

# YORK COUNTY CHORAL SOCIETY

David Lowry  
Conductor

1992 - 1993 Twelfth Season

Sunday, October 11 3:00 p.m. Oakland Baptist Church  
World Premiere

Jane Wiley-Columbus: Dream to Reality

Saturday, December 12 8:00 p.m. The McCelvey Center  
Christmas at McCelvey

Monday, March 22 8:00 p.m. Byrnes Auditorium  
Brahms - A German Requiem



To Our Audiences:

Thank you for being here! Without you our performances and all the hard work that goes into preparing for concerts would be for naught.

We begin our Twelfth Season with a very significant milestone in the history of the YCCS. On October 11, 1992 we will present the world premiere of Dr. Jane Walker Wiley's work Columbus: Dream To Reality. This special work was commissioned by the YCCS in celebration of the 500th anniversary of Columbus' voyage to the New World. A project like this is a great undertaking that would not be possible without the help of a number of dedicated people.

The YCCS is extremely grateful for a small grant from the South Carolina Arts Commission secured to help fund the composing of the score. The Combined Arts Fund of Rock Hill was also very generous in its allocation of funds for this special project.

This fall has been an exciting time. The opportunity to rehearse a piece of music under the guidance of the composer is truly unique. The YCCS also commissioned a painting by Charleston SC artist Martha Elizabeth Ferguson to commemorate the musical work. A limited edition fine art poster is available from the YCCS for 35 dollars

On December 12, 1992 we will present our third annual Christmas At McCelvey Concert in York SC. This annual event has become a seasonal highlight of the community and the YCCS. We will present Magnificat in G by Vivaldi and Christmas selections by Rutter, Poston, Wagner, And Susa.

On March 22, 1993 we will be back at Oakland Baptist Church to present one of our favorites Brahms - A German Requiem.

We are a community organization and we welcome new singers and patrons from the surrounding communities. If you are interested in joining us or know of someone else who may have such an interest please contact any member.

We are exceedingly thankful for the support provided by this community. We appreciate all patron contributions and the funding made possible by the Combined Arts Fund. Also thanks to our advertisers who support the fine arts. Please patronize these businesses and firms.

Thanks again for your support.

  
Jeff Culp  
YCCS President

P.O. Box 4202, Rock Hill, SC 29732

# YORK COUNTY CHORAL SOCIETY

David Lowry, Music Director and Conductor  
Shirley Fishburne, Accompanist

## A GERMAN REQUIEM, Op. 45 Johannes Brahms

Monday, March 22, 1993                      8:00 p.m.                      James F. Byrnes Auditorium  
Winthrop University, Rock Hill

**Kim Caldwell-Bean, soprano**  
**Bruce Schoonmaker, baritone**  
**Members of the Charlotte Symphony Orchestra**

### In Memoriam

**Walter Buchanan Roberts 1893-1993**  
**Founder, Rock Hill Choral Society, 1925**  
**Chairman, Department of Music, Winthrop College 1925-1958**

### **I. Matthew 5:4; Psalm 126:5-6**

*Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed shall doubtless return with rejoicing, and bring his sheaves with him.*

### **II. 1 Peter 1:24; James 5:7; 1 Peter 1:25; Isaiah 35:10**

*Behold, all flesh is as the grass and all the goodliness of man is as the flower of grass; for lo, the grass with'reth and the flower thereof decayeth. Now therefore be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain. So be ye patient. The redeemed of the Lord shall return again, and come rejoicing unto Zion; gladness, joy everlasting upon their heads shall be their portion, and tears and sighing shall flee from them.*

### **III. Psalm 39:5-8; Wisdom of Solomon 3:1**

*Lord, make me to know the measure of my days on earth to consider my frailty that I must perish. Surely all my days here are as an handbreadth to thee and my lifetime is as naught to thee. Verily, mankind walketh in a vain show, and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain, he heapeth up riches, and cannot tell who shall gather them. Now Lord, O what do I wait for? My hope is in thee. But the righteous souls are in the hand of God, nor pain nor grief shall night them come.*

#### **IV. Psalm 84:2,3,5**

*How lovely is thy dwelling place, O Lord of hosts! For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God. Blessed are they that dwell within thy house; they praise thy name evermore!*

