

YORK COUNTY CHORAL SOCIETY

David Lowry
Conductor

1993-94 THIRTEENTH SEASON

MONDAY, NOVEMBER 8, 8:00 P.M.

Oakland Baptist Church

Vaughan Williams - Dona nobis pacem

Faure - Requiem

Soloists

Danielle Goldin

Lendon Todd Munday

MONDAY, MARCH 21, 8:00 P.M.

First Presbyterian Church

Bach - Cantata 147

Biebl - Ave Maria

Wesley - Thou wilt keep him in perfect peace

Parry - I was glad

Hear my words, ye people



To our Audiences:

Welcome to the Thirteenth Season of the York County Choral Society! Our membership has been hard at work since August preparing music for what we hope will be another enriching choral season for you, our audience.


We begin our season Monday evening, November 8, 1993, at 8:00 p.m. at Oakland Baptist Church. Dedicated to the memory of Bill Sturgis and Peter Drake, two of our charter members who passed away last year, this concert features Faure's Requiem and Ralph Vaughan Williams' Dona nobis pacem. Barbara Ann Sturgis-Everett, Bill's daughter, is the special guest violinist in the Requiem. The ever smiling faces of Bill and Peter will be sorely missed, but pleasant memories will be recalled often.

Our Spring Concert will be Monday evening, March 21, 1994, at First Presbyterian Church, Rock Hill. This concert will be a part of First Presbyterian's 125th anniversary celebration that continues throughout the year. The concert will feature Bach's Cantata 147 and other selected short works by Biebl, Parry, and Wesley. The YCCS is proud to be a part of this celebration.

The YCCS is a community organization and welcomes new singers and patrons from the surrounding communities of York County. If you are interested in joining us or know of someone else who may have such an interest, please contact any member of the chorus or board. The board members and their telephone numbers are listed elsewhere in this program.

The YCCS is extremely grateful for the support we receive from this community. We appreciate all patron contributions and funding made possible by the Combined Arts Fund. Also, thanks to our advertisers who support the fine arts. Please patronize these firms and businesses.

Thanks again for your support.


Jeff Culp, President YCCS

**YORK COUNTY CHORAL SOCIETY
DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR
SHIRLEY FISHBURNE, ACCOMPANIST**

**SPRING CONCERT
FIRST PRESBYTERIAN CHURCH, ROCK HILL
MONDAY, MARCH 21, 1994 - 8:00 P.M.**

This concert is a part of a year-long celebration
of First Presbyterian Church's 125th Anniversary in Rock Hill

**Susan Cowan Atkinson, soprano
Lorraine Gorrell, mezzo-soprano
James Glenn, tenor
Lendon Todd Munday, baritone
Members of the Charlotte Symphony Orchestra**

I was glad

C. Hubert H. Parry

Cantata, *Herz und Mund und Tat und Leben*, BWV 147

Johann Sebastian Bach

First Part

Chorus - Herz und Mund und Tat und Leben
Recitative (Tenor) - Gebenedeiter Mund
Aria (alto) - Schame dich, o Seele, nicht
Recitative (bass) - Verstockung kann Gevaltige verblenden
Aria (soprano) - Bereite dir, Jesu, noch itzo die Bahn
Chorale - Wohl mir, da ich Jesum habe

Second Part

Aria (tenor) - Hilf, Jesu, hilf
Recitative (alto) - Der hochsten Allmacht Wunderhand
Aria (bass) - Ich will von Jesu Wunden singen
Chorale - Jesus bleibet meine Freude

Thou wilt keep him in perfect peace

Samuel Sebastian Wesley

Ave Maria

Franz Biebl

Hear my words, ye people

Parry

* * *

The Rock Hill Music Club and the Allegro Music Club invite the audience
to a reception in the Fellowship Hall immediately following the concert.

