

York County Choral Society

Twenty-third Season 2003-2004

DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR

SHIRLEY H. FISHBURNE, CO-FOUNDER

SUSAN READ, ACCOMPANIST AND VOCAL COACH

A PLEA FOR PEACE

LORD, LET ME KNOW MINE END

BY

MAURICE GREENE (1696-1755)

TWO SETTINGS OF UBI CARITAS

BY

MAURICE DURUFLÉ (1902-1986)

AND

AMARAL VIEIRA (B. 1952)

∞ ∞ ∞

MASS IN TIME OF WAR

(PAUKENMESSE)

FRANZ JOSEPH HAYDN (1732-1809)

MARGARET KELLY COOK, SOPRANO TARA BOUKNIGHT, MEZZO-SOPRANO
JEFFREY PRICE, TENOR PHILIP BOUKNIGHT, BARITONE

MARTHA GEISSLER AND TARA NOVAL, VIOLIN

ELLEN FERDON, VIOLA

BARBARA KRUMDIECK, VIOLONCELLO ∞ JEFF FERDON, DOUBLE BASS

HOLLIS ULAKY AND SUSAN SAVAGE, OBOE

LORI TIBERIO AND CAROL LOWE, BASSOON

MICHAEL MILLER AND STACY MILLS, TRUMPET

BILL CONGDON, TIMPANI ∞ SUSAN READ, ORGAN

SUNDAY, NOVEMBER 23, 2003 - 4:00 P.M.

OAKLAND BAPTIST CHURCH, ROCK HILL

Margaret Kelly Cook, soprano

Born in Glasgow, Scotland, soprano Margaret Kelly Cook studied psychology before switching to musical studies full time. She attended the Oberlin College Conservatory of Music where she earned a Bachelor of Music in Vocal Performance. Miss Cook completed her postgraduate studies in Opera performance at the Royal College of Music in London. She has appeared frequently with the London Handel Festival interpreting numerous Handelian roles. She has sung principal roles in numerous operas ranging from Pamina in *The Magic Flute*, Norina in *Don Pasquale*, and the Vixen in Janacek's *The Cunning Little Vixen* to the contemporary works of Michael Tippett. Back in the United States, she has appeared with South Carolina Opera as Rosalinda in *Die Fledermaus*, Hanna Glawari in *The Merry Widow*, the Countess in *The Marriage of Figaro* and Josephine in *H.M.S. Pinafore*. Equally active on the concert stage, Miss Cook has appeared as a guest soloist throughout England and Europe, including the City of London Choir, the English Mozart Players, the Leicester Camerata, and the Camerata Hispanica. She has also appeared in concert and solo recitals with the Buxton Festival, U.K., Spoleto Festival, U.S.A., the Salzburg Festival in Austria and the Euroconcert Early Music Festival in Barcelona, Spain. Back in the U.S.A. she has appeared with the Charleston Symphony Orchestra in Handel's *Messiah*, Mozart's *Mass in C minor*, and most recently with the Charleston Chamber Music Society in addition to numerous recitals. Upcoming performances include a concert tour with her husband, counter-tenor Ricard Bordas, and the chamber music group, Barcino Baroque Ensemble. This is Margaret Kelly Cook's first appearance with the YCCS.

Tara Bouknight, mezzo-soprano

Ms. Bouknight's operatic performances include the title role in *Carmen*, Hansel in *Hansel and Gretel*, Cherubino in *The Marriage of Figaro*, Elizabeth Proctor in *The Crucible*, and Rosina in *The Barber of Seville*. Her oratorio experience includes Handel's *Messiah*, Bach's *Passion According to St. John*, and Haydn's *Lord Nelson Mass*. She has sung with numerous opera companies and apprentice programs such as Indianapolis Opera, Knoxville Opera, Newberry Opera, Opera North, Opera in the Ozarks, and FBN Productions. Ms. Bouknight earned her Masters in Music Education from Indiana University and received a Masters in Performance from the University of Tennessee. Tara Bouknight was the alto soloist in the YCCS performance of Bach's *Passion According to St. John*.

Jeffrey Price, tenor

Mr. Price has performed as soloist with symphony orchestras, choral organizations, and as a recitalist throughout the eastern United States, Europe and China. His performances of Handel's *Messiah* and Bach's *Passion According to St. John* have been broadcast on National Public Radio. His compact disc recording of the songs of Vittorio Giannini called *Hopelessly Romantic* has received national distribution and positive reviews in *The American Record Guide*, *Fanfare*, and the *Journal of Singing*. He is an Associate Professor of Music at the University of North Carolina at Charlotte, and serves as Interim Choir Master at the Myers Park Presbyterian Church in Charlotte. In 2002, Price was Cantor and Instructor of Vocal Techniques at the National Conferences on Worship and Music in Montreat and will return to Montreat as clinician in 2004. Price has been a guest artist with the York County Choral Society as the Evangelist in Bach's *Passion According to St. John*, in Britten's *Canticle II* and as St. Nicolas in Britten's *St. Nicolas*.

Philip Bouknight, baritone

Mr. Bouknight has sung numerous operatic roles throughout the United States and in Italy where he performed Papageno in *The Magic Flute*, Top in *The Tender Land*, Dr. Falke in *Die Fledermaus*, Melchior in *Amahl and the Night Visitors*, Morales in *Carmen*, Count Ceprano in *Rigoletto*, and Elder McLean in *Susannah*. He has appeared with Augusta Opera, Brevard Music Center, Cartersville Opera, Chautauqua Opera, Newberry Opera, and Opera Carolina. He has also toured in operas for children with FBN productions, and Opera Carolina Theatre. Mr. Bouknight's Oratorio appearances include Handel's *Messiah*, Brahms' *A German Requiem*, Haydn's *Mass in D minor*, and Dubois' *Seven Last Words of Christ*, to name a few. He has also been seen on international televised broadcasts of the Mozart *Mass in C major*, and Bernstein's *Chichester Psalms*. In the YCCS performance of Bach's *Passion According to St. John*, he sang the role of Jesus. He is currently pursuing a Masters in Divinity at the Lutheran Theological Southern Seminary in Columbia, South Carolina.

