

York County Choral Society
David Lowry, Music Director and Co-Founder
Shirley Fishburne, Co-Founder
Susan Read, Accompanist and Vocal Coach
Twenty-first Season
Monday, March 18, 2002 - 8:00 p.m.
Oakland Baptist Church, Rock Hill, South Carolina

MASS IN C MAJOR, K. 317
Wolfgang Amadeus Mozart (1756-1791)
 Jillian Jones, soprano Anna Perry Gosnell, mezzo-soprano
 James Glenn, tenor Scott Guinn, baritone

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

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

GLORIA

Chorus: *Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, laudamus te,*
 Glory to God in the highest, and peace to his people on earth. We praise you,

Quartet: *benedicimus te, adoramus te,*
 we bless you, we worship you,

Chorus: *glorificamus te, Gratias agimus tibi propter magnam gloriam tuam,*
 we glorify you, we give thanks to you for your great glory,

Quartet: *Domine Deus, Rex caelestis, Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine*

Deus, Agnus Dei, filius Patris,

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

Chorus: *Qui tollis peccata mundi,*
 who takes away the sin of the world

Quartet: *miserere nobis...*
 Have mercy on us

Chorus: *Qui tollis peccata mundi,*
 You who takes away the sin of the world

Quartet: *suscipe deprecationem nostram*
 receive our supplications

Chorus: *Qui sedes ad dexteram Patris,*
 You who sits at the right hand of the Father

Quartet: *miserere nobis.*
 Have mercy on us,

Chorus: *Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe. Cum sancto spiritu in gloria Dei Patris.*
 for you only are holy, you only are the Lord, you only are the most high Jesus Christ, with the Holy Spirit in the glory
 of God the Father.

Quartet and Chorus: *Amen.*

CHURCH SONATA

Sonata in C major for Organ and Orchestra, K. 329 (317a)

In Salzburg it was customary to have a sonata played after the reading of the Epistle.

This sonata was likely written for the Mass in C, K. 317, Easter 1779.

CREDO

Chorus: *Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium, et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum, ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri, per quem omnia facta sunt. Qui propter nos homines et nostram salutem descendit de caelis.*

I believe in one God, Father almighty, maker of heaven and earth, and of all things visible and invisible, And in one Lord, Jesus Christ, the only-begotten Son of God, born of the Father before all ages, God of God, Light of Light, Very God of Very God, begotten, not made, of one substance with the Father, by whom all things were made, Who for us men and for our salvation came down from heaven.

Quartet: *Et incarnatus est de spiritu sancto ex Maria Virgine et homo factus est,*

And became incarnate by the Holy Ghost of the Virgin Mary and was made man,

Chorus: *Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, Et resurrexit tertia die secundum scriptura, et ascendit in caelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.*

And was crucified also for us under Pontius Pilate, suffered and was buried, And the third day he rose again, according to the scriptures, and ascended into heaven, and sits on the right hand of the Father, and he shall come again with glory to judge the living and the dead, whose kingdom shall have no end.

Quartet: *Et in spiritum sanctum, Dominum et vivificantem, quie ex Patre Filioque procedit, quie cum Patre et Filio simul adoratur et conglorificatur, quie locutus est per propheta,*

And in the Holy Ghost, the lord and life-giver, who proceeds from the Father and the Son, who with the Father and the Son together is adored and glorified, who spoke by the prophets.

Chorus: *Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi, Amen.*

And in one holy, catholic and apostolic church. I acknowledge one baptism for the remission of sins and expect the resurrection of the dead, and the life of the world to come. Amen.

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 your glory. Hosanna in the highest.

BENEDICTUS

Quartet: *Benedictus qui venit in nomine Domini.*

Blessed is he who comes in the name of the Lord.

Chorus: *Hosanna in excelsis.*

Hosanna in the highest.

AGNUS DEI

Soprano solo: *Agnus Dei, qui tollis peccata mundi, miserere nobis,*

Lamb of God, you take away the sin of the world, have mercy on us;

Quartet and Chorus: *dona nobis pacem.*

grant us peace.

FUNERAL IKOS

John Tavener (b. 1944)

The text of this work is from The Order for the Burial of Dead Priests, translated from the Greek by Isabel Hapgood.