YCCS Singing Personnel

Soprano I

Lucinda Barker
Martha Cowan
Miriam Kilbourne
Mary Martin
Toni Norris
Pat Wilson
Wendy Wingard-Gay

Soprano II

Sara Castillo
Alice Craighead
Beth Hershberger
Linda Hutchison
Karen Johnson
Beth Joyce
Betty Rawls
Adelaide Williams

Alto I

Faye Daniel
Susan Marks
Ann Moody
Jane Modla
Betty Salmond
Virginia Scruggs
Becky Staton

Alto II

Ann Adams
Ann Cody
Frances Ellison
Susan Kelly
Maggie Lowry
Linda Shealy
Margaret Ann Tice

Tenor I

Bill Blough
Bradley Brown
Sharon Collins
Billy Fallaw

Chip Grant
Priscilla Jennings
Bill Mauney

Tenor II

Jeff Culp
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Kieth Williams

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J. T. Ellenberger
Linwood Little
Edwin Stultz

Bass II

Jake Adams
Page Connelly
Harry Holder
Larry Nipe
Robert Salley

ORCHESTRA PERSONNEL

Jane Hart, violin
Martha Geissler, violin
Mark Ottesen, viola
Janis Nilsen, violoncello
Leo Bjorlie, double bass

Hollis Ulaky, oboe
Ashley Barrett, oboe, English horn
Michael J. Miller, trumpet
Shirley Fishburne, organ
Susan Read, organ

Auditions for new chorus members will be held

Thursdays, September 8 and 15, from 7-8 p.m. at
Oakland Baptist Church
or by appointment 329-1967

Texts to the music

I was glad - C. Hubert H. Parry

I was glad when they said unto me, we will go into the house of the Lord. Our feet shall stand in thy gates, O Jerusalem. Jerusalem is builded as a city that is at unity in itself. O pray for the peace of Jerusalem, they shall prosper that love thee. Peace be within thy walls, and plenteousness within thy palaces. Psalm 122.1-3,6,7

Cantata: Herz und Mund und Tat und Leben, BWV 147

for the Feast of the Visitation of Mary the Virgin

First performed by Bach on July 2, 1723, in Leipzig

PART ONE

1. Chorus

Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Daß er Gott und Heiland sei.

2. Recitative (Tenor)

Gebenedeiter Mund!
Maria macht ihr Innerstes der Seelen
Durch Dank und Rühmen kund;
Sie fänget bei sich an,
Des Heilands Wunder zu erzählen,
Was er an ihr als seiner Magd getan.
O! menschliches Geschlecht,
Des Satans und der Sünden Knecht,
Du bist befreit
Durch Christi tröstendes Erscheinen
Von dieser Last und Dienstbarkeit!
Jedoch dein Mund und dein verstockt Gemüte
Verschweigt, verleugnet solche Güte;
Doch wisse, daß dich nach der Schrift
Ein allzu scharfes Urteil trifft!

3. Aria (Alto)

Schäme dich, o Seele, nicht,
Deinen Heiland zu bekennen,
Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Su verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kömmt zur Herrlichkeit.

4. Recitative (Bass)

Verstokkung kann Gewaltige verblenden,
Bis sie dies Höchsten Arm vom Stuhle stößt;
Doch dieser Arm erhebt,
Obschon vor ihm der Erden kreis erbebt,
Hingegen die Elenden,
So er erlöst.
O hochbeglückte Christen,
Auf, machet euch bereit,
Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils: der Heiland heisst
Euch Leib und Beisst
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem Verlangen
Um ihn im Glauben zu empfangen!

5. Aria (Soprano)

Bereite dir, Jesu, noch itzo die Bahn,
Mein Heiland, erwähle
Die glaubende Seele
Und siehe mit Augen der Gnade mich an!

PART ONE

1. Chorus

Heart and mind and deed and life
must bear witness
without fear or hypocrisy,
to Christ as God and Saviour.

