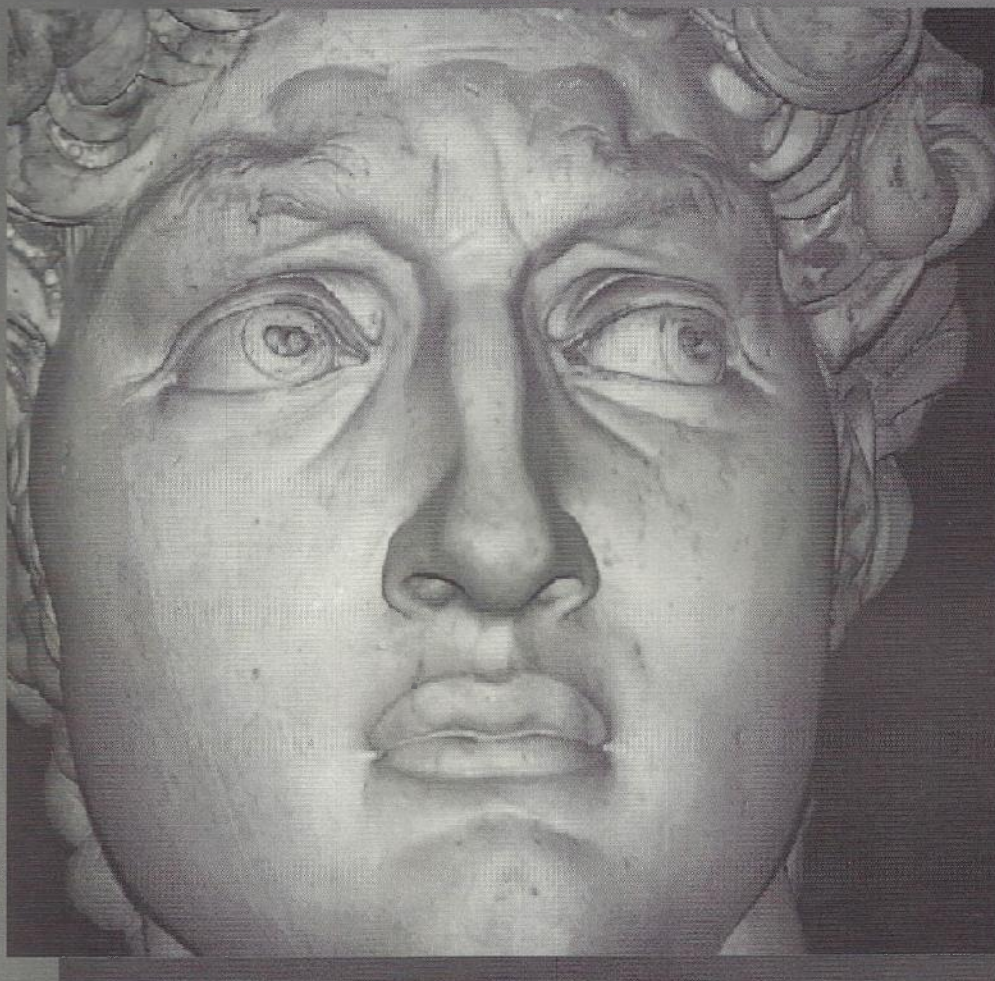


King David by Arthur Honegger



York County
Choral Society

David Lowry,
Conductor

Luther Wade,
narrator (host of
WDAV's Viva Voce)

Liana Valente,
soprano

Susan Read,
mezzo-soprano

Tracy Steele, tenor

Sharon Thompson
as the Witch
of Endor

Sunday, November 14th
1999 - 4 p.m.
Oakland Baptist Church,
Rock Hill, SC

Members of the Charlotte
Symphony and Department
of Music, Winthrop
University





Betty Salmond, President
Pat Johnson, President-Elect
Priscilla Jennings, Secretary
Janice Westerman, Treasurer
Board Members: Bill Blough,
Page Connelly, Faye Daniel,
Toby Haynsworth, Beth Joyce,
Susan Kelly, Timothy Moe,
and Ember Wells

To Our Audience:

On behalf of the York County Choral Society Board and Singers, I welcome each of you to our 1999-2000 concert season. We hope our 19th season will bring you much pleasure.

