

YORK COUNTY CHORAL SOCIETY

David Lowry
Conductor

1991 - 1992 Eleventh Season

Sunday, October 27 3:00 p.m. Oakland Baptist Church
Requiem, K. 626 - Mozart

Saturday, December 14 8:00 p.m. The McCelvey Center
Christmas at McCelvey

Sunday, March 22 3:00 p.m. Oakland Baptist Church
Sacred and Patriotic Music



To our Audiences:

The York County Choral Society begins its second decade with more celebration of the 200th anniversary of Mozart's death, presenting the *Requiem* on October 27, 1991. This piece is especially fitting for this occasion, as it is the piece Mozart was working on at the time of his death in December of 1791. Our second concert will be the second annual Christmas at McCelvey which was so well received by you, our audience, last season. This year's version features Part I of Handel's *Messiah* and the women's chorus version of Brittain's *Ceremony of Carols*. The spring concert will have a patriotic focus and feature the lighter side of the personality of the YCCS. We invite you to join us for each of these musical events and are so glad that you have come out to hear us.

The YCCS members are your neighbors, not only from York County, but from Chester, Lancaster, and Chesterfield Counties as well. We range in age from freshman Winthrop students, to those who are "sixty-something". The vocations of our members include teachers, doctors, realtors, pharmacists, business executives and administrators, bee keepers, professional volunteers, florists and even professional musicians. It is a joy for us to be able to bring these classic works to the audiences of York County, working with the accompaniment of the instruments for which this music was written.

We are grateful for your support. Your contributions and attendance at our concerts have enabled us to perform this particular and spectacular art form again this year. Please remember us generously as you contribute to the performing arts this year.

A handwritten signature in cursive script that reads "Miriam Kilbourne".

Miriam Kilbourne
YCCS President

Box 4202 CRS Rock Hill, S.C. 29731

Requiem, K. 626

Wolfgang Amadeus Mozart

York County Choral Society

David Lowry, Conductor

Frances McGill, Soprano
Scott Rogers, Tenor

Lorraine Gorrell, Mezzo-Soprano
Carroll Cole, Baritone

The Orchestra includes Members of the Charlotte Symphony.

Introitus: Requiem æternam
Kyrie

Sequence: Dies Iræ
Tuba Mirum
Rex tremendæ
Recordare
Confutatis
Lacrymosa
Amen

Offertory: Domine Jesu
Hostias

Agnus Dei

Communion: Lux æterna
Cum Sanctis

This edition of the *Requiem* is by Richard Maunder, by arrangement with
Oxford University Press, Inc.
200 Madison Avenue, New York, New York, 10016

Recording equipment of any sort is strictly prohibited.

Notes on Mozart's *Requiem*

In the notes for the 1985 YCCS performance of this work, we discussed "who wrote" Mozart's *Requiem*. That he never finished writing the work before his own demise has been the object of so much attention throughout the last 200 years. The mysterious and anonymous patron who commissioned the work (we now know it was Count Walsegg zu Stuppach) tried to pass it off as his own work. Wolfgang's wife Constance gave the incomplete manuscript to Josef Eybler and then to Franz Süssmayr, whose version we last performed.

Today's performance is taken from the scholarship of musicologist Richard Maunder, who has omitted the Sanctus and Benedictus (believed to have been composed by Süssmayr) and, after careful study of all available resources, has made a number of "adjustments" to the score. Most significant is the discarding of Süssmayr's ending to the Lacrymosa (Mozart wrote only the first eight bars), and the addition of an "Amen" chorus based on a piano sketch for the chorus which was discovered only 30 years ago.

The emotional investment one makes in Mozart's *Requiem* is never a passing fancy. Famed choral director Robert Shaw has said "Nothing stands between the people -- whatever that is -- and Great Music -- whatever that is -- but bad performance, and pedantry, and the narrow mind." After the Shaw Chorale toured with 64 performances of the work, they arrived for the final performance of the tour - in Symphony Hall, Boston. It had to be at least as fresh and convincing as the best. Shaw wrote "music comes hard. Sixty-four performances under every conceivable condition of fatigue and tension, a growing technical mastery, a deepening understanding. On the sixty-fifth performance it happens. Now they know -- and without notable exception, fifty professional musicians break down and shed tears."