2. Recitative (Tenor)

Blessed voice!
Mary declares her inmost soul
with thanks and praise;
she recalls the Saviour's wonder,
which was made through her,
his handmaiden.
O mortals all, slaves to Satan and to sin,
you are delivered, by the peace of Christ's presence,
from this burden, this yoke!
Yet your voices, your perverse hearts,
disavow, deny such grace;
yet know, the Scripture tells
that destruction awaits!

3. Aria, (alto)

Be not ashamed, O soul,
to confess your Saviour,
for he names you as his own
in the presence of the Father!
Yet whoever on this earth
is bold to deny him,
shall by him be denied,
when he comes to the last.

4. Recitative (Bass)

How perverse and blinded are the powerful,
till their pride is struck by the Almighty's arm;
yet this arm,
though the world tremble before it,
exalts the wretched,
whom he redeems.
O most blessed Christians,
up, arise, prepare;
now is the long-appointed day of salvation;
the Saviour bids you, body and soul,
with offerings of faith;
up, arise, call to him in longing,
that you may receive him in faith!

5. Aria (Soprano)

Prepare your way now, Jesus;
appoint, my Saviour,
the faithful soul
and mercifully look on me!

6. *Chorale*

Wohl mir, daß ich Jesum habe,
O wie feste halt ich ihn,
Daß er mir mein Herze labe,
Wenn ich krank und traurig bin.
Jesus hab ich, der mich liebet
Und sich mir zu eigen gibet;
Ach, drum laß ich Jesum nicht,
Wenn mir gleich mein Herze bricht.

PART TWO

7. *Aria (Tenor)*

Hilf, Jesu, hilf, daß ich auch dich bekenne
In Wohl und Weh, in Freud und Leid,
Daß ich dich meinen Heiland nenne
In Glauben und Gelaßenheit,
Daß stets mein Herz von deiner Liebe brenne.

8. *Recitative (Alto)*

Der höchsten Allmacht Wunderhand
Wirkt im Verborgenen der Erden.
Johannes muß mit Geist erfüllet werden,
Ihn zieht der Liebe Band
Bereits in seiner Mutter Leibe,
Dass er den Heiland kennt,
Ob er ihn gleich noch nicht
Mit seinem Munder nennt.
Er wird bewegt, er hüpfet und springet,
Indem Elisabeth das Wunderwerk ausspricht,
Indem Mariae Mund der Lippen Opfer bringet.
Wenn ihr, o Gläubige, des Fleisches
Schwachheit werd't,
Wenn euer Herz in Liebe brennet
Und doch der Mund den Hinland nicht bekennet,
Gott ist es, der uns kräftig stärkt,
Er will in euch des Geistes Kraft erregen,
Ja, Dank und Preis auf eure Zungen legen.

9. *Aria (Bass)*

Ich will von Jesu Wundern singen
Und ihm der Lippen Opfer bringen,
Er wird nach seiner Liebe Bund
Das schwache Fleisch, den irdschen Mund
Durch heiliges Feuer kräftig zwingen.

10. *Chorale*

Jesus bleibet meine Freude,
Meines Herzens Trost und Saft,
Jesus wehret allem Leide,
Er ist meines Lebens Kraft.
Meiner Augen Lust und Sonne,
Meiner Seele Schatz und Wonne;
Darum laß ich Jesus nicht
Aus dem Gerzen und Gesicht.

Text adapted from Salomo Franck (1659-1725)
Portions of the text may be by Bach.

6. *Chorale*

Blessed am I that I have Jesus,
oh how I shall hold to him,
that he may restore my heart
when I am ill and sorrowful.
I have Jesus, who loves me
and makes me his own;
ah, I'll thus not leave Jesus,
even if my heart should break.

PART TWO

7. *Aria (Tenor)*

Help me, Jesus, help me, that I may know you
in well-being and misfortune, in joy and in sorrow,
that I may call you my Saviour in faith and serenity,
that your love will burn in my heart.

