

*The Shenandoah Valley  
Choral Society  
and Orchestra*



*In Concert*

**Curtis Nolley, *Conductor***  
**Amy Robertson, *Accompanist***

**Anne Wick, *Soprano***  
**Beth Harter, *Contralto***  
**Les Helmuth, *Tenor***  
**Michael Main, *Baritone***

*Friday, April 27th*



**7:30 p.m.**  
**Bridgewater Church of the Brethren**

## *Frostiana*

Commissioned in 1958 for the two-hundredth anniversary of the incorporation of the Town of Amherst, Massachusetts, *Frostiana* was composed between June 15 and July 7, 1959 in Gstaad, Switzerland. The work was first performed as part of the Bicentennial Commemoration at an Inter-Faith Convocation in the Amherst Regional High School Auditorium, October 18, 1959. It was sung by the Bicentennial Chorus, comprised of singers of all denominations in the township. Professor J. Heywood Alexander accompanied, the composer conducted, and the poet was present.

## *Te Deum*

The *Te Deum* is one of the most ancient, and inspiring, of Christian liturgical texts. At one time the text of the *Te Deum* was believed to have been jointly written by St. Ambrose and St. Augustine, but recent research suggests it is even older, originating early in the fourth century as a Preface, *Sanctus*, and concluding prayer for the Mass of the Easter Vigil. There are even echoes of the psalms heard at several points in the text.

Comissioned by the English Guild of Church Musicians for their centenary, Rutter uses the English version of the 1662 *Book of Common Prayer* in this musically compact but powerful setting of the *Te Deum* text.

## *Mass in D Minor*

Joseph Haydn penned no fewer than fourteen Mass settings. Prince Nicolaus II enjoined Haydn to produce a new Mass setting each year to celebrate the name day of his consort, Princess Maria Josepha Hermenegild Esterhazy. Although scholars are not entirely certain whether all of these masses were actually given their first performances on the princess's name day, we can be reasonably sure that this was the case with the third work, the Mass in D minor.

There have been many conjectures as to the origin of the work's nickname, the *Lord Nelson Mass*. On June 28, 1798, Lord Horatio Nelson arrived at Alexandria in hot pursuit of Napoleon's troops for Egypt. On August 1<sup>st</sup>, he cornered the French fleet at Abukir and destroyed them in one of the most brilliant victories for the Allies in a long and seemingly hopeless war. Haydn could not have known of the battle as he was writing the Mass, but from the first performance, everyone referred to the *Missa in angustiis* (perhaps best translated as "Mass in time of fear") as the "Nelson Mass."

**Frostiana (1959)**  
Texts by Robert Frost

**Randall Thompson (1899-1984)**

*The Road Not Taken*

Two roads diverged in a yellow wood  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I –  
I took the one less traveled by,  
And that has made all the difference.

*The Pasture*

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha'n't be gone long. – You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young  
It totters when she licks it with her tongue.  
I sha'n't be gone long. – You come too.

*Come In*

As I came to the edge of the woods,  
Thrush music – hark!  
Now if it was dusk outside,  
Inside it was dark.

Too dark in the wood for a bird  
By sleight of wing  
To better its perch for the night,  
Though it still could sing.

The last of the light of the sun  
That had died in the west

Still lived for one song more  
In a thrush's breast.

Far in the pillared dark  
Thrush music went –  
Almost like a call to come in  
To the dark and lament.

But no, I was out for stars:  
I would not come in.  
I meant not even if asked,  
And I hadn't been.

## *The Telephone*

'When I was just as far as I could walk  
From here today,  
There was an hour  
All still  
When leaning with my head against a flower  
I heard you talk.  
Don't say I didn't, for I heard you say –  
You spoke from that flower on the window  
sill — Do you remember what it was you  
said?'

'First tell me what it was you thought you  
heard.'

'Having found the flower and driven a bee  
away,  
  
I leaned my head,  
And holding by the stalk,  
I listened and I thought I caught the word –  
What was it? Did you call me by my name?  
Or did you say –  
*Someone* said "Come" – I heard it as I bowed.'

'I may have thought as much, but not aloud.'

'Well, so I came.'

## *A Girl's Garden*

A neighbor of mine in the village  
Likes to tell how one spring  
When she was a girl on a farm, she did  
A childlike thing.