We open our season with a repeat of *King David* by Arthur Honegger. This work has become known world-wide as one of the most arresting and musically rewarding 20th century oratorios.

In the spring, we will perform *Rejoice in the Lamb* by Benjamin Britten, and shorter works by American composers Conte, Davison, Lauridson, Rorem, Sowerby, Staheli, and others.

In July of 2000, some 35 members of the chorus will tour England, singing music of American composers. There will be opportunities for you to hear the tour choir before we leave. Watch for those announcements at a later date.

We want to say thank you to all our supporters, without whom we would not exist: our audience, our patrons, our advertisers, the Combined Arts Fund, Oakland Baptist Church, Susan Read, our accompanist, and our director and co-founder, David Lowry.

Thank you again for coming. We hope our music will provide you with a rich and rewarding experience.

Sincerely

A handwritten signature in cursive script that reads 'Betty Salmond'.

Betty Salmond

Le Roi David - King David

A Symphonic Psalm, after a drama by René Morax
music by

Arthur Honegger

English translation by Edward Agate

YORK COUNTY CHORAL SOCIETY

Liana Valente, soprano

Susan Read, mezzo-soprano

Tracy Steele, tenor

with

Luther Wade, narrator

Sharon Thompson as the Witch of Endor

**Members of the Charlotte Symphony Orchestra
and the Department of Music of Winthrop University**

David Lowry, Conductor

Sunday, November 14, 1999 - 4:00 p.m. - Oakland Baptist Church, Rock Hill

INTRODUCTION

THE SONG OF DAVID, THE SHEPHERD — Mezzo-soprano

God shall be my shepherd kind,
He will shield me from the wind,
Lead his lamb to pastures cool,
Guide me to the quiet pool

He shall be my staff and rod,
Restore my spirit again;
E'en the darkest vale I trod
Shall not be travelled in pain.

He will keep me from alarm,
Though the lightning play around,
Save me with His mighty arm,
The while, shelter me from harm;
Comfort I have found.

PSALM — Chorus

All praise to him, the Lord of glory,
The everlasting God, my helper,
He has avenged all my wrongs and my woes,
And by his hand my people are made safe.
When hordes of heathens arose up against me,
By his right hand I felt myself sustained,
His thunder pealed on the heads of the foe,
Who in their malice sought my end.

FANFARE and ENTRY OF GOLIATH

SONG OF VICTORY — Chorus

David is great! The Philistines o'er-thrown,
Chosen of God is he,
Succored and unafraid.
Saul hath slain his thousands,
And ten thousands, David!

MARCH

SONG OF VICTORY — Chorus

PSALM — Tenor

In the Lord I put my faith, I put my trust.
How say ye unto my soul: "Flee like
any bird unto the mountain?"
For behold, evil is here, and the wicked bend their
bow, that they may privily shoot them that are clean
and upright.
In the Lord I put my faith, I put my trust.

PSALM — Soprano

O had I wings like a dove,
Then would I fly away and be at rest.
Save in the tomb along is there no comfort?
Is there no balm to heal this woe of mine?
Where shall I find for my head some safe shelter?
Morning and eve I pray and cry aloud.
The storm of my distress blows like the tempest,
Bearing to God my cries and my prayer.

SONG OF THE PROPHETS — Chorus

Man that is born of woman
Lives but a little while.
Which-ever way he turns,
The path he must pursue
Is heavy to his feet.

He cometh up like grass,
Which in time shall be mowed down.
He fleeth as a shadow,
And the place that once he knew
Remembers him no more.

PSALM — Tenor

Pity me, Lord, for I am weak!
 A refuge and harbour I seek,
 My weary head thy wings shall cover;
 When will the endless night be over?
 Pity me, Lord, for I am weak!
 My heart upraise
 To hymn thy bounty all my days!
 O sun, arise to lead me on,
 That with my harp, the victory won,
 I may return to sing a joyful song of praise!

