" }

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 Maria*. 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 released emotions and exalted poetic speech of his own time. His motet *O Saviour Rend the Skies in Twain* 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 "Awake Psalter and Harp!" which becomes "Make a Joyful noise," a rhythmic and melodic *Allegro*. The second movement begins with a lyric, almost naive solo for boy alto, 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 quiets 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 single unison *Amen* quietly brings the *Psalms* to a close.

Liturgy must find the point of union between the church and the man of the land. Ramirez's *Misa 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 *Misa* 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 "chacarera trunca": an obsessing, almost exasperating rhythm quite popular in Santiago del Estero. Each movement's rhythm is calculated to aid in the understanding of the text and in the deepening of the faith. The percussion sections and two soloists singing against the choir enhance 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 hundredth anniversary of his birth as they were revolutionary to his 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 voices. After additional development by soloists, piano, and chorus, the melody is delivered in a magnificent conclusion by full chorus and accompaniment.

The simple *Elegy* 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 tranquillity.

The "Hallelujah" is the closing number of *Christ 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 triumphal 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 SHRADER, *Accompanist*

Lyndal Andrews '71 - French <i>Richmond, Virginia</i>	Richard Albert '72 - Psychology <i>Alexandria, Virginia</i>
Lois Beckwith '71 - Music <i>Earlysville, Virginia</i>	Robert Baner '71 - Pre-Medicine <i>Virginia Beach, Virginia</i>
Amy Blanchard '70 - Chemistry <i>Altavista, Virginia</i>	John Chandler '72 - Mathematics <i>Arlington, Virginia</i>
Cathy Bozarth '72 - Sociology <i>Falls Church, Virginia</i>	Gregory Cooley '72 - Psychology <i>McLean, Virginia</i>
Janice Cassada '71 - Music <i>Suffolk, Virginia</i>	John Gearhart '72 - Music <i>Hampton, Virginia</i>
Barbara Croyle '71 - Sociology <i>Greensboro, North Carolina</i>	Robert Henkel '71 - History <i>Portsmouth, Virginia</i>
Kathy Kay Cullers '71 - Music Education <i>Arlington, Virginia</i>	Leslie Hoffman '72 - Chemistry <i>Birmingham, Alabama</i>
Patricia Garst '71 - Music Education <i>Roanoke, Virginia</i>	Alan Hooker '72 - Philosophy <i>Windsor, Connecticut</i>
Susan Johnson '72 - English <i>Lexington, Kentucky</i>	Robert Jones '73 - Biology <i>Petersburg, Virginia</i>
Margaret Martin '71 - Ancient Languages <i>Rocky Mount, Virginia</i>	John Keahey '72 - Geology <i>Fairfax, Virginia</i>
Suzanne McSmith '72 - Music <i>Hampton, Virginia</i>	Robert Keough '73 - Government <i>Needham, Massachusetts</i>
Karen Peters '72 - French <i>Hampton, Virginia</i>	Robert Kieffer '70 - Chemistry <i>Atlanta, Georgia</i>
Kathryn Powell '72 - Music Education <i>Clinton, Maryland</i>	David McNeel '72 - Economics <i>Decatur, Georgia</i>
Raymona Rawls '71 - Mathematics <i>Newport News, Virginia</i>	Ronald Payne '71 - Theatre <i>Purcellville, Virginia</i>
Carol Sawyer '71 - History <i>Charlottesville, Virginia</i>	Gary Pinion '70 - Pre-Medicine <i>Norfolk, Virginia</i>
Jane Smith '71 - English <i>Virginia Beach, Virginia</i>	Lawrence Raiken '71 - English <i>Orange, New Jersey</i>
Rita Smith '70 - Theatre and Speech <i>Mathews, Virginia</i>	Loyd Rawls '72 - Philosophy <i>Newport News, Virginia</i>
Genevieve Tadsen '70 - Biology <i>Atlanta, Georgia</i>	Calvin Remsberg '72 - English <i>Alexandria, Virginia</i>
JoAnne Todd '72 - Education <i>Falls Church, Virginia</i>	Mark Rigo '73 - Pre-Law <i>Olmsted Falls, Ohio</i>
Susan Wheldon '70 - Education <i>Yorktown, Virginia</i>	Steven Shrader '71 - History <i>Winchester, Virginia</i>
Nancy Woodward '70 - Pre-Medicine <i>Rockville, Maryland</i>	Robert Wagner '70 - English <i>Norfolk, Virginia</i>

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