



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*

Eloquence *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

- I Opening: A Prayer
- II The Creation
- III Go Down Death
- IV The Judgment Day
- v Closing: A Prayer

INTERMISSION

IV

Didn't My Lord Deliver Daniel — Spiritual *Gottlieb*

The Silver Moon Is Shining *Italian Folk-Tune*

Tee Roo — American Folk Song Sketch *Kubik*

V

Regina Coeli from “Cavalleria Rusticana” *Mascagni*

Chorus and Finale from “Die Meistersinger von Nürnberg” *Wagner*

Coronation Scene from “Boris Godounov” *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 joyous restatement 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, melodic song of devotion. “Eloquence,” 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 use may excusably 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 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 the praises of “Il Signore,” 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 lover Walther (who personifies Wagner's musical ideals) has won the singing contest. The choir praises the wise old mastersinger Hans Sachs and the glories of German art.

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 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 SHRADER, *Accompanists*

Nancy Beachley '69 - Spanish <i>Chester, Virginia</i>	Richard Albert '71 - Psychology <i>Alexandria, Virginia</i>
Elizabeth Bremer '68 - Education <i>Annandale, Virginia</i>	William Bonner '69 - Music Education <i>Hot Springs, Virginia</i>
Caroline Currie '69 - Education <i>McLean, Virginia</i>	William Brooke '68 - English <i>Alexandria, Virginia</i>
Nancy Darnell '70 - Geology <i>Big Stone Gap, Virginia</i>	Lytle Buckingham '71 - Physics <i>Falls Church, Virginia</i>
Dean Kahl '68 - Mathematics <i>Petersburg, Virginia</i>	Lindsey Florence '67 - Music <i>Alexandria, Virginia</i>
Carolyn Koehler '69 - Chemistry <i>Arlington, Virginia</i>	Robert Howell '69 - Economics <i>Alexandria, Virginia</i>
Ann Loud '68 - Education <i>Arlington, Virginia</i>	Frank Hynicker '70 - Pre-Medicine <i>Elizabethtown, Pennsylvania</i>
Anne Moore '70 - History <i>Danville, Virginia</i>	Robert Kieffer '69 - Chemistry <i>Atlanta, Georgia</i>
Ann Morris '69 - English <i>Richmond, Virginia</i>	Bruce Long '69 - Business <i>Tidewater, Virginia</i>
Anne Nelson '68 - Mathematics <i>Richmond, Virginia</i>	Gary Pinion '70 - Pre-Medicine <i>Virginia Beach, Virginia</i>
Barbara Nold '68 - Spanish <i>Winchester, Virginia</i>	Larry Raiken '71 - English <i>Jericho, Long Island, New York</i>
Jeanne Obenchain '68 - English <i>Falls Church, Virginia</i>	Steven Shrader '71 - English <i>Winchester, Virginia</i>
Ellen Phillips '68 - English <i>Chase City, Virginia</i>	John Sims '70 - English <i>Kent, Washington</i>
Patricia Rayne '69 - Education <i>Cape Charles, Virginia</i>	Denard Spady '69 - Business <i>Townsend, Virginia</i>
Elizabeth Ripley '68 - History <i>Lynchburg, Virginia</i>	John Thiel '68 - History <i>Williamsburg, Virginia</i>
Jane Smith '70 - Mathematics <i>Virginia Beach, Virginia</i>	Thomas Thompson '69 - History <i>Roanoke, Virginia</i>
Rita Smith '70 - Sociology <i>Mathews, Virginia</i>	David Vernier '71 - Music <i>Fairborn, Ohio</i>
Nancy Spears '68 - Music Education <i>Alexandria, Virginia</i>	Robert Wagner '70 - English <i>Norfolk, Virginia</i>
Susan Wheldon '70 - French <i>Yorktown, Virginia</i>	Daniel Walker '69 - English <i>Richmond, Virginia</i>
Sue Williams '69 - Fine Arts <i>Richmond, Virginia</i>	Richard Young '68 - Business <i>Bethesda, Maryland</i>
Linda Yuhas '68 - Economics <i>Alexandria, Virginia</i>	Steven Ziglar '68 - Psychology <i>Cheverly, Maryland</i>

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