SAUL'S CAMP**PSALM — Chorus**

God, the Lord shall be my light and my salvation;
 What cause have I to fear?
 God, the Lord shall be my strength in tribulation;
 His help is ever near.
 Though wicked enemies cam,
 My foes who my flesh would fain devour,
 Bright sword and lance they might claim,
 Yet they stumble and fall upon that hour.
 E'en though an host against me should rise,
 I shall not be afraid;
 From field of war the Lord will hear my cries,
 And their arm shall be stayed.

INCANTATION OF THE WITCH OF ENDOR

Om. Om. By Fire, by water,
 By speech and by wind,
 By sight and by sound break thy chains,
 Burst the locks that bind the tomb.
 Appear! Appear!

Om. Om. I call thee from the grave.
 Return and enter into the temple of the nine doors.
 Appear! 'Tis time.
 Let thy blood flow again. Scent the blood,
 Scent the life. I pull up you from the earth.
 Appear! Appear!
 The fire burns me, the fire below. It enters me.
 It cuts like a sword.
 Rise! Rise! Ah!
 Thou hast misled me. Thou art Saul!

MARCH OF THE PHILISTINES**LAMENT OF GILBOA —**

**Soprano, Mezzo-soprano and Women's
 Chorus**

Ah! Ah! Weep for Soul! Weep for Saul! Ah!

SONG OF THE DAUGHTERS OF ISRAEL —

Soprano and Women's Chorus

Sister, Oh sing thy song!
 Never hath God forsaken us,
 E'en in captivity, or in adversity.

Chosen of him above, On us now lights his love.
 God the Lord comes to bless Israel.

**THE DANCE BEFORE THE ARK —
 Soprano and Chorus**

CHORUS
 Mighty God! Jehovah be with us!
 O radiance of the morn,
 And the splendour of noon!
 Mighty God, be with us!

Open wide those doors that lead to Heaven!
 Open wide those gates that lead to justice!
 For the righteous alone enter therein,
 In those precious portals of God the Lord.

Many nations brought me to war,
 Yet in Jehovah's name they were destroyed;
 Compassed me round like bees that swarm,
 Yet in Jehovah's name they were destroyed.
 Each withered bush I set on fire;
 In great Jehovah's name they were destroyed.
 For he has shielded me from harm,
 And his right hand has let me on,
 Lord above, show thyself, and scatter all our foes!

Sing to the Lord, sing loud and long!
 Play on your instruments and dance!
 Give to the Lord glory and strength!
 Let the sea roar in its fullness,
 Yea, let the field rejoice for gladness
 And the tree of the forest sing praises!
 In eternal light he abides,
 He hovers on wings of the wind,
 And his robe the roof of the earth.
 Hidden by clouds, there lies his dwelling,
 And 'mid the tempest, he hath spoken,
 Then magnify the Lord Creator!

Homage to the Lord, the mighty God of Israel!
 Lord, be with us.
 The Lord hath protected us,
 And his right hand hath guided us.
 Jehovah, disperse the enemy.
 Jehovah, be with us.

THE ANGEL

Give ear, 'tis not for thee as king
 To build an house unto my name.
 Behold, a child is born to thee,
 And I will set him on thy throne.
 And he shall be my Son, and I will be his Father.
 Then shall he build an house for my name,
 And Solomon he shall be called
 That over Israel peace may reign.

CHOIR OF ANGELS

Alleluia! Alleluia!

SONG — Chorus

Now my voice in song upsoaring
 Shall loud proclaim my king afar.
 His wealth of splendour fast outpouring
 Shall put to nothing e'en the loveliest of star.

Pride of Adam's race that bore thee,
 A simple shepherd, wont to sing,
 And yet surpassing all before thee, thou hast
 been chosen by the Lord to be our king.

God will send thee sons to cherish,
 Who shall inherit in their turn;
 Thy name, in glory shall not perish,
 And all the people as their pastor
 Shall announce thee Master.