In a performance in a "shabby little industrial town" where local sponsors had warned that the *Requiem* was "too highbrow," a young woman waited until the last autograph seeker had left, then approached Shaw. "I suppose," she said quietly, "there are two kinds of people, those who can understand that music -- those with a musical education, and those who have known great sorrow. I am no musician. Thank you very much." (from Mussulman *Dear People . . . Robert Shaw*, Indiana U. Press, 1979., p. 100.)

Requiem, K. 626

Wolfgang Amadeus Mozart

I. Introitus: Requiem

Eternal rest give unto them, O Lord;
and let perpetual light shine on them.
A hymn becometh Thee, O God, in Sion:
and a vow shall be paid for Thee in Jerusalem.
O hear my prayer: all flesh shall come to Thee.
Eternal rest give unto them, O Lord;
and let perpetual light shine on them.

II. Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequence

1. Dies irae

Day of wrath and doom impending,
David's word with Sibyl's blending!
Heaven and earth in ashes ending!
Oh, what fear man's bosom rendeth,
when from heaven the Judge descendeth,
On whose sentence all dependeth!

2. Tuba mirum

Wonderous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

Death is struck and nature quaking,
All creation is awaking,
To its Judge and answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgement be awarded.

When the Judge His seat attaineth,
And each hidden deed arraigneth.
Nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding?

When the just are mercy pleading?

3. Rex tremendae

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

4. Recordare

Think, kind Jesus, my salvation
Caused Thy wonderous Incarnation;
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the cross of suffering bought me,
Shall such grace vainly brought me?

Righteous Judge, for sin's pollution,
Grant Thy gift of absolution,
Ere that day of retribution.

Guilty now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning.

Through the sinful woman shiven,
Through the dying thief forgiven,
Thou for me a hope hast given.

Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With Thy sheep a place provide me,
From the errant goats divide me,
To Thy right hand do Thou guide me.

5. Confutatis

When the wicked are confounded,
Doomed to flames of woe unbounded,
Call me, with Thy Saints surrounded.

Low I kneel, with heart submission!
See, like ashes my contrition!
Help me in my last condition!

6. Lacrimosa

Ah! that day of tears and mourning!
From the dust of earth returning,

Man for judgement must prepare him;
Spare, O God, in mercy spare him!
Lord, all pitying, Jesus blest,
Grant to them eternal rest.

7. Amen

IV. Offertory

1. Domine Jesu

Lord Jesus Christ, King of Glory,
deliver the souls of the faithful departed
from the pains of hell, and from the deep pit.
Deliver the souls from the lion's mouth, lest he
swallow them
lest they fall into darkness:

And let the standard-bearer, St Michael,
bring them into the holy light.

Which Thou didst promise of old to Abraham and
his seed.

2. Hostias

We offer Thee, O Lord, a sacrifice of praise and

prayer;
accept them in behalf of the souls we
commemorate this day;
and let them, O Lord, pass from death to life. That
life which Thou
didst promise of old to Abraham and his seed.

VII. Agnus Dei

Lamb of God, who takest away the sins of the
world, give them rest.

Lamb of God, who takest away the sins of the
world, give them rest.

Lamb of God, who takest away the sins of the
world, give them eternal rest.

VIII. Communion: Lux aeterna

Let eternal light shine upon them, O Lord, with
Thy saints for ever,
because Thou art merciful. Eternal rest give unto
them, O Lord.

About The Soloists

Frances McGill, soprano is a graduate of Erskine College and holds the degree Master of Music from the University of Cincinnati Conservatory of Music. Post-graduate studies have been taken at Westminster Choir College, University of Cincinnati, and Parsons School of Design.

Ms. McGill has been on the voice and choral faculties of Erskine College, Lander College and Shuford School of the Performing Arts at Catawba College. She has performed in Europe and many parts of the United States as soloist, conductor, and organist in concert, opera and musical theatre. She appears with Opera Carolina as guest artist and performer. She is currently the organist at Central Steele Creek Presbyterian Church in Charlotte and a member of the American Guild of Organists and the American Society of Interior Design.