One day she asked her father  
To give her a garden plot  
To plant and tend and reap herself,  
And he said, 'Why not?'

In casting about for a corner  
He thought of an idle bit  
Of walled-off ground where a shop had stood,  
And he said, 'Just it.'

And he said, 'That ought to make you  
An ideal one-girl farm,  
And give you a chance to put some strength  
On your slim-jim arm.'

It was not enough of a garden,  
Her father said, to plow;  
So she had to work it all by hand,  
But she don't mind now.

She wheeled the dung in the wheelbarrow  
Along a stretch of road;  
But she always ran away and left  
Her not-nice load,

And hid from anyone passing.  
And then she begged the seed.  
She says she thinks she planted one  
of all things but weed.

A hill each of potatoes,  
Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn  
And even fruit trees.

And yes, she has long mistrusted  
That a cider apple tree  
In bearing there today is hers,  
Or at least may be.

Her crop was a miscellany  
When all was said and done,  
A little bit of everything,  
A great deal of none.

Now when she sees in the village  
How village things go,  
Just when it seems to come in right,  
She says, 'I know!

'It's as when I was a farmer –'  
Oh, never by way of advice!  
And she never sins by telling the tale  
To the same person twice.

### *Stopping by Woods on a Snowy Evening*

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

### *Choose Something Like a Star*

O Star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud –  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud.  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, 'I burn.'  
But say with what degree of heat.  
Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But does tell something in the end.  
And steadfast as Keats' Eremitic,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may choose something like a star  
To stay our minds on and be staid.

### Te Deum

We praise thee, O God: we acknowledge  
thee to be the Lord.  
All the earth doth worship thee: the Father  
everlasting.

### John Rutter

### Sue Correll, Organist

To thee all Angels cry aloud: the heavens,  
the heavens,  
the heavens, and all the Powers therein.

To thee Cherubin and Seraphin  
continually do cry, continually do cry,  
Holy, Holy, Holy: Lord God of  
Sabaoth;  
Heaven and earth are full of the Majesty  
of thy glory.

The glorious company of the Apostles  
praise thee.  
The goodly fellowship of the Prophets  
praise thee.  
The noble army of martyrs praise thee.

The holy Church throughout all the  
world doth acknowledge thee:  
the Father of an infinite Majesty:  
Thine honourable, true, and only Son;  
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the  
Father.

When thou tookest upon thee to deliver  
man:  
thou didst not abhor the Virgin's womb.

When thou hadst overcome the  
sharpness of death:

thou didst open the Kingdom of Heav'n  
to all believers.

Thou sittest at the right hand of God: in  
the glory of the Father.  
We believe that thou shalt come to be  
our Judge.

We therefore pray thee, help thy  
servants whom thou has redeemed with  
thy precious blood.  
Make them to be numbered with thy  
Saints: in glory everlasting.

O Lord, save thy people and bless thine  
heritage.  
Govern them and lift them up forever.  
Day by day we magnify thee;  
And we worship thy Name: ever world  
without end.

Vouchsafe, O Lord, to keep us this day  
without sin.  
O Lord, have mercy upon us, have  
mercy upon us.  
O Lord, let thy mercy lighten upon us:  
as our trust is in thee.  
O Lord, in thee have I trusted: let me  
never be confounded.

~~ *Intermission* ~~

Missa in Angustiis (Nelson Mass/D Minor Mass)

Joseph Haydn (1732-1809)

I. KYRIE

*Soprano solo and Chorus*

*Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

Lord have mercy,  
Christ have mercy,  
Lord have mercy.

## II. GLORIA

### *Gloria in excelsis Deo*

### *Soli and Chorus*

*Gloria in excelsis Deo.  
Et in terra pax  
Hominibus bonae voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.*

Glory to God in the highest.  
And on earth peace  
To all those of good will.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.

*Gratias agimus tibi  
Propter magnam gloriam tuam.  
Domine Deus, Rex coelestis,  
Deus Pater omnipotens.*

We give thanks to thee  
according to thy great glory.  
Lord God, Heavenly King,  
God the Father almighty.

*Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei,  
Filius Patris.*

Lord Jesus Christ, the only begotten Son.  
Lord God, Lamb of God,  
Son of the Father.