SONG OF THE HANDMAID — Mezzo-soprano

Oh my love, take my hand, let us wander the vale,
 Where the vine leaves so frail promise fruit for the land.
 Nay, fair one, in this bower, as yet, no grape to cull,
 But see, in splendour full the mandrake is in flower!

PSALM OF PENITENCE — Chorus

Pity me, God, in my distress!
 Turn not away
 But heal me again!
 Wash me of sin and cleanse me of shame
 And in thy hot displeasure, O chasten me not!
 Pity me, God, in my distress!

PSALM — Chorus

Behold, in evil I was born,
 And in iniquity conceived.
 For thou desirest truth and goodness,
 and in the hidden part great wisdom.
 I have sinned, yea heavily transgressed.

I have been shown the path to follow,
 And I have wandered from thy footsteps.
 Pity me, God, in my distress!
 Pardon, Lord, the evil I have done!
 Pity me, God, in my distress!

PSALM — Tenor

O shall I raise mine eyes unto the mountains,
 From whence should come my help?
 The Lord shall guide thy steps, going and coming,
 From henceforth, ever more.

He will not suffer thy foot to be moved,
 For he is on high, watching above;
 The Lord who is thy keeper neither
 Slumbers nor sleeps.

THE SONG OF EPHRAIM —**Soprano and Women's Chorus**

O thou forest of Ephraim,
 Where ravens seek their prey,
 The fruit is gathered in
 That hung upon thy boughs.

Thy fruit, fiery as blood,
 Was plucked by envious hands;
 And must this be the price
 And forfeit of a kiss?

MARCH OF THE HEBREWS**PSALM — Chorus**

Thee will I love, O Lord, who art my fortress,
 Thou art my shield, the horn of my salvation.
 God is my refuge safe, I trust in him,
 My rock, my strength, my tower and my deliverer.

In him I find the solace that I long for.
 He guideth my steps, that I may walk in comfort.
 I call on him and invoke his aid,
 And I am saved from my strong enemy.
 When waves of death encompassed me
 And snares of men made me afraid,
 Then did he send, and take me from above,
 And drew me forth out of many waters.

PSALM — Chorus

In my distress, then I cried to my beloved God,
 Beseeching him: let thine hand be on me, not on the
 people. Out of his temple he listened and heard,
 Even to his throne came my voice to his ears.
 Suddenly the earth did shake in its foundations,
 The very hills moved and trembled, and broke,
 From summit above to the foot of the vale,
 So great the anger and wrath of the Lord!

THE CROWNING OF SOLOMON**THE DEATH OF DAVID — Soprano and Chorus****THE ANGEL**

And God said: The day shall dawn
 To bring a flower, newly born;
 From thy stem in fullness growing,
 In fragrance sweet, night and morn,
 All my people shall adorn,
 With breath of life bestowing.
 Alleluia!

CHOIR OF ANGELS

And God said: The day shall dawn
 To bring a flower, newly born;
 From thy stem in fullness growing,
 In fragrance sweet, night and morn,
 All my people shall adorn,
 With breath of life bestowing.
 Alleluia!

*This performance is licensed by European American Music
 Distributors LLC, and the American Society of Composers and
 Publishers.*

KING DAVID

A commentary by Larry Richards

David, the second and greatest king of Israel, began his rule almost exactly three millennia ago, in 1000 BC. His is a classic story, open to interpretations and revisions with no ending and perhaps with no certain, final meaning for everyone. The biblical writers drew on court archives and folk literature to tell and retell David's story, perhaps 400 to 500 years after his death. While most of the Old Testament focuses on God's relation to humanity, I and II Samuel study humanity's relations to the divine and to one another, with more psychological realism than may be evident in most of the rest of scripture.

David is a complex, sometimes paradoxical character, and authors have often emphasized one or another attribute of David to meet some contemporary issue. For the pre-Renaissance world, David was often seen as a model hero, an ideal repentant, and a spiritual leader. With the Renaissance, he often was secularized in literature, but without losing his religious significance. While David demonstrated a remarkable ability to integrate politics and religion, it is no longer possible to separate myth from fact about King David.