8. *Recitative (Alto)*

The wondrous hand of the Almighty
is at work in the hidden mysteries of the earth.
John the Baptist must be filled with the spirit,
the bond of love draws him
even in his mother's womb,
that he may know the Saviour,
though he may not yet name him.
He moves, he leaps and skips
as Elizabeth gives voice to the miracle,
as Mary's voice delivers her words' offering.
When you, believers, know the weakness of the flesh,
when your heart is aflame with love
and yet your voice acknowledges the Saviour not,
it is God who strengthens us;
he shall rouse in you the power of the spirit,
lay thanks and praise upon your tongue.

9. *Aria (Bass)*

I will sing of the wonders of Jesus
and bring him my words' offering;
he will impose his love
on my weak flesh, my mortal voice,
by his holy fire.

10. *Chorale*

Jesus remains my joy
the solace and nurture of my heart
Jesus endures all suffering
he is my life's strength,
the pleasure and sun of my eyes.
the prize and joy of my soul;
thus I'll not let Jesus
from my heart and sight.

Translation: composite

Thou wilt keep him - Samuel Sebastian Wesley

Thou wilt keep him in perfect peace whose mind is stayed on thee. The darkness is no darkness with thee, but the night is as clear as the day. The darkness and the light to Thee are both alike. God is light, and in Him is no darkness at all. O let my soul live and it shall praise Thee, for Thine is the kingdom, the power and the glory for evermore.

Isaiah 26.3; Psalm 139.11; 1 John 1.5; Psalm 119.175

Ave Maria

Angelus Domini nuntiavit Mariae,
et concepit de Spiritu sancto.

*Ave Maria, gratia plena, Dominus tecum, benedicta tu in
mulieribus et benedictus fructus ventris tui, Jesus.*

Maria dixit: Ecce ancilla Domini,
fiat mihi secundum verbum tuum.

Ave Maria...

Et verbum caro factum est et habitavit in nobis.

Ave Maria...

Sancta Maria, mater Dei,

ora pro nobis peccatoribus.

Sancta Maria, ora pro nobis

nunc et in hora mortis nostrae. Amen

The angel of the Lord appeared to Mary,
and she was conceived of the Holy Spirit.

Hail Mary, full of grace,

The Lord is with you, blessed are you of all,
and blessed is the fruit of your womb, Jesus.

Mary said: Behold the handmaid of the Lord,
be it unto me according to your word.

And the word became truth and lives among us.

Holy Mary, Mother of God,

pray for us sinners.

Holy Mary, pray for us

now and in the hour of our death. Amen.

Hear my words, ye people - Parry

Hear my words, ye people, give ear unto me all ye that have knowledge. Let us choose to us judgement, let us know among ourselves what is good. Behold, God is mighty, and despiseth not any, He is mighty in strength and in wisdom. Behold, He is great, and we know Him not, neither can the number of His year be searched out. The Lord's seat is in heaven.

Clouds and darkness are round about Him, righteousness and judgement are the habitation of His seat. He decketh Himself with light as with a garment, and spreadeth out the heavens like a curtain. He layeth the beams of His chambers in the waters, and madeth the clouds His chariots, and walketh upon the wings of the wind. He bowed the heavens, and came down, and it was dark under his fee. He rode on the Cherubim, and did fly, and came flying upon the wings of the wind. The Lord's seat is in heaven, His kingdom ruleth over all.

Behold, the eye of the Lord is on them that fear Him, and upon them that put their trust in His mercy. To deliver their soul from death, and to feed them in a time of dearth, Our souls hath patiently tarried for the Lord, For He is our help and our shield. He delivered the poor in his affliction, the fatherless and him that hath none to help him. He shall bind up the brokenhearted, and proclaim liberty to the captives, and comfort to those that mourn. He shall give them beauty for ashes; the garment of praise for the spirit of heaviness. For as the earth bringeth forth her bud, and as the garden causeth things that are sown to spring forth. So the Lord God will cause righteousness and peace to spring forth before all nations.