#### **V. John 16:22; Ecclesiasticus 51:35; Isaiah 66:13**

*Ye now are sorrowful, although ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you. Yea, I will comfort you, as one whom his own mother comforteth. Look upon me; ye know that for a little time labor and sorrow were mine, but at the last I have found comfort.*

#### **VI. Hebrews 13:14; 1 Corinthians 15:51-55; Revelation to John 4:11**

*Here on earth have we no continuing place, although we seek one to come. Lo, I unfold unto you a mystery. We shall not all sleep when he cometh, but we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet. For the trumpet shall sound, and the dead shall be raised incorruptible, and all we shall be changed. Then what of old was written, the same shall be brought to pass. For death shall be swallowed in victory! Grave, where is thy triumph? Death, O where is thy sting? Worthy art thou to be praised, Lord of honor and might, for thou hast earth and heaven created, and for thy good pleasure all things have their being and were created.*

#### **VII. Revelation to John 14:13**

*Blessed are the dead which in the Lord die, from henceforth. Saith the spirit, that they rest from their labors, and that their works follow after them.*

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### **Notes on the music**

Much can be said about Brahms' personality and his social stance in the world in which he lived. The intense relationship with Clara Wieck (Robert Schumann's wife) as well as other women later in life; his political stance in the music world against the decadence of Wagner and his following; his less-than-cordial manner; not to mention his formative years (no choice of his) living in a brothel. As is often the case, these outer visibilities have little to do with what goes on inside the man himself.

What we remark upon the most about Brahms is the classical way in which he looks for expression in music. He is indeed a student of the late nineteenth century, and his superb handling of chromatic harmonies testifies to that--but the harmonies are always cast within the parameters of classical forms, or at least as classical as Beethoven would have had them. (One must remember that Beethoven was very much a nineteenth century composer and opened doors to much of what later became earmarks of "romantic" style--whatever that means--and Brahms idolized the works of Beethoven.)

Brahms abhorred the concept of writing instrumental music with a "program" or dwelling on vocal music for long periods of time. Thus we always find Brahms' expressions to be succinct, but not pithy; deeply felt, but not maudlin; warm in color, but not distorted. As far as we can determine, Brahms' rarely darkened the door of a church. Liturgy, theological expostulation, corporate worship, and community were not part of what Brahms' mind or faith required. Yet throughout his life he kept his grandmother's Bible with him, apparently reading it continually. It was from this Bible that he drew the remarkable compilation of texts for this work, not intended for the liturgical Requiem mass of the dead, but for the comfort of the living. By choosing this totally Biblical route,

the work transcends any purpose that can be claimed by the catholics or the protestants. It even escapes specific Christian theologies in its mix of Old and New Testament verses, leaving interpretation of theological concepts entirely up to the listener.

Despite his disdain for program, one must recognize that Brahms' sets these texts with enormous theological sensitivity by the use of a type of word painting--or "subject" painting, if you will. The sermons are preached convincingly through veiled musical references to funeral marches, bold "engraved-in-stone" words of the prophets and apostles, lyrical references to heaven and joy; fugal expositions for redemption; the subtle use of *forte* rather than *piano* for "blessed [happy] are the dead". These are not accidents, but deliberate and marvelously crafted attempts to convey the power and comfort of the Biblical texts through the power and mystery of musical expression.

It has been remarked many times that God has frequently sought to speak through the work of those who may not measure up to standards imposed by other persons. Surely Brahms' music is one of the extraordinary vehicles which God chooses to use.

- David Lowry

## WALTER BUCHANAN ROBERTS

1893-1993

This concert is sung to the memory of Walter B. Roberts, who died February 27, less than a week before his 100th birthday. When the YCCS was formed in 1981, Dr. Roberts delivered the first patron's check. This was obviously important for us as well as for him, for Dr. Roberts had formed the old Rock Hill Choral Society in the mid-1920's, a society which disappeared around 1970. He was always present at our concerts until his physical endurance prevented his being out too much.

More than choral societies, it was Dr. Roberts who brought to Winthrop College, to Rock Hill, and to the entire State of South Carolina, many standards of excellence, paving the way for the successes of more recent generations. It was always particularly nice for us to see him be able to sit back and watch - and *listen* - to the fruits of his labors.

When we last performed Brahms' *A German Requiem* in 1983, he let us know how much he admired the work, and we, in turn had great fun dedicating a special 90<sup>th</sup> birthday song to him after the performance.