Arthur Honegger, composer of the symphonic psalm King David, was born in LeHavre, France, in 1892, and died in 1955. The son of a Swiss Protestant merchant family, he began composing in Paris during World War I. After the war he associated with a group of young musical rebels in Paris who were searching for a path away from Wagner's romanticism and Debussy's impressionism. Honegger was perhaps the first of "The Six" to move beyond parody and farce to develop his individual style, and he became one of Switzerland's most notable composers of this century.

The Swiss poet, Rene Morax, produced dramatic and musical works in the early decades of this century in a popular theatre in the village of Mezieres, Switzerland. For the reopening of his theater Morax invited Honegger to compose incidental music for his new biblical drama on King David. The drama follows David through several of the major events of his life. Certain scriptural passages are quoted verbatim, in biblical sequence from I and II Samuel, while some other parts of the story are omitted. The music was composed in two months in close collaboration with the poet, and first performed on June 11, 1921.

The three parts of this "symphonic psalm" include twenty-seven sections of unequal length and complexity. First, the young David dealt with the madness and tragedy of King Saul, as well as the effects of the defeat of Saul's armies by the neighboring Philistines. Second, the drama presents the crowning of David as King, and his Dance before the Ark as it was returned to Jerusalem. The third part recalls many events during the reign of David: his sin with Bathsheba and his repentance, the tragic rebellion of his son Absalom, his pride and God's wrath, and finally, the exaltation as Solomon, his son, was crowned king before David peacefully died.

Extremely eclectic in musical styles, King David brings together lyrical settings of psalms, ethereal alleluias, extended laments at Gilboa for Saul and Jonathan, and the grotesque grandeur of Saul's incantation of the witch of Endor. The diverse elements in Honegger's composition come from many sources: modern dissonances, driving rhythm, some medieval chants and Bach chorales, mixed with counterpoint from Handel and old French folk songs. Tragedies of life are a major motif: madness, jealousy, grief, with sin and salvation present but not emphasized. Throughout the work, "the compelling power of Honegger's own spiritual involvement gives the music an over-all cohesiveness."

Honegger later remarked "The principal defect in King David lies in the fact that a work originally conceived as a score to accompany a drama, as music for the stage, is today offered as an oratorio. I illustrated this drama as an engraver would illustrate the chapters of a book, with chapters in it of greater or less length. On the stage all proceeds quite naturally; but in a concert, there are too many brief passages in the first part, and that gives the impression of fragmentation." (Honegger, *I am a composer*, 1951, p. 100). Today we hear the original version with the smaller orchestra that would fit into the theatre's pit. Later Honegger remodeled the work for full orchestra.

The listeners to this rendition of the story of King David have the opportunity to consider what the author and composer of this work revealed about themselves in the years immediately following World War I. We may also consider what King David means to us 3000 years after his incredible life.

YCCS SINGING MEMBERS

SOPRANO - Glenna Boaman, Sara Castillo, Martha Cowan, Pat Johnson, Beth Joyce, Liz Lumadue, Aileen McGowan, Miriam Mick, Virginia Moe, Mary Lynn Norton, Bettye Rawls, Dale Smarr, Jan Westerman, Wendy Wingard-Gay

ALTO - Ann Adams, Ann Cody, Faye Daniel, Louisa Dills, Veta Evans, Ann Flenniken, Beth Johns, Susan Kelly, Nina Lynch, Anne McCulloch, Charlene Rodriguez, Betty Salmond, Linda Shealy, Ann Marie Wells

TENOR - Bill Blough, Brad Brown, Sharon Collins, Jeff Culp, Chris Fischesser, Chip Grant, Evelyn Harper, Prsicilla Jennings, Dan Lawson, John McCulloch

BASS - Bill Castillo, Allen Clayton, Page Connelly, Dave Cowan, Joe Faris, Tom Helmeke, Harry Holder, Tim Moe, Larry Nipe, Larry Richards