The Lord is full of compassion and mercy, He hath not dealt with us after our sins nor rewarded us according to our wickedness, for look how high the heaven is in comparison of the earth, so great is His mercy toward them that fear Him. Look how wide also the east is from the west, so far hath He set our sins from us.

O praise ye the Lord, Praise Him in the height;

rejoice in his word ye angels of light;

Ye heavens adore Him by whom ye were made,

And worship before Him in brightness arrayed.

O Praise ye the Lord, praise him upon earth,

In tuneful accord ye sons of new birth,

Praise Him who hath brought you his grace from above,

Praise Him who hath taught you to sing of his love.

O praise ye the Lord! Thanksgiving and song

To Him be outpoured All ages along;

For love in creation, for Heaven restored,

For grace of salvation, O praise ye the Lord.

from Job, Isaiah and Psalms, and

Sir Henry W. Baker

Gift Shopping?

YCCS Stereo Cassette Tapes @ \$10 each

JOHANNES BRAHMS - A GERMAN REQUIEM

Kim Caldwell-Bean, soprano Bruce Schoonmaker, baritone

JANE WALKER WILEY - COLUMBUS: DREAM TO REALITY

Susan Read, soprano Keith Jones, tenor William Read, baritone

Combined Choruses of YCCS and Lancaster Chamber Choir

Available later in the year: Fauré *Requiem* and Vaughan Williams' *Dona nobis pacem*

COLUMBUS ART POSTER @ \$35 each

Handsome 24"x 32" full color lithograph of painting

commissioned by YCCS to commemorate the 500th anniversary of Columbus' voyage

Bach and his church cantatas

There is much known, yet much to be learned about Bach and his cantata writing. We enjoy spurious tales about choir boys wiping their muddy shoes with copies of the previous Sunday's cantata. Choirs appeared on Sunday mornings prepared to sight read a cantata written the day before. It is not unlikely that such tales are true, for Bach was employed to produce music for the "moment", not music of antiquity, and certainly not music for posterity. We doubt that it ever occurred to Bach to write something that someone might perform 200-300 years later.

Lutheran churches of Bach's day, overseen by the pietists (descendants of the English puritans who had left England in droves to Germany and America in the 17th century) conducted services on Sundays that lasted four hours (no padded pews, in fact, no pews at all!—a true test of faith). The sermon might take as long as an hour to deliver. A cantata (this one is 35 minutes) was a normal part of the way to project the Bible reading assigned for the day. Hymns contained many stanzas. Prayers were comprehensive. Religion, as exemplified in public worship, was the one really big social gathering of the week.

Cantata 147 (we have 200 complete cantatas, plus some incomplete and some spurious—many are lost) was written in part for Bach's job in Weimar, for the Fourth Sunday in Advent, December 20, 1714. The version heard now is a revised and enlarged version for The Visitation of Mary the Virgin, July 2, 1723—shortly after Bach arrived in Leipzig as Cantor of St. Thomas Church [actually responsible for music in *four* churches], the post he held until his death in 1750.

The styles of recitative and aria for the soloists vary greatly. Many cantatas end with a chorale (a hymn), often one which is reflected elsewhere in the cantata. In this cantata, in two parts, each part ends with exactly the same music for a setting of a chorale *Werde munter*, with a text appropriate to this cantata. That setting is the music heard in modern times as "Jesus, joy of man's desiring."

C. Hubert H. Parry

The music of Sir Charles Hubert Hastings Parry (1848-1918) is well known in England. Parry's *Jerusalem*, [made popular with Americans in the movie *Chariots of Fire*] is certainly one of the best-loved songs in England, ranking at the top with the National Anthem and "Land of hope and glory." He is responsible for many other songs and hymn tunes as well as large anthems and psalm settings.

The anthem "I was glad" was written for the coronation of Edward VII in 1902 and has been sung at each coronation since (George V, George VI and Elizabeth II) and remains in the choral repertory in England and America. Its text is from Psalm 122, one of the psalms traditionally appointed for the anniversary of a church consecration.