It was indeed a special moment for many of us to be able to sing the fourth movement of Brahms' mighty work at his funeral on March 1, 1993.

*Blessed are they that dwell within thy house; they praise thy name evermore!*

## Orchestra

<b>Violin I</b>	Ernest Pereira, Susie Peek, Martha Koljonen
<b>Violin II</b>	Jane Snyder, Evelyn Blalock, Wei Tsun Chang
<b>Viola</b>	Martha Geissler, Jan Daugherty, Ellen Ferdon
<b>Violoncello</b>	Janice Nilsen, Dorothy Cole, Charles Wiens
<b>Double Bass</b>	Jeffrey Ferdon
<b>Flute</b>	Michael Burtner, Joni Canupp
<b>Oboe</b>	Jennifer Sperry, Terry Maskin
<b>Clarinet</b>	Phil Thompson, Drucilla Devan
<b>Bassoon</b>	Mary Beth Griglak, Lisa Seischab
<b>Horn</b>	Scott Cornelius, Robert Blalock, Richard Goldfaden, Malinda Kleucker
<b>Trombone</b>	Martin Hughes, Alan Tobias, John Driver
<b>Tuba</b>	David Mills
<b>Timpani</b>	Carol Stumpf
<b>Organ</b>	Shirley Fishburne

## YCCS Singing Personnel

**Soprano** - Lil Adickes, Cynthia Brown, Sara Castillo, Martha Cowan, Linda Hutchison, Beth Joyce, Miriam Kilbourne, Allean McGowan, Mary Martin, Ann Moody, Gale Moore, Toni Norris, Betty Rawls, Karen Roadman, Adelaide Williams, Pat Wilson, Wendy Wingard-Gay

**Alto** - Ann Adams, Debbie Bagwell, Mary Beth Carr, Ann Cody, Faye Daniel, Frances Ellison, Shirley Highfill, Susan Kelly, Susan Marks, Jane Modla, Kitty Rugg, Betty Salmond, Virginia Scruggs, Linda Shealy, Becky Staton

**Tenor** - Robert Alexander, John Arant, Gordon Brookfield, Bradley Brown, Sharon Collins, Jeff Culp, Chris Fischesser, Billy Frazier, Chip Grant, Priscilla Jennings, Glenn Roof, Sam Williams

**Bass** - Jacob Adams, Thomas Blackmon, Page Connolly, J. T. Ellenberger, Thomas Helmeke, Ed Kelly, Larry Nipe, Frank Strait, Ed Stultz, John Mark Weaver

### Soloists

**Kim Caldwell-Bean** is a native of South Carolina, currently a resident of Albuquerque, New Mexico. A graduate of Columbia College, she is currently completing requirements for the degree Master of Music in performance and stage management from the University of North Texas. Her experience includes many oratorio and opera appearances in South Carolina, Texas and New Mexico. This is Ms. Caldwell-Bean's first appearance with the YCCS.

**Bruce Schoonmaker** makes his first appearance with the YCCS in this concert. Mr. Schoonmaker is a professor music at Furman University and has appeared in many oratorio and opera roles throughout the Southeast in the last two decades. A Charlotte native, his training was at Davidson College, Furman University and Northwestern University. He has appeared with acclaim at Chicago Opera Theatre, with the Charlotte Symphony Orchestra, the Brevard Music Festival, Opera Carolina, the Charleston Symphony as well as recitals in Perth, Australia, and in Italy. A recent performance of Stravinsky's *A Soldier's Tale* in Greenville, moved Blake Samson in the *Greenville News* to say "Schoonmaker returned to astonish the audience with...a veritable orchestra in one voice."

### **THE WALTER B. ROBERTS SCHOLARSHIP FUND**

Winthrop University Foundation

The YCCS has made a gift to the Walter B. Roberts Scholarship Fund of \$200, with an additional challenge grant of \$250 matching funds to increase the principal in this important scholarship which is awarded annually by the faculty of the Department of Music.

Contributions to this scholarship may be made to the Winthrop University Foundation (marked clearly for the W.B.Roberts Scholarship) Rock Hill, SC 29733.

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# MUSICAL QUIZ

How many can you answer before the concert begins?