ORCHESTRA

Manager - Martha Geissler

Flute - Susanna Self-Huppert

Flute/Piccolo - Amy Orsinger

Oboe/English Horn - Hollis Ulaky

Clarinet - Dru DeVan

Clarinet/Bass Clarinet - Phil Thompson

Bassoon - Joshua Hood

Trumpets - Michael Miller, Ian Pearson

Horn - Robert Rydel

Trombone - Martin Hughes

Double Bass - Jeff Ferdon

Timpani - Michael Williams

Percussion - Adam Snow, Josh Walker

Piano - Janice Bradner

Organ - Shirley Fishburne

SOLOISTS

Luther Wade, Narrator, is a Professor *Emeritus* of Communications and Theatre of Southeastern Louisiana University. As a teacher, lecturer, actor, singer and director, he has performed in plays, operas, musicals, oratorios and as a recitalist. He has directed over 30 major theatrical productions. In Charlotte he has arranged for and performed in concerts honoring the birthdays of Verdi, Donizetti, and Schubert. He is best known to the Metrolina area as the producer and host of the very popular *Viva Voce!* Which is broadcast every Sunday evening on WDAV Classical 89.9 FM. This is Dr. Wade's first appearance with the YCCS.

Liana Valente Soprano, is a recent graduate of the University of South Carolina with the degree Doctor of Musical Arts. With the South Carolina Opera Theater, she has appeared in *Carmen*, *Imeneo*, *Falstaff*, and *The Old Maid and the Thief*. Other engagements have been with the Brevard Music Center, the College Light Opera Company in Falmouth, Massachusetts, and at the American Institute of Musical Studies in Graz, Austria. This is Dr. Valente's first appearance with the YCCS.

Susan Read, Mezzo-soprano, is the accompanist of the YCCS, teaches voice privately in Rock Hill, and is organist and choir director of Chester A. R. Presbyterian Church. She holds the degrees Bachelor and Master of Music in voice from the Cincinnati College-Conservatory of Music, and performed for twenty years in opera, oratorio and recitals. She sang the soprano solos in the YCCS world premier of Wiley's *Columbus: Dream to Reality*.

Tracy Steele, Tenor, is a professional singer, a dance instructor at Columbia's Ballroom Company, and a visual designer for the Parisian at Columbiana Centre in Columbia. He is a graduate of Furman University where he sang with the Furman Singers. He is currently the tenor section leader at the Episcopal Church of the Good Shepherd, Columbia. Mr. Steele appeared with the YCCS as tenor soloist in the 1998 *Spiritual Pairs* concert.

Sharon Thompson returns in the role of the Witch of Endor, which she performed 10 years ago with the YCCS. A graduate of Indiana University, mezzo-soprano Thompson is the coordinator of cultural events at Winthrop and, with her husband, Bruce, runs Thompson Editions, a music publishing firm specializing in music for brass and winds.

PATRONS

Patron

Bill and Sara Castillo
Bob & Ann Cody
Page & Carolyn Connelly
Mr. & Mrs. Vincent Dills
Peyton & Jean Drake
Karen and J. T. Ellenberger
Veta Evans
Mr. & Mrs. Gary Hartley
Margaret M. Hausman
Mr. & Mrs. Harry Holder
Linda & Hiram Hutchison
Elizabeth Schrader Johns
Beth & Wayne Joyce
Louise C. Lesslie
Kenneth & Lannie Love
Liz Lumadue
Wayne & Nina Lynch
Grace B. Matthews
Dorothy J. McElveen
Debbie Mollycheck
Chalmers & Libby Neely
Mary Lynn & Greg Norton
Mr. & Mrs. William H. Read

Angeline F. Sturgis
Dorothy J. Tait
T. Mark & Fran Verdery
Janice Westerman
Mr. & Mrs. Gary Williams