"Hear my words" is a composite psalm, drawn and paraphrased from several passages in Job, Isaiah and the Psalms, ending with two stanzas of Sir Henry Williams Baker's hymn "O praise ye the Lord" (itself a paraphrase of Psalms 149 and 150). The Baker text is set to a fine melody which has become a hymn that has found its way, for which we give thanks, into several of the most recent American hymnals.

Thou wilt keep him in perfect peace

Samuel Sebastian Wesley (1810-1876) possess a personal history which always entertains the reader and frustrates the Methodists. He is the illegitimate son of Samuel Wesley (son the hymn-writer Charles), named for his father and his father's hero, J. Sebastian Bach. His father had not been a wholehearted Methodist, and was closely allied with the Roman Catholics (though he denied ever becoming one). Samuel Sebastian remained allied to the state church and became what one must regard as the finest composer of church music between Purcell (17th C.) and Stanford (late 19th-early 20th). Curiously, Samuel Sebastian held posts at no fewer than 10 cathedrals and parishes. It is generally acknowledged that it was his professional demeanor and short-sighted standards which kept him on the move. It was hardly his composition that was the problem. He was very much in demand as a composer, and we now hear his music as some of the finest in English-language repertory.

Ave Maria

Franz Biebl's *Ave Maria* is set in ritornello (refrain) form for a chorus divided into seven parts. Each of the three sections begins with a chant verse, followed by the refrain and a final section leading to the Amen. Biebl, born in 1906, is a German composer who was for a number of years a choral conductor in Munich and at the Mozarteum in Salzburg. This *Ave Maria* incorporates the spirit of 19th century choral traditions with a few chords influenced by jazz idioms and, above all, a highly singable choral texture.

Susan Cowan Atkinson, soprano

Susan Cowan Atkinson is an attorney practicing law in Atlanta, Georgia. A former resident of Rock Hill, since the age of three, Susan is the daughter of David and Martha Cowan. In recent years she has resumed musical training in Atlanta and has been singing professionally in Atlanta area appearances. Susan's performance this evening is her first with the YCCS.

Lorraine Gorrell, mezzo-soprano

Lorraine Gorrell holds two masters degrees from Yale University, one in singing, and one in musicology. Her recently celebrated book *The Nineteenth Century German Lied*, published by Amadeus Press, is in demand throughout the American scholastic community. She is a professor of music in the Department of Music, Winthrop University. Ms. Gorrell has appeared both as soprano and mezzo-soprano with the YCCS in Handel's *Messiah*, Mozart's *Requiem* and the Chester Community Theatre in *The Sound of Music*.

James Glenn, tenor

James Glenn is an instructor of voice and choral activities at Queens College, Charlotte, a choral leader in Charlotte's Trinity Presbyterian Church Choir, and a frequent conductor and soloist in the Metrolina area. He has appeared as Rodolfo in *La Bohème*, and with the Charlotte Oratorio Singers as the evangelist in Bach's St. Matthew and St. John Passions. His oratorio credits include Handel's *Messiah*, Bach's *Christmas Oratorio*, *Magnificat*, *Mass in B minor*, Mendelssohn's *Elijah* and a number of musical theater productions. Mr. Glenn's credits include appearances as soloist with the Oklahoma City Symphony, and orchestras in California, Illinois, Iowa, Minnesota and Texas. Mr. Glenn has assisted previously as a member of the YCCS Chamber Choir. This performance is his first as a soloist with the YCCS.