Why these bitter words of the dying, O brethren, which they utter as they go hence? I am parted from my brethren. All my friends do I abandon, and go hence. But whither I go, that understand I not, neither what shall become of me yonder; only God, who hath summoned me, knoweth. But make commemoration of me with the song: *Alleluia.*

But wither now go the souls? How dwell they now together there? This mystery have I desired to learn, but none can impart aright. Do they call to mind their own people, as we do them? Or have they forgotten all those who mourn them and make the song: *Alleluia?*

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves before the only God eternal. Where then is comeliness? Where then is wealth? Where then is the glory of this world? There shall none of these things aid us, but only to say oft the psalm: *Alleluia.*

If thou has shown mercy unto man, O man, that same mercy shall be shown thee there; and if on an orphan thou hast shown compassion, the same shall there deliver thee from want. If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: *Alleluia.*

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; and the other parts have become numb, nor often say: *Alleluia.*

With ecstasy are we inflamed if we but hear that there is light eternal yonder; that there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God: *Alleluia.*

REQUIEM, Op. 48
 Gabriel Fauré (1845-1924)
 Jillian Jones, soprano
 Scott Guinn, baritone

REQUIESCAT IN PACE

WILLIAM J. BLOUGH, 1927-2001
Charter singing member and officer of YCCS

CHARLES H. HOLLADAY, JR., 1947-2001
Sometime singing member of YCCS

INTROIT AND KYRIE

Chorus: *Requiem aeternam, dona eis, Domine: et lux perpetua luceat eis. Te decet hymnus Deus in Sion, et tibi redetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.*

Kyrie eleison. Christe eleison. Kyrie eleison.

Rest eternal grant them, Lord, let light perpetual shine upon them. A hymn is sung to you, O God in Zion, and a vow is paid to you in Jerusalem: hear my prayer. All flesh shall come to you. Lord, have mercy. Christ, have mercy. Lord, have mercy.

OFFERTORY

Chorus: *O Domine, Jesu Christe, Rex gloriae, libera animas defunctorum de pænis inferni et de profundo lacu. De ore leonis ne absorbeat tartarus.*

Baritone: *Hostias et preces tibi Domine laudis offerimus tu suscipe pro animabus illis, quarum hodie memoriam facimus. fac eas Domine de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.*

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the deep pit: deliver them from the lion's mouth, that hell may not swallow them up, and may they not fall into darkness; We offer to you, O Lord, sacrifices and prayers; receive them in behalf of those for whom we pray; let them pass from death to life, which you promised to Abraham and his seed.

SANCTUS

Chorus: *Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt caeli et terra gloria tua. Hosanna in excelsis.*

Holy, holy, holy, Lord God of hosts, heaven and earth are full of your glory. Hosanna in the highest.

PIE JESU

Soprano: *Pie Jesu, Domine, dona eis requiem.*

Blessed Jesus, grant them rest.

AGNUS DEI AND COMMUNION SENTENCE

Chorus: *Agnus Dei, qui tollis peccata mundi, dona eis requiem.*

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, sempiternam requiem.

Ei lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum quia pius es. Requiem aeternam, dona eis Domine, et lux perpetua luceat eis.

Lamb of God, who takes away the sin of the world, grant them rest. (repeat)

Lamb of God, who takes away the sin of the world, grant them eternal rest.

Let light perpetual shine upon them, Lord, with your saints forever, for you are merciful.

Rest eternal grant them, Lord; let light perpetual shine on them.

LIBERA ME

Baritone: *Libera me, Domine, de morte aeterna in die illa tremenda, quando caeli movendi sunt et terra, dum veneris judicare saeculum per ignem.*

Chorus: *Tremens factus sum ego, et timeo dum discussio venerit atque ventura ira. Dies irae, dies illa. Requiem aeternam, dona eis Domine, et hoc perpetua luceat eis.*

Baritone and Chorus: *Libera me, Domine, de morte aeterna in die illa tremenda, quando caeli movendi sunt et terra, dum veneris judicare saeculum per ignem.*

Deliver me, Lord, from eternal death in that awful day, when heaven and earth shall be moved; when you shall come to judge the world with fire. Dread and trembling have laid hold on me, and I fear exceedingly because of the judgment and wrath to come. O that day of wrath. Rest eternal grant them Lord, let light perpetual shine on them.

IN PARADISUM

Chorus: *In paradisum deducant angeli: in tuo adventu suscipiant martyres et perducant te in civitatem sanctam Jerusalem. Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.*

May the angels lead you into paradise; may the martyrs receive you at your coming, and lead you into the city of Jerusalem. May the choir of angels receive you, and with Lazarus, who once was poor, have eternal rest.



ABOUT OUR SOLOISTS

Jillian Jones, soprano

Jillian Jones was born in Papua, New Guinea and grew up in West Africa. She is in the vocal performance degree program at the University of South Carolina, studying with Laury Christie. Currently she is preparing two roles in Puccini's *Suor Angelica* for the USC Opera production this spring. Last fall she was in the USCO's production of *Dido and Aeneas* as the First Witch. She is soprano choral scholar at the Church of the Good Shepherd, Columbia. This is her first appearance with the YCCS.

