



*The Choir*

of

The College of William and Mary

in

*CONCERT*

FRIDAY AND SATURDAY EVENINGS, MAY 6 AND 7, 1960, AT 8 O'CLOCK

PHI BETA KAPPA MEMORIAL HALL

---

Carl A. Fehr, *Director*

---

WILLIAMSBURG, VIRGINIA



## Program

### I

CANTATE DOMINO .....	Pitoni
SERENITY .....	Ives
AT THE CRY OF THE FIRST BIRD .....	Fletcher
HOSANNA .....	Lockwood

### II

GLORIA .....	Vivaldi
--------------	---------

Chorus — *Gloria*  
 Chorus — *Et in terra pax hominibus*  
 Duet — *Laudamus te*  
 Chorus — *Gratias agimus tibi*  
 Chorus — *Propter magnam gloriam*  
 Solo — *Domine Deus*  
 Chorus — *Domine Fili Unigente*  
 Solo and Chorus — *Domine Deus, Agnus Dei*  
 Chorus — *Qui tollis peccata mundi*  
 Solo — *Qui sedes ad dexteram*  
 Chorus — *Quoniam tu solus Sanctus*  
 Chorus — *Cum Sancto Spiritu*

The Choir

and

The William and Mary Chamber Orchestra

Alan C. Stewart, *Director*

## INTERMISSION

### III

TO SAINT CECILIA .....	Dello Joio
------------------------	------------

### IV

TELL ME WHERE IS FANCY BRED .....	Phillips
HE'S GONE AWAY .....	<i>Southern Mountain Song</i>
CHANSON EPIQUE .....	Ravel
LAUGHING SONG .....	George

### V

SELECTIONS FROM PORGY AND BESS .....	Gershwin
--------------------------------------	----------

PHYLLIS ATWOOD, JOAN BECK, HARRIETT HUNTER, ELIZABETH RADER  
*Soloists*

## Program Notes

PITONI, an eighteenth century composer, was an eminent musician of the Roman school. He was a prolific writer of church music, and served many churches, including St. Peter's where he composed complete services for the entire church year. His *Cantate Domino*, Sing Ye to the Lord, is a short and simple yet stirring composition. CHARLES IVES, a distinctively American composer, was not a musician by profession. In his composing, fragments of folk songs, dance tunes or gospel hymns emerge from a complex, rhapsodic, uniquely ordered flow of sound. *Serenity* is chant-like with a bell-like accompaniment. FLETCHER is a contemporary American composer and teacher. *At the Cry of the First Bird* is remarkable for its rhythmic flexibility and dynamic contrasts. LOCKWOOD's *Hosanna* is decidedly rhythmic and strongly accented. It is exciting and joyful.

VIVALDI was an Italian composer of the eighteenth century. He was educated for music and for the priesthood. Because of illness he had to give up his priestly duties. He then turned to composing of music. Vivaldi is chiefly known today as a composer of orchestral music. He lived in an age when there was a public demand for new music. Little is known about his work *Gloria*, but since he was associated with the church it is assumed that his religious interests impelled him to compose this beautiful work. The influence of his instrumental writing is reflected in this work. The *Gloria* is attractive because of the freshness of the melodies, concise themes, rhythmic vitality, skillful treatment of solo and chorus passages, and the clarity of form.

DELLO JOIO, a contemporary American composer, has taken the text of his composition *To Saint Cecilia* from the poem "A Song for St. Cecilia's Day" by John Dryden. The

## *The College of William and Mary in Virginia*

The College of William and Mary in Virginia, founded in 1693, is a twentieth century institution located in the eighteenth century setting of restored Williamsburg, colonial capital of Virginia.

Known as "the College of Firsts," William and Mary was the first American institution of higher learning to have a school of law, first to be a university, first to have an elective system of study, and first to have the honor system.

Second oldest college in the nation, William and Mary offers a broad arts and sciences program on both the undergraduate and graduate levels. It boasts one of the finest college libraries in the South, with a collection of over one million items, particularly strong in the field of early American history and culture.

composer cleverly adapts his musical creativity to the text. Throughout this work the composer makes rapid and sudden meter changes with sharp dissonance and striking harmonies. He employs wide dynamic changes. The entire composition holds a great interest and provides an intense excitement at its conclusion with a powerful statement of "And Music shall untune the sky."

TELL Me Where Is Fancy Bred by Phillips is a present day setting of Elizabethan verse by Shakespeare. The composition is set in a rather playful and gay mood. A portion of the number employs a bell effect against a soprano line. *The Laughing Song* is one of five pieces from the "Songs of Innocence" by EARL GEORGE, a young American composer. The text is from a poem by William Blake. The composition has a brisk rhythm and interesting harmonization. The middle section of the song contains a short round which gives a marked syncopated effect.

IN 1935 GERSHWIN produced his most important work *Porgy and Bess*, a folk opera. It is an opera which could have been written only in the United States. It became a great success without the benefit of the "Met." To it Gershwin brought all the facility for writing songs he had gained from the Broadway stage, his experience with symphonic music, and his sympathetic assimilation of negro folk music. It is an opera which sends audiences away whistling its tunes. Recently the opera has been successfully revived in America, and has been enthusiastically received in European countries. It is often conjectured what further contribution Gershwin would have made to the musical world had he not died at the age of 38.