Lorraine Gorrell, mezzo-soprano, holds two Yale degrees, one in singing and one in musicology. She has been a member of the music faculty at Winthrop College for several years and has appeared in concert in the Carolinas, New York, Washington and England. As a scholar, her published work includes articles on several composers of art song and special attention to Fanny Mendelssohn, pianist and composer sister of Felix. Her book *The Nineteenth-Century German Art Song* will be published next year by Amadeus Press in Oregon. Ms. Gorrell has appeared with the YCCS in previous seasons in Handel's *Messiah*.

Scott Rogers, tenor, is a graduate student in the Department of Music, School of Visual and Performing Arts, Winthrop College, where he is a student of Jerry Helton. He has been tenor soloist in opera and oratorio from Athens, Georgia to Spoleto, Italy. He holds the degree Bachelor of Music, magna cum laude, from the University of Georgia. As a scholar, he is currently researching some of the works for voice by American composer Charles Ives. He is a member of the YCCS Chamber Choir and appeared as tenor soloist last spring in the Mozart Grand Mass in C with the YCCS and the Raleigh Oratorio Society.

Carroll Cole, baritone, is a professional member of the Christ Church Episcopal Choir in Charlotte and a frequent oratorio soloist throughout the Southeast. A good friend of the YCCS, Mr. Cole has appeared as a member of the Chamber Choir and has been soloist in several YCCS concerts, including Handel's *Messiah*, Mozart's *Requiem*, Haydn's *Creation* and numerous small works. In the business world, he is a manager of the china and crystal department of Belk's at Southpark.

York County Choral Society

Singing Members

Soprano: Martha Cowan, Deena Faris, Lee Fast, Linda Hutchison, Beth Joyce, Miriam Kilbourne, Allean McGowan, Mary Martin, Gale Moore, Bettye Rawls, Cheryl Robbins, Lisa Shanklin, Adelaide Williams, Pat Wilson, Wendy Wingard-Gay.

Alto: Ann Adams, Debbie Bagwell, Peggy Bridges, Heidi Carpenter, Faye Daniel, Frances Ellison, Ann Faris, Joan Harris, Lori Heiger, Susan Kelly, Susan Marks, Ann Moody, Betty Salmond, Barbara Sargent, Virginia Scruggs, Linda Shealy, Becky Staton, Margaret Ann Tice, Donna Vandiver.

Tenor: Robert Alexander, John Arant, Bill Blough, Jeff Culp, Chris Fischesser, Chip Grant, Evelyn Harper, Priscilla Jennings, Dan Lawson, John McCulloch, Bill Sturgis.

Bass: Jacob Adams, Page Connelly, David Duncan, Joe Faris, Jr., Martial Faure, Ed Kelly, Jeff Leiber, Larry Nipe, Frank Strait, Ed Stultz

Orchestra

Violins: Jane Snyder, concertmaster; Martha Geissler, Sue Blumberg, Libby Pistolessi

Viola: Patrick Brennan

Violoncello: John Clouer

Double Bass: Jeff Ferdon

Clarinet: Dru DeVan, Donna Black

Bassoon: Betsy Griglac, Hillary Yost

Trumpet: David Daugherty, Stacy Mills

Trombone: Alan Tobias, Martin Hughes, John Driver

Timpani: Michael Williams

York County Choral Society

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1991 - 1992

Mozart - Requiem, K. 626

October 27

Christmas At McCelvey

Handel - *Messiah* (excerpts) Britten - *A Ceremony of Carols*

Rutter - *Selection of Carols*

Harp and Orchestra

December 14

Scared and Patriotic Music

Elgar - *Great is the Lord* Thompson - *Testament of Freedom*

Rutter - *Battle Hymn of the Republic*

Hancock - *(Deep River)*

March 22

Followed by a reception hosted by the Rock Hill and Allegro Music Clubs

A cassette Tape recording of the
1991 Mozart Festival in Raleigh, North Carolina
is available at each concert for \$10.00.



NOEL P. FULLER, D.M.D., P.A.

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MUSICAL QUIZ

How many can you answer before the concert begins?

Why?

1. Why did Randall Thompson compose *The Testament of Freedom*?
2. Why did Mozart begin writing the *Requiem* in the year of his own death?

When?