Anna Perry Gosnell, mezzo-soprano

Ms. Gosnell, a native of Augusta, Georgia, graduated from Winthrop University in 1985 with a degree in Vocal Performance. She and her husband currently reside in Charlotte, North Carolina. She has performed frequently with the Oratorio Singers and the Charlotte Symphony Orchestra as well as the Fayetteville Symphony, the August Choral Society, the Oratorio Chamber Singers and the York County Choral Society. Her repertory of mezzo-soprano roles in oratorio is extensive. Ms. Gosnell will be featured this Spring 2002 at the Spoleto Festival, Charleston, SC with the Oratorio Chamber Singers in a performance of Rachmaninoff's *Vespers*. We welcome back Ms. Gosnell for her sixth appearance as soloist with the YCCS.

James Glenn, tenor

James Glenn is Associate Professor of Music at Queens College, Charlotte, where he teaches voice. A frequent soloist with the Charlotte Symphony Orchestra and Oratorio Singers, his appearances have been in all the major Bach choral works and Handel's *Messiah* and *Israel in Egypt*. With the North Carolina Symphony he appeared as Ferrando in Mozart's *Così fan tutte*. In Kalamazoo, Michigan, he sang Vaughan Williams's *On Wenlock Edge* at the Fontana Summer Festival. Dr. Glenn is also the director of the Charlotte Youth Oratorio Singers. We welcome back Dr. Glenn, who has appeared with the YCCS in Bach's Cantata 147, Handel's *Messiah*, and in last fall's Spirit of America concert.

Scott Guinn, baritone

Scott Guinn, a native of Texas, is a graduate of the University of South Carolina and is currently a graduate student at the University of Tennessee where he is a member of the Knoxville Opera Studio. In building his promising career, he has established himself in roles for opera and oratorio. He has twice been the Regional award winner in the Metropolitan Opera National Council Auditions. His operatic roles include his debut this season as Mercutio in Gounod's *Romeo et Juliette*. Other roles have been Papageno, Guglielmo, Count Almaviva, Belcore, and Sid in *Albert Herring*. We welcome him back for this, his second appearance with the YCCS, having sung the role of Pontius Pilate last season in Bach's *St. John Passion*.

YCCS Singing Members

Ann Adams
Doris Bienz
Wally Blankenship
Glenna Boaman
Gordon Brookfield
Bradley Brown
Sara Castillo
Bill Castillo
Ann Cody
Kathryn Collier
Sharon Collins
Page Connelly
Dave Cowan
Martha Cowan
Jeff Culp
Faye Daniel
Michael Davis
Mack Falls

Joe Faris
Chris Fischesser
Chip Grant
Evelyn Harper
Harry Holder
Sharon Hough
Priscilla Jennings
Beth Johns
Pat Johnson
Beth Joyce
Susan Kelly
Barry Lambert
Dan Lawson
Liz Lumadue
Nina Lynch
Mary Lynn Norton
John McCulloch
Anne McCulloch

Aileen McGowan
Miriam Mick
Tim Moe
Lenora Morrow
Mary Moss
Charles Phillips
Bettye Rawls
Greg Reynolds
Larry Richards
Betty Salmond
Linda Shealy
Linda Sutton
Jean Thompson
Margaret Ann Tice
Marie Todd
Al Ward
Wendy Wingard-Gay

21th Anniversary Season 2001-2002

These persons singing today sang in the first performance of the YCCS in 1982
Sara Castillo, Ann Cody, Page Connelly, Martha Cowan, Jeff Culp, Chris Fischesser,
Priscilla Jennings, Beth Joyce, Susan Kelly, Aileen McGowan, Margaret Ann Tice

YCCS Patrons 2001

Founders' Club

Bank of America
Doris B. Blough, in memory of
charter member William J. Blough

YCCS Club

Mrs. Nola R. Blanton
Pat & Mickey Johnson

Sustaining

D. H. Amick
Michael W. Davis, DMD
Martha & David Cowan
Martha & Toby Haynsworth
William & Priscilla Jennings
John and Anne McCulloch

Sponsoring

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Frances & Michael Davis
Ginny Davis
Doug & Wendy Gay
Curtis & Bettye Rawls
Linda & Guy Shealy

Associate

Ann & Jacob Adams
Dr. & Mrs. Joseph E. Carlisle
Page & Carolyn Connelly
Al & Faye Daniel
Ray & Emma Doughty
Hiram & Linda Hutchison
Grady & Mildred Lane
Joe & Eva Mills