Lendon Todd Munday, baritone

Lendon Todd Munday made his first appearance with the YCCS in its first concert with Handel's *Messiah*, Parts II and III in 1981. He has since appeared again in *Messiah*, in Duruflé's *Requiem* and in the last concert in Fauré's *Requiem* and Vaughan Williams' *Dona nobis pacem*. Mr. Munday appeared on tour as Figaro in Rosinni's *Barber of Seville* and Schunard in Puccini's *La Bohème* throughout Europe. He is a graduate of Winthrop University. After some years as a resident of Boston, his wife, Danielle Goldin, who has been a soloist and chamber choir member of the YCCS have moved back to Charlotte where they are busy establishing a chamber ensemble of professional musicians who will make their debut soon in the Statesville area. Since his appearance in November he has been in Boston in appearing in the Boston Opera production of Bizet's *Carmen*.

Susan Read and Shirley Fishburne, accompanists

Mrs. Read has been the accompanist of the choral society this season while Dr. Fishburne has been on leave. Mrs. Read first became important to the choral society last season when she appeared as soprano soloist in Jane Walker Wiley's *Columbus: Dream to Reality*. This season she has offered invaluable help as accompanist and rehearsal assistant as well as organist with the orchestra for the Fauré *Requiem* and again tonight as continuo organist in the Bach cantata. Dr. Fishburne, a co-founder of the society, is the Assistant Parish Musician of the Episcopal Church of Our Saviour, a volunteer bell choir director here at First Presbyterian, and a sometime lecturer at Winthrop University.

David Lowry, music director and conductor

David Lowry came to Winthrop University in 1965. Dr. Lowry has been the principal organ instructor and a lecturer in music literature throughout his tenure. He is a frequently heard concert organist in America and Europe, the past president of the distinguished Association of Anglican Musicians, a world-wide professional organization, the past dean of the Charlotte Chapter of the American Guild of Organists, the conductor of the Union Symphony Orchestra, and the co-founder of the York County Choral Society. Dr. Lowry is the Parish Musician of the Episcopal Church of Our Saviour.

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Shirley Fishburne, Accompanist - 366-7382
Drs. Fishburne and Lowry are the Co-Founders of the YCCS.

**Repertory of the YCCS
1981-1993**

Albright - *A Song to David*
Bach - *Magnificat; Cantatas 29 & 80*
Brahms - *A German Requiem; Liebeslieder Waltzer +*
Britten - *Hymn to Saint Cecilia*
Britten - *A Ceremony of Carols+*
Durufé - *Requiem*
Elgar - *Great is the Lord*
Fauré - *Requiem*
Handel - *Messiah; Zadok the Priest;*
Let thy hand be strengthened
Haydn - *The Creation*
Honegger - *King David*
Mendelssohn - *Elijah*
Mozart - *Requiem; Grand Mass in C minor †;*
Missa Brevis in D major ‡ Regina Coeli;
Ave verum corpus; Solemn Vespers
Poulenc - *Gloria ‡*
Schubert - *Mass in G major*
Thompson - *A Testament of Freedom*
Vaughan Williams - *Dona novis pacem*
Vivaldi - *Gloria; Magnificat*
Wiley - *Columbus: Dream to Reality **

plus various small works by
Handel, Vaughan Williams,
Stravinsky, Durufé, Shaw/Parker,
Rutter, Victoria and Byrd

+Ann Jones, conductor ‡Leo Driehuys, conductor
†James Marshall, conductor *commissioned by YCCS

**York County Choral Society
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THE YORK COUNTY CHORAL SOCIETY was founded in 1981 with the purpose and goal of bringing to the York County area an organization which performs choral masterworks with the appropriate accompaniment. The YCCS is funded principally by patron support, as it has been since its inception. The society is fully registered as a not-for-profit organization. All contributions beyond the price of tickets and goods are tax-deductible.

MUSICAL QUIZ

How many can you answer before the concert begins?

WHAT?

1. What motivated Fauré to write a Requiem in 1887-88?
2. What was two years old when the first version of *Requiem* by Fauré was done in 1888?

WHEN?

3. When was the last performance by YCCS of the Fauré *Requiem*?
4. When was the last time the YCCS sang any work by Bach?

WHERE?