Associate

Ann & Jacob Adams
Dr. Martha Bishop
Doris & Bill Blough
Al & Faye Daniel
Ian & Nancy Davidson
Doug & Wendy Gay
Dennis & Lynne Gettelfinger
Mickey & Pat Johnson
Mildred & Grady Lane
Mindy & Steve McCrae
Lucy L. McDow
Joe & Eva Mills
Jean K. Plowden
Gerry & Barbara Schapiro
Karen Talewsky
Margaret Ann Tice

Sponsoring

D. H. Amick
'Becca & Harry Dalton
Ray & Emma Doughty
Joe & Lena Hopkins
Marilyn & Joe Mitchell
Jake & Jane Modla
Jane Moore
Elizabeth H. Rader
Curtis and Bettye Rawls
Betty Clay Rothrock
Betty H. Salmond
Linda & Guy Shealy

Sustaining

F.I. & Delores Brownley
Martha & Dave Cowan
Martha & Toby Haynsworth
William & Priscilla Jennings
David A. White

ACKNOWLEDGMENTS

Oakland Baptist Church
Martha Geissler

Winthrop University Department of Music

Graphic design for posters and programs by Andy Westbrook

This performance is funded in part by a grant from the Rock Hill Arts Council United Arts Fund.



Requiescat in pace

Jim Johns
Virginia Scruggs

Dedicated singers in the York County Choral Society

YCCS ON TOUR

The YCCS has **planned** a tour in Wales and England for July 20-30, 2000. This tour comes at the beginning of the society's **twentieth** anniversary season. At this writing 32 singing members have made financial commitments to go. The YCCS will be seeking funds in addition to patron support to help lower the cost to the individuals on the tour.

The tour has shaped up very well. Many of the singers have never been to the United Kingdom, so a judicious amount of tourist time must be given, but the dual purpose of being able to sing is also honored. The tour begins with a residency for Saturday and Sunday July 22-23 in St. David's Cathedral, Pembrokeshire, Wales. The chorus will be the guest cathedral choir for two evensongs and the Sunday morning mass. St. David's is located as far west as one can go in south Wales and is the site of some of the oldest indications of Christianity in the United Kingdom. The medieval cathedral is one of England's most hauntingly idyllic.

A day off on Monday takes the tour across mid-Wales to the Wye river and across to Gloucestershire, with a pleasant evening meal in a local venue. Tuesday will be a leisurely day in Tewksbury and Gloucester, ending up with singing a full evening concert in St. Mary's Church, Prestbury, near Cheltenham. This parish church, portions of which were begun in the 12th century, with most of what is seen today being 15th century, is a thriving parish with a regular concert series, a filled church on Sundays, and an active community involvement.

Wednesday is a day off again, is a journey to York (how could the York County Choral Society *not* visit Yorkshire?) with a stop at Chatsworth House, superb stately home in Derbyshire owned by the Duke of Devonshire. Tea, anyone? The triennial cycle of Mystery Plays takes place in York during the summer of 2000, which will add to the festive atmosphere of this remarkable city. Thursday will be an excursion a little north to Durham Cathedral, unquestionably the rival to St. David's as one of England's most hauntingly gorgeous cathedrals. The YCCS will sing a mid-day concert in the cathedral, then back to York for a ghost tour.

Friday's journey to London will include a stop at stately Lincoln Cathedral to sing a mid-day concert. Residents of Rock Hill who heard the performance by Jesus College Choir of Cambridge at the Church of Our Saviour two years ago will remember Julian Thomas, the young conductor. Julian is now sub-organist of Lincoln and graciously saw to the arrangements for the YCCS visit. Arrival in London Friday evening, in time for a show or a leisurely dinner is followed by a full day of "doing" London. An early coach ride to Gatwick on Sunday gets most people back home the same day.

The chorus will take all American music on the tour. It is difficult to imagine a nicer way to celebrate twenty years of success. We look forward to next season's "platinum" anniversary celebrations.

The singing members of the YCCS have committed themselves to approximately \$2,000 each for this tour. We would appreciate helpful suggestions on ways to subsidize portions of the tour, simply to help reduce the costs per person. Individual and corporate sponsorship is being sought. Please speak to President Betty Salmond or another officer if you have suggestions to make.