Mrs. Grace B. Matthews
Tim & Ginny Moe
Betty H. Salmond
Dorothy R. Smith
Margaret A. Tice
Dr. & Mrs. T. Mark Verdery

Patron

Doris Bienz
Bill & Sara Castillo
Bob & Ann Cody
Louisa Dills
Peyton & Jean Drake
Richard & Veta Evans
Shirley & Coty Fishburne
Dennis & Lynne Gettelfinger
Margaret M. Hausman
Dr. And Mrs. G. F. Hiott
Mr. and Mrs. Harry Holder
Joe and Lena Hopkins
Elizabeth S. Johns
Beth C. Joyce
Liz Lumadue
Wayne & Nina Lynch
Dorothy J. McElveen
Mr. & Mrs. William H. Read
Betty Clay Rothrock
Gerry & Barbara Schapiro
Angeline F. Sturgis
Dorothy J. Tait
Brook & Marie Todd

Contributions as of February 24, 2002

David Lowry is the co-founder, with **Shirley Fishburne**, of the YCCS. The first performance was Handel's *Messiah*, Parts II & III, in March of 1982. Dr. Lowry was from 1965-96 a professor of music at Winthrop University. He holds academic degrees from Baldwin-Wallace College in Cleveland, Union Theological Seminary in New York, and the University of North Texas in Denton. As a concert organist he has performed across the USA, England, Austria, Switzerland and Italy. In professional organizations he holds posts in the Association of Anglican Musicians, the Anglican Musicians' Foundation, the Royal School of Church Music in America, and has been active in the American Guild of Organists and the Arts Council of Rock Hill. For 21 years he was the Parish Musician of the Episcopal Church of Our Saviour, Rock Hill. With Charlotte Symphony trumpeter Michael Miller, he frequently appears in the Miller-Lowry Duo in concert, and the pair may be heard on the ProOrgano label CD, *Breaking Ground*, available at this concert. He is now Professor of Music *Emeritus* at Winthrop, where he continues to teach part time, and is the Parish Musician of the Episcopal Church of the Good Shepherd, Columbia.

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

Acknowledgments

Martha Geissler, Charlotte Symphony Orchestra
Oakland Baptist Church • Saluda Trail Middle School • Jacob Adams

MAJOR WORKS PERFORMED BY THE YCCS

Albright A Song to David
Bach Magnificat; Missa h-moll; St. John Passion
Bernstein Chichester Psalms
Brahms A German Requiem; Liebeslieder Waltzer
Britten St. Nicolas; A Ceremony of Carols; Festival Te Deum
Duruflé Requiem
Fauré Requiem
Handel Messiah; Coronation Anthems; Foundling Hospital Anthem
Haydn The Creation
Higginson Requiem (American Premier)
Honegger King David
Mendelssohn Elijah
Mozart Requiem; Grand Mass in c; Miss Brevis in D, Solemn Vespers
Poulenc Gloria
Rutter Gloria
Schubert Mass in G
Thompson A Testament of Freedom; The Peaceable Kingdom
Vaughan Williams Dona nobis pacem; Five Mystical Songs
Vivaldi Gloria; Magnificat
Wiley Columbus: Dream to Reality (World Premier)

Plus shorter works by

Bach, Bairstow, Biebl, Britten, Byrd, Conte, Davison, Dawson, Duruflé, Elgar, Gibbons, Hadley, Handel, Howells, Hutto, Lauridson, Lowry, Mozart, Parry, Pärt, Rorem, Rutter, Schubert, Shaw/Parker, Sowerby, Stabeli, Stavinsky, Tavener, Tompson, Tye, Vaughan Williams, Vistoria, Wesley

In addition to at least two regular concerts a season, the YCCS has appeared with the Charlotte Symphony Orchestra, the Raleigh Oratorio Society, the Piccolo Spoleto Festival of Churches, the Converse Festival Orchestra and concerts in Cheraw, Chester, Columbia, York, and Lancaster.

ORCHESTRA

Violin

Jane Hart Brendle
Martha Koljonen
Martha Geissler

Viola

Martha Geissler
Martha Koljonen

Violoncello

John Cloer
Elizabeth Burns

Double Bass

Felicia Konczal

Harp

Christine van Arsdale

Oboe

Hollis Ulaky
James Poteat

Bassoon

Carol Lowe
Ron Follas

Trumpet

Michael Miller
Chris Hart

Horn

Richard Goldfaden
Robert Blalock

Timpani

B. Michael Williams

Organ

Susan Read



SPIRITUALITY AND MUSIC

David Lowry

The dictionary defines spirituality as a sensitivity or attachment to religious values or a quality or state of being spiritual (hence related to sacred matters or supernatural beings or phenomena). As often happens in language, some very good words sometimes have to endure a period of being “buzz” words for political and moral reasons. We hear a lot about spirituality nowadays, frequently in the context of judgmental and political argument. We also hear it used in very correct ways. Perhaps not often enough.