## Who?

1. Who composed an orchestral work for his wife for a Christmas present, naming it for the child she bore him earlier in the year?
2. Who is regarded as the polar opposite of Wagner in the German romantic school?

## What?

3. What human achievements caused Whitman to reflect on Columbus in *Passage to India*?
4. What are the text sources for Brahms' *A German Requiem*?

## When?

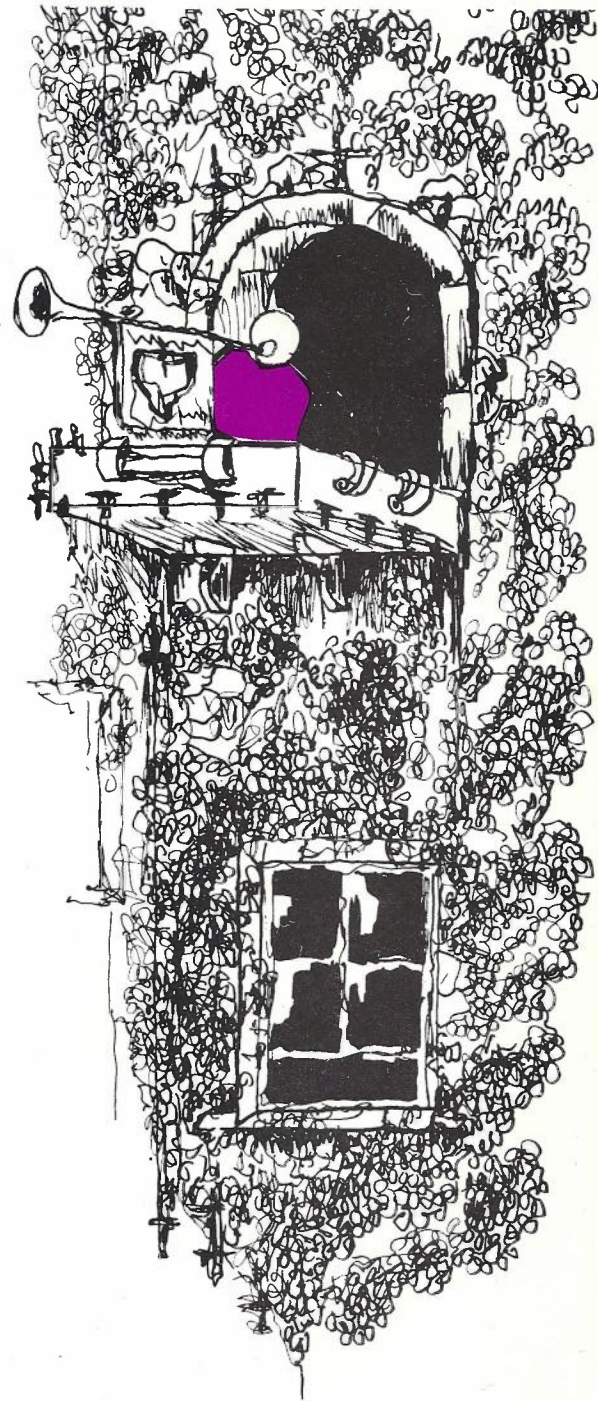
5. When was the last performance of Brahms' *A German Requiem* sung by the YCCS, and who in the audience experienced a significant rite of passage?
6. When was the first performance of Pony Trot (for piano) and who was the composer?

## Where?

7. Where is the place of death of Vivaldi, a red-headed Italian priest who never said mass, and was buried in a pauper's grave?

## How?

8. How does one find an ideal house to buy in the Rock Hill area, whether one is musical or unmusical?



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ANSWERS: 1. Richard Wagner in 1869, the year he married Cosima and she bore him Siegfried. 2. Johannes Brahms, who honored the classical ideals of form and spoke out against the excesses of Wagner. 3. The building of the Suez Canal (1869) and the completion of the Union Pacific Railroad. 4. The Bible only; the work is not a liturgical requiem. 5. March 1983; it coincided with the 90th-birthday celebrations for Dr. Walter B. Roberts, who founded the Rock Hill Choral Society. 6. In 1950, when composer Jane Walker was in the first grade (and her parents knew they were in trouble already!). 7. Vienna, Austria, where Vivaldi had gone apparently to seek a court appointment. 8. Go see LEE FAST, of course.