3. When did Britten compose *A Ceremony of Carols*?
4. When did the YCCS last perform Mozart's *Requiem*?

What?

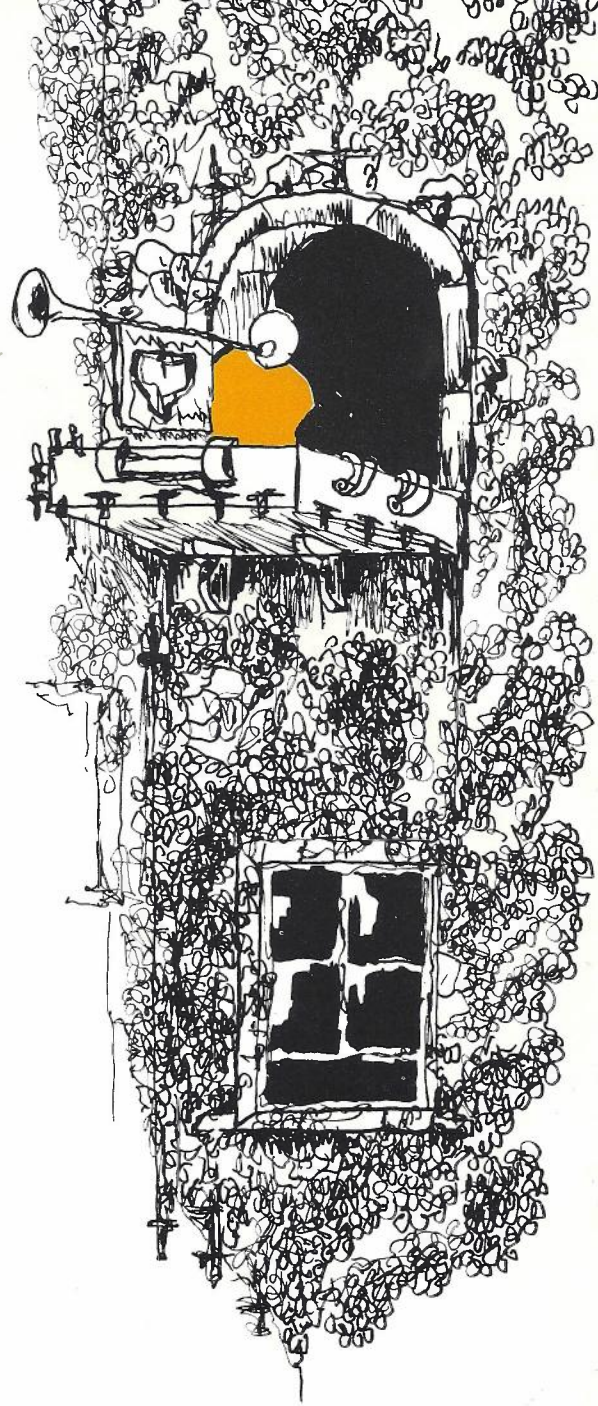
5. What is Elgar's second most famous composition?
6. What famous Briton arranged to have *Battle Hymn of the Republic* sung at his own funeral?

Who?

7. Who caused Handel to immigrate to England?
8. Who promises expert advice and assistance in finding you a home where you can enjoy your YCCS recording of Mozart's *Mass in C*?

Where?

9. The "Classical" period of music is principally a style found in a particular area. Where is that area?
10. Where was Britten's *A Ceremony of Carols* first performed?



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ANSWERS: 1. To celebrate the 200th anniversary of Thomas Jefferson's birthday (1743). 2. He was commissioned to compose it by an anonymous benefactor. 3. In 1942, just after returning from a three-year stay in the U.S. 4. November 10, 1885 in Bynes Auditorium. 5. The orchestral work *Variations on an Original Theme* ("The Enigma"). 6. *Pomp and Circumstance March No. 1 in D major*. 7. A complicated series of contacts, the center of which was the Elector of Hanover and the Princess of Ansbach who later became King George I and Queen Caroline of England. 8. Lee Fast, of course. 9. "Greater" Vienna, Austria, where Haydn's and Mozart's profound influences on all Western music took place. 10. Not in a church, as one might expect, but at Norwich Castle in December 1942.