Spirituality in music is extraordinarily difficult to identify. A popular musical setting of the Lord’s Prayer can be one person’s spiritual awakening and another person’s symbol of hell—or for the person who finds it intensely spiritual, it can be hell if sung by a bad singer. Spirituality and artistry are often inseparable. Both can bring one to the knees for a variety of reasons—or leave one cold for a variety of reasons.

Sir John Tavener (b. 1944), composer of *Funeral Ikos* on this program, has said that he respects Mozart’s ability to compose and to reflect the human condition in Vienna in his day (powdered wigs, coffee and cream puffs, etc.), but believes that nothing of Mozart “brings people to their knees.” Mozart might as well have been setting words “from the telephone directory,” said Tavener. Sir John has devoted much energy and profound thought to music engendered from his 1977 conversion to the Russian Orthodox Church. He walks daily for as long as six hours in nature (“in God’s art”) before coming back to put pencil to paper to compose the musical ideas he’s gained from his retreat into spiritual thought. He abhors egos, technology, machines, and flying. He searches for simplicity in his art and his life and he doesn’t seem to be failing at finding it.

Few of us can afford such retreats and depth of thought, caught up in the world earning

our keep in order to survive. Every composer has his own culture in which to work, and his own reason to create music.

Mozart's attempts in the Mass performed this evening come from an unhappy time at age 23 when he took a job as organist (poor wretch) in Salzburg under Archbishop Collorodo who was a man who never endeared himself to his employees. Yet in the midst of this, Mozart stepped forward with some remarkably sensitive text painting which, we think, transcends the "telephone directory." The mass's instrumentation and liveliness seem to correspond to the celebration of Easter Day, at least from the 1779 point of view in the small town of Salzburg. The solo quartet is very busy throughout the work without any arias, except the insertion of an extraordinarily tender *Agnus Dei* for the soprano, to a melody which is undoubtedly the germ for the famous "Dove sono" aria from *The Marriage of Figaro* which he composed seven years later.

Finding a definitive version of **Gabriel Fauré's** *Requiem* is almost as elusive as finding a definitive version of Handel's *Messiah*. It began in 1887 with Fauré composing "for the pleasure of it." A first version was completed in 1888. By 1893, the *Offertoire* and *Libera me* had been added, although both of those movements had been composed earlier for other uses. By the end of the century, there appeared a full orchestral version, and several questions remain about the exacting use of instruments in each version. It would seem that a *Requiem* might well be written with an intention of moving/comforting the bereaved, or in the most spiritual of senses, as a focus of praise to God for the life of the deceased. Is "for the pleasure of it" for his spiritual pleasure, or for purely musical pleasure? Perhaps both? Can one separate the two?

As to **Tavener's** work—an *Ikos* (also spelled *Oikos*) is a stanza of a *Kontakion*, a poetic-narrative elaboration of a biblical text found within a larger poetic form, the *Kanon*. This is an important part of the morning service (Matins) of the ancient Greek Orthodox liturgy. In simple terms, we're talking about stanzas of a "hymn." An *Ikos* has a short concluding refrain to each stanza. In this case, Tavener has taken verses from the Orthodox Order for the Burial of Dead Priests; the short refrain in this case is always the same *Alleluia*. Tavener's musical setting is similar to the two-dimensional icons in which the viewer/listener is dissected by the art work, not the other way around. (*Oikos* and *icon* do not come from the same root.)

Whatever it is "we" think of what causes spirituality in music, however, is not as important as how we regard God's grace in granting the ability to certain persons to compose music. The classical energy of Mozart's style, the simplicity of Tavener's icon-like style, the gorgeous lyric lines of Fauré's style—all have innate spiritual qualities about them. How the notes of the composer get translated into sound by the performers—thereby transmitting the spirituality—brings into play the element for which musicians spend a lifetime trying to perfect. We never get there. We only try.



Mozart's music is particularly difficult to perform. His admirable clarity exacts absolute cleanness; the slightest mistake in it stands out like black on white. As I heard Saint-Saëns say lately: "it is music in which all the notes must be heard." Essentially simple, natural, it demands a simple, natural expression as well; in other words, that to which its interpreters, even the best intentioned, have least accustomed us.

— GABRIEL FAURÉ