### *Qui Tollis*

### *Soprano solo, Bass solo, and Chorus*

*Qui tollis peccata mundi,  
Miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.*

Thou who takest away the sins of the world,  
have mercy upon us.  
Thou who takest away the sins of the world,  
receive our prayer.

*Qui sedes ad dexteram Patris,  
miserere nobis.*

Thou who sittest at the right hand of the Father,  
have mercy upon us.

### *Quoniam tu solus*

### *Soli and Chorus*

*Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.*

For Thou alone art holy.  
Thou alone art the Lord.  
Thou alone art the most high, Jesus Christ.

*Cum Sancto Spiritu  
in gloria Dei Patris. Amen.*

With the Holy Spirit  
In the glory of God the Father. Amen.

### III. CREDO

#### *Credo in unum Deum*

*Chorus*

*Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium, et invisibilium.*

I believe in one God,  
The Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.

*Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omni saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem  
descendit de caelis.*

And I believe in one Lord, Jesus Christ,  
the only begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
of one substance with the Father  
by whom all things were made.  
Who for us  
and for our salvation  
came down from heaven.

#### *Et incarnatus*

*Soli and Chorus*

*Et incarnatus est de Spiritu Sancto  
ex Maria Virgine. Et homo factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato:  
passus, et sepultus est.*

And was incarnate by the Holy Spirit  
of the Virgin Mary. And was made man.  
Crucified also for us  
under Pontius Pilate,  
he suffered, and was buried.

#### *Et resurrexit*

*Soprano solo and Chorus*

*Et resurrexit tertia die,  
secundum Scripturas.  
Et ascendit in caelum:  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,*

And on the third day he rose again,  
according to the Scriptures.  
He ascended into heaven and  
he sits at the right hand of the Father.  
He shall come again with glory



*judicare vivos et mortuos:  
cujus regni non erit finis.*

to judge the living and the dead;  
and of his kingdom there will be no end.

*Et in Spiritum Sanctum  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit  
Qui cum Patre, et Filio  
simul adoratur et conglorificatur:  
qui locutus est per Prophetas.*

And I believe in the Holy Spirit,  
the Lord and Giver of life,  
who proceeds from the Father and the Son  
who together with the Father and the Son  
is adored and glorified,  
who spoke to us through the Prophets.

*Et unam, sanctam, catholicam  
et apostolicam Ecclesiam.*

And I believe in one, holy, catholic  
and Apostolic Church.

*Confiteor unum baptisma  
in remissionem peccatorum.*

I confess one baptism  
for the remission of sins.

*Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen.*

I await the resurrection of the dead,  
and the life of the world to come. Amen.

#### **IV. SANCTUS**

*Chorus*

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra  
gloria tua.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest.

#### **V. BENEDICTUS**

*Soli and Chorus*

*Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis.*

Blessed is He who comes  
in the name of the Lord.  
Hosanna in the highest.

## VI. AGNUS DEI

### *Agnus Dei*

*Soli*

*Agnus Dei*  
*qui tollis peccata mundi:*  
*miserere nobis.*

Lamb of God,  
who takest away the sins of the world,  
have mercy upon us.

*Agnus Dei*  
*qui tollis peccata mundi:*  
*dona nobis pacem.*

Lamb of God,  
who takest away the sins of the world,  
grant us peace.

### *Dona nobis*

*Chorus*

*Dona nobis pacem.*

Grant us peace.

### *Orchestra*

<b>First Violin</b>	Wan Chi Huang, concertmaster Kari Carpenter Rebecca Hunter	<b>Flute</b>	Carol Warner
<b>Second Violin</b>	Gail Little, principal Anthony VanPelt Kay Crowther	<b>Oboe</b>	Michelle Kirkdorffer Rhonda Stees
<b>Viola</b>	Paul McEnderfer, principal Kara Kerstetter	<b>Bassoon</b>	Susan Barber
<b>Violoncello</b>	Carl Donakowaki - principal Mary Kay Adams	<b>Trumpet</b>	James Kluesner Nicholas Harvey Jonathan Poland
<b>Doublebass</b>	Todd Matthews	<b>Tympani</b>	Marlon Foster
		<b>Organ</b>	Larry Correll