Repertory of the YCCS

1981-1999

Major Works

Albright, *A Song to David*

Bach, *Magnificat*;

Cantatas 29, 80, 147;

Missa in B minor

Bernstein, *Chichester Psalms*

Brahms, *A German Requiem*;

Liebeslieder Waltzer

Britten, *Hymn to St. Cecilia*;

St. Nicolas; Te Deum in E;

A Ceremony of Carols

Duruflé, *Requiem*

Elgar, *Great is the Lord*

Fauré, *Requiem*

Handel, *Messiah; Coronation Anthems*;

Foundling Hospital Anthem

Haydn, *The Creation*

Honegger, *King David*

Mendelssohn, *Elijah*

Mozart, *Requiem; Solemn Vespers*;

Grand Mass in C minor;

Missa Brevis in D major;

Parry, *Hear my words*

Poulenc, *Gloria*

Schubert, *Mass in G major*

Thompson, *A Testament of Freedom*;

The Peaceable Kingdom

Vaughan Williams, *Dona nobis pacem*;

Five Mystical Songs

Vivaldi, *Gloria; Magnificat*

Wiley, *Columbus: Dream to Reality*

Shorter Works By

Biebl, Britten, Byrd, Davison, Dawson, Duruflé, Franck, Gibbons, Hailstork, Harrison, Howells, Hutto, Lowry, Mozart, Pärt, Rutter, Shaw/Parker, Staheli, Stravinsky, Tavener, Vaughan Williams, Victoria, Wesley, and others.

David M. Lowry, D.M.A.

Parish Musician, The Episcopal Church of the Good Shepherd, Columbia

Professor of Music, Emeritus

Winthrop University, Rock Hill

Music Director

York County Choral Society

Organist Conductor Consultant Workshop Leader Trumpet and Organ Duo with Michael Miller of the Charlotte Symphony Orchestra 803-787-2741

The Miller-Lowry Duo
now on Compact Disc on the
ProOrgano Label CD 7026

Michael Miller, Trumpet and
David Lowry, Organ

BREAKING GROUND

Music by German, Bach, Purcell, Powell,
Eben, Conte, Puccini, Nicholson, Tomasi

Recorded on the Casavant Organ in
First Baptist Church, Charlotte, NC

Available from the artists
Soon on the shelves of classical recording
stores in America and Great Britain

Also www.Zqrex.com Musical Quiz

Musical Quiz

WHO?

1. Who were the members of "Les Six?"
2. Who is St. David, for whom churches are often named?

WHAT?

3. What work of Honegger depicts a railway steam engine?
4. What medium did Honegger write for from 1933-1951?

WHEN?

5. When did the YCCS last perform *King David*?
6. When did Chip Grant last sell a nice home and at the same time rehearse the tenor part to *King David*.

WHERE?

7. Where is the story of David found?
8. Where did Honegger tour widely as a lecturer, conductor and accompanist?

WHY?

9. Why did the Witch of Endor fear the idea of bringing up the spirit of Samuel?
10. Why does *King David* translate to English better than most French works?

Answers
 1. Auric, Durey, Honegger, Milhaud, Poulenc, Tailleferre (who was a woman), 2. St. David is a 6th C. Christian and bishop in what is now called Wales; King David is the proper reference to the Old Testament figure. 3. Pacific 231. 4. The movies. 5. Spring of 1989. 6. Yesterday. Even when he's busy singing you can shop with him for a great home to live in. 7. The books of Samuel. 8. The Americas. 9. Because Saul, upon the death of Samuel, had banned all mediums and wizards, on pain of death; yet it was Saul who asked her to bring up Samuel. 10. Honegger purposefully set the French in a far more pronounced accentuation than the language is spoken.



VERNON O. GRANT
(CHIP)

Allen Tate Company

1602 EBENEZER ROAD
 ROCK HILL, SC 29732
<http://allen-tate.com>



OFFICE	(803) 324-1185
FAX	(803) 324-5332
HOME	(803) 325-1964



York County Choral Society