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### An American Music Concert

Phi Mu Alpha Sinfonia Mu Omicron Chapter  
*Ouachita Baptist University*

Epsilon Delta Chapter 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		Helen Lyon, Viola
Jacques Cook, Violin		Alex Nisbet, Cello
Toccatà		Ned Rorem
	Glenda Plummer, Piano	
Extinguish My Eyes		Leonard Bernstein
	Frances Scott, Soprano	
	Bill Borland, Pianist	
Boutade		Ric Ridgeway
	Ric Ridgeway, Clarinet	
Music For Five		Lawrence Moss
James Smith, Trumpet		Al Wetherington, Trombone
Steve Hand, Trumpet		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 Olinger
Carol Cantrell	Donna Pike
Sharon Coe	Glenda Plummer
Pamela Collins	Kathlyn 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 Nu 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 Lowe, 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 Fuge, 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 clank 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'rums flee before our Youth,  
and Gen'ral's 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 Ear,  
as terrible as Thunder.