The William and Mary campus, with its tree-lined walks and Georgian architecture, offers both the oldest and the newest in academic facilities. The historic Sir Christopher Wren Building, constructed in 1695, is the oldest academic building in America, while the completely modern Phi Beta Kappa Memorial Hall, named for the national scholastic fraternity which originated at the college in 1776, offers up-to-date facilities for radio and television and provides the best-equipped non-professional theatre in the country.

William and Mary students come from nearly every state in the Union. The college choir alone contains representatives of thirteen states, the District of Columbia, and Brazil.

## THE WILLIAM AND MARY CHOIR

Tracy Russell, *Accompanist*  
Fernandina Beach, Florida

Phyllis Atwood <i>Arlington, Virginia</i>	Elizabeth Ruegg <i>Falls Church, Virginia</i>	Peter Davis <i>Sao Paulo, Brazil</i>
Barbara Barnhart <i>La Plata, Maryland</i>	Susan Schade <i>Cambridge, Massachusetts</i>	Donald DuVall <i>Upper Montclair, New Jersey</i>
Joan Beck <i>Richmond, Virginia</i>	Sydney Seville <i>Wallingford, Pennsylvania</i>	Eugene Galusha <i>Schenectady, New York</i>
Judith Case <i>Arlington, Virginia</i>	Janet Shapiro <i>Arlington, Virginia</i>	John Hartzell <i>Bala-Cynwyd, Pennsylvania</i>
Nancy Cobb <i>Dover, New Jersey</i>	Mary Jo Shaw <i>Herndon, Virginia</i>	David Hitt <i>Merion Station, Pennsylvania</i>
Sarah Delk <i>Greenwich, Connecticut</i>	Diane Snyder <i>West Orange, New Jersey</i>	Robert Hooper <i>Claremont, California</i>
Ann Dyer <i>Lewisdale, Maryland</i>	Rainette Struve <i>Alexandria, Virginia</i>	James Hunter <i>Bogota, New Jersey</i>
Margaret Fitton <i>Washington, District of Columbia</i>	Jeanine This <i>McLean, Virginia</i>	Beauveau Lyons <i>Alexandria, Virginia</i>
Susan Hadden <i>Liberty, New York</i>	Carolyn Washer <i>Bethesda, Maryland</i>	James McKey <i>Atlanta, Georgia</i>
Rebecca Hendrix <i>Falls Church, Virginia</i>	Margaret Weirick <i>Northumberland, Pennsylvania</i>	Thomas Murphy <i>Suffolk, Virginia</i>
Hazel Hisgrove <i>Bogota, New Jersey</i>	Sally Williams <i>Dayton, Ohio</i>	William Overacre <i>Lynchburg, Virginia</i>
Marianne Hodges <i>Norfolk, Virginia</i>	Martha Zilmer <i>Alexandria, Virginia</i>	Joseph Phillips <i>Chase City, Virginia</i>
Barbara Hoss <i>Johnson City, Tennessee</i>	Rex Adelberger <i>Arlington, Virginia</i>	Frederick Preston <i>Toledo, Ohio</i>
Harriett Hunter <i>Portsmouth, Virginia</i>	Thomas Andrews <i>Salem, New Jersey</i>	Fred Reiser <i>Alexandria, Virginia</i>
Mariam Janzer <i>Hawleyville, Connecticut</i>	John Baldino <i>Passaic, New Jersey</i>	Robert Taber <i>Bel Air, Maryland</i>
Louise MacDowell <i>Uniontown, Pennsylvania</i>	Robert Betts <i>Monrovia, California</i>	Gregory Tweet <i>Kasson, Minnesota</i>
Ann Miller <i>Williamsport, Pennsylvania</i>	David Brittain <i>Roanoke, Virginia</i>	Simeon Wade <i>Houston, Texas</i>
Ann Perkins <i>Arlington, Virginia</i>	Melvin Clark <i>Chatham, Virginia</i>	Kenneth Weidner <i>Alexandria, Virginia</i>
Elizabeth Rader <i>Norfolk, Virginia</i>		Dale West <i>Easton, Maryland</i>

## THE OFFICERS OF THE CHOIR

Melvin Clark .....	<i>President</i>
Sarah Delk .....	<i>Secretary-Treasurer</i>
Susan Hadden .....	<i>Librarian-Historian</i>
John Baldino and Donald DuVall .....	<i>Stage Managers</i>
Nancy Cobb, Marianne Hodges, Mariam Janzer .....	<i>Wardrobe</i>
David Hitt and Simeon Wade .....	<i>Publicity</i>
Elizabeth Rader and Mary Jo Shaw .....	<i>Social Activities</i>

## ACKNOWLEDGEMENTS

Albert Haak .....	<i>Technical Director</i>
John Evans and Jerry Davis .....	<i>Lighting</i>

## COMING EVENTS

May 11 and 18 — Outdoor Concerts — William and Mary Band and Chorus  
7:00 P.M. Wren Courtyard