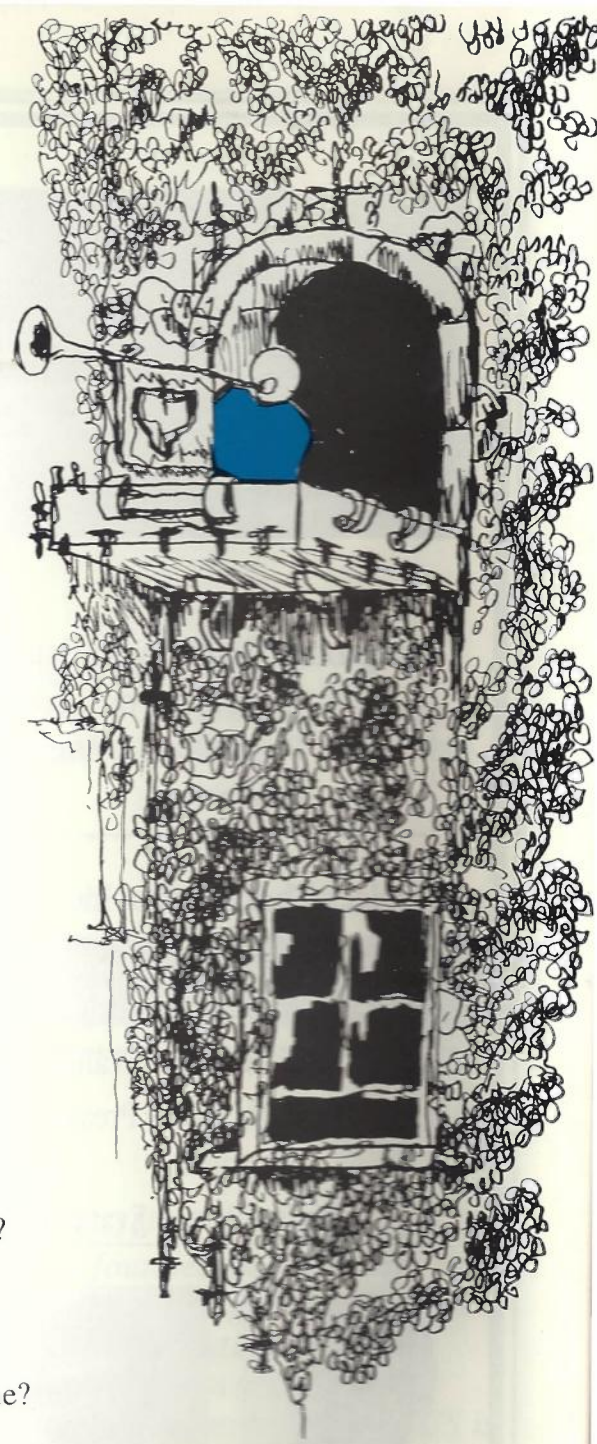
5. Where did Ralph Vaughan Williams serve during World War I?
6. Where did the first performance of Fauré's *Requiem* take place?

WHY?

7. Why did Vaughan Williams write *Dona nobis pacem*?
8. Why do string instruments have those "f" holes in their sound boards?

HOW?

9. How do people search for a new home and stay in tune at the same time?
10. How do harpists change the pitch of their strings?



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ANSWERS: 1. "Purely for the pleasure of it," he recalled in 1910. 2. Windrop Normal and Industrial School for Women, now Windrop University. 3. Spring 1986 in Byrnes Auditorium. 4. Spring 1985, the 300th anniversary year of the birth of Bach and Handel. 5. In French countryside in a medical unit. 6. In Paris' famous church, the Madeleine. 7. For the 100th anniversary of the Huddersfield Choral Society, and as a warning of another war. 8. To allow the rich beauty of their sounds to come out. Without the holes, the sound would be weak and scratchy. 9. By calling Lee Fast, of course. 10. By changing the position of each of the seven pedals at the bottom of the harp. It's worse than playing the organ!