An American Music Concert

Ouachita Baptist University Mu Omicron Chapter of Phi Mu Alpha Sinfonia

Ouachita Baptist University

Epsilon Delta Chapter of Sigma Alpha Iota

Ouachita Baptist University

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OUACHITA BAPTIST UNIVERSITY
Arkadelphia, Arkansas

Mu Omicron Chapter
of
Phi Mu Alpha Sinfonia
and
Epsilon Delta Chapter
of
Sigma Alpha Iota

Present

AMERICAN MUSIC CONCERT

March 21, 1968 8:00 P.M.
Mitchell Hall Auditorium
PROGRAM

Dover Beach       Samuel Barber
Camille Bishop, Soprano
Nancy Umiker, Violin
Jacques Cook, Violin
Helen Lyon, Viola
Alex Nisbet, Cello

Toccata
Glenda Plummer, Piano

Extinguish My Eyes
Frances Scott, Soprano
Bill Borland, Pianist

Boutade
Ric Ridgeway, Clarinet

Music For Five
James Smith, Trumpet
Steve Hand, Trumpet
Al Wetherington, Trombone
Jeff Jones, Trombone
John Hilliard, French Horn

INTERMISSION
Pastorale  
Vincent Persichetti  
Marilyn Rauch, Flute  
Juanita Nicholson, French Horn  
Charles Wesley, Oboe  
Larry Aldridge, Clarinet  
David Glaze, Bassoon

Bessie Bobtail  
Samuel Barber  
Beverly Coad, Contralto  
Glenda Plummer, Pianist

Variations for Piano  
David R. Lowe  
Bill Borland, Piano

Young Thought  
W. Francis McBeth  
Tommy Bolton, Tenor  
Glenda Plummer, Pianist

Three Choral Works  
William Billings  
When Jesus Wept  
Chester  
Jargon  
Phi Mu Alpha — Sigma Alpha Iota Chorus
Members of Phi Mu Alpha

| Larry Aldridge | Doug Kellner |
| Jim Barnes     | John Maddox |
| Maurice Barnett | Charles Malcuit |
| George Bates   | Keith Mangrum |
| Gary Bettis    | Jay S. Miller |
| Tommy Bolton   | Wayne Nicholson |
| Bill Borland   | Alex Nisbet |
| Jerry Childers | Stanley Owen |
| Mike Clippard  | Eddie Reed |
| Shelby Cowling | Jim Rees |
| Clark Crays    | Dick Rose |
| David Glaze    | Glynn Stewart |
| Steve Hand     | Al Wetherington |
| John Hilliard  | Joe Williams |
| Jeff Jones     | Larry Williams |

Members of Sigma Alpha Iota

| Camille Bishop | Karr La Miller |
| Linda Bitely   | Juanita Nicholson |
| Carole Brewer  | Brenda Oliger |
| Carol Cantrell | Donna Pike |
| Sharon Coe     | Glenda Plummer |
| Pamela Collins | Kathryn Ramsey |
| Chris Crosby   | Marilyn Rauch |
| Ouida Eppinette| Frances Scott |
| Becky Hardin   | Lela Seay |
| Jean Anne Loyd | Susan Springston |
| Deborah Mashburn| Cheryl Stahl |
| Beth Massey    | Chris Weber |

Ushers

| Jean Anne Loyd | Jay S. Miller |
| Sharon Coe     | Doug Kellner |
COMPOSITION CONTEST WINNERS

An annual composition contest was initiated by Mu Omicron chapter of Phi Mu Alpha Sinfonia in 1966. The contest winner in 1966 was Ric Ridgway, who at that time was a senior at Arkadelphia High School and is now a student at Henderson State College. This year's winner is Randy Love, a senior at El Dorado High School. The winning composition each year will be performed on the American Music Program.

WILLIAM BILLINGS

William Billings was born in Boston, on October 7, 1746. As a youth he served an apprenticeship as a tanner, but catching the contagion of music he devoted almost all of his energy to composing, conducting, teaching and publishing. Almost entirely unschooled in the technical aspects of music, he nevertheless possessed gifts of invention and taste which allowed him to become one of America's greatest native composers. His words on composition are as relevant today as when they were written:

Nature is the best Dictator, for all the hard, dry, studied rules that ever was prescribed, will not enable any person to form an air . . . But perhaps some may think I mean and intend to throw Art entirely out of the Question. I answer by no Means, for the more Art is displayed, the more Nature is decorated. And in some forms of Composition, there is dry Study required, and Art very requisite. For instance, in a Fugue, where the parts come in after each other, with the same notes; but even there, Art is subservient to Genius, for Fancy goes first, and strikes out the Work roughly, and Art comes after, and polishes it over.

from The New England Psalm Singer

Billings died in Boston on September 26, 1800.

When Jesus Wept (1770) is a beautiful stately melody set in the Aeolian mode. Each phrase seems to strive to reach a major tonality, but always must settle again into the somber minor. It is set as a four-part canon or round. The text is by Billings, and like the melody it is striking and memorable.

When Jesus wept, the falling tear
in mercy flow'd beyond all bound;
When Jesus groan'd, a trembling fear
seiz'd all the guilty world around.
Chester (1770) is one of the most famous of all Revolutionary War hymns. Like When Jesus went, it has been used by William Schuman as the theme of one of the movements of New England Triptych. The text, again by Billings, is in its fervor and colorful imagery as stirring as the music. It is set in the traditional four-part style, with the tune in the tenor.

Let tyrants shake their iron rod, and Slav'ry chain her galling chains; We fear them not, we trust in God, New England's God for ever reigns.

When God inspir'd us for the fight, their ranks were broke, their lines were forc'd, their Ships were Shelter'd in our sight, or swiftly driven from our Coast.

The Foe comes on with haughty Stride, our troops advance with martial noise, their Vet'rans flee before our Youth, and Gen'rrals yield to beardless Boys.

What grateful Off'ring shall we bring, what shall we render to the Lord? Loud Hallelujahs let us Sing, and praise his name on ev'ry Chord.

Jargon (1778) represents Billings's sarcastic answer to some of his critics, who accused him of not being able to handle dissonances or write in the "modern" style. It is an unbroken succession of discords, and is notable for its use of expression markings (forte and fortissimo), uncommon in American music of the Revolutionary Era.

Let horrid Jargon split the Air, and rive the Nerves asunder; Let hateful Discord greet the War, as terrible as Thunder.