Susan Read, Accompanist and Vocal Coach

Susan Eichelberger Read received two degrees in vocal performance from the Cincinnati College-Conservatory of Music. For 25 years she made a singing career in opera, oratorio, and solo recitals. Since moving to Rock Hill in 1991, she has held organist positions at Chester A. R. P. Church, and currently at Oakland Avenue Presbyterian Church. She also maintains a voice teaching studio. This is her eleventh season as accompanist for the YCCS.

David Lowry, Music Director and Conductor

David Lowry is the co-founder of the YCCS and its Music Director. His education was gained at the Baldwin-Wallace Conservatory of Music in Cleveland, Union Theological Seminary School of Sacred Music in New York, and the University of North Texas in Denton. Summer studies include the Haarlem Academy for Organists in the Netherlands and New College, Oxford University. After his 1965 appointment at Winthrop University, where he is now Professor Emeritus, he became active as a concert organist, conductor, consultant, composer, church musician, and leader in professional organizations. He is a past dean of the Charlotte Chapter, American Guild of Organists, and a past president of the Association of Anglican Musicians. In 2002 he was awarded the HonRSCM by the Royal School of Church Music in a celebration at St. Asaph Cathedral in north Wales for his work of 21 years with the Royal School of Church Music in America. He is currently the Parish Musician of the Episcopal Church of the Good Shepherd, Columbia.

***Dona nobis pacem*, with certain considerations . . .**

Peace is a word often used. What does a person mean when the word is uttered?

“Can we have some peace?” cries the father to the noisy children.

“Peace!” cries a friend, holding up two fingers.

“May the peace of the Lord be with you” cries the clergy to the congregation.

Patrick Henry cried “Gentlemen may cry, Peace, Peace—but there is no peace..”

“Cry” suggests urgency or loudness, yet it calls for peace. Can peace be loud as well as soft? If heaven is peaceful, and is also filled with angels, we are told throughout the Bible that angels make a great deal of noise! They shout! So peace is noisy?

The dictionary tells us that the root of the word is closer to what we know as a “pact,” or “agreement,” and, by usage, has been extended to “silence.” Silence not meaning the absence of noise, but the absence of the wrong kind of noise.

Composers are often confronted with “Peace” in texts. What are some ways of handling that word?

English composer Maurice Greene, in his setting of words from Psalm 39, is faced with “Hear my prayer, O Lord, and with thine ears, consider my calling. *Hold not thy peace at my tears.* O spare me a little that I may recover my strength before I go hence, and be no more seen.” Peace is linked with anxiety, despair, the human condition. The musical line in this polyphonic setting results in a pleading litany among the four voices.

The text *Ubi caritas* is identified with the footwashing ceremony on Maundy Thursday. That day in Holy Week recalls the *mandatum novum* (the new mandate, commandment) of Christ in John 13:34 — “love one another as I have loved you.” The text *Ubi caritas*, in various forms, dates from as early as the 8th century and has been for almost half the history of Christianity the hymn sung during the footwashing ceremony on Maundy Thursday. **French composer Maurice Duruflé** employs only the first stanza of the hymn in his setting. **Brazilian composer Amaral Vieira** employs three stanzas. While *pacem* (Latin for “peace”) is not a word used, the “recipe” for peace is assured in the *mandatum*. The phrase *atque probum* (together with good) has been translated in English as “peace and love” as well as “eternal joy.” Peace, it would appear, can best be obtained by obeying the new commandment: love one another.

[Today’s performance of Amaral Vieira’s *Ubi caritas* is an American premiere of the version for oboe, strings and chorus. The composer orchestrated the work specifically for today’s performance, for which the YCCS is profoundly grateful. More about Vieira at the March 28th American premiere of his *Seven last Words of Christ on the Cross*.]

Austrian composer Franz Joseph Haydn’s Mass in C Major, *Missa in tempore belli* (Mass in the time of war) is also known as *Paukenmesse* (timpani mass). There is a stunning use of the timpani with the two trumpets. Nothing in the mass mentions war or becomes theatrically suggestive of war, but the use of the “military” trumpets and timpani warned the Austrians of Napoleon’s forces. The year was 1796 and the French had already encamped in part of Austria. What is particularly arresting to our 21st-century ears is that the continuing and foreboding presence of the timpani seems to signal that “peace” will not occur without threat, and vigilance must never be abandoned.

If the Garden of Eden, in the ancient Hebrew tale of the creation, was indeed totally without conflict, we must remember that the Creator banned humankind from that garden because of a broken pact. Returning to that peaceful environment is not for us to achieve in our earthly form. There is never a time when the world is not in turmoil. The current international problems, brought so close to us by digital media, are nothing new. But the media changes our perspective—and distances us from finding peace. Obtaining glimpses of peace through art is often a useful way to gain perspective.

Music often allows us to find peace shown as it is in the music today: in our inner struggles; in learning to love one another; in finding peace being cried for loudly, softly, introspectively, or triumphantly.

David Lowry

**Lord, let me know mine end by Maurice Greene
(sung in English, Coverdale translation)**

Lord, let me know mine end, and the number of my days; that I may be certified how long I have to live. Behold, thou hast made my days as it were a span long, and mine age is even as nothing in respect of thee; and verily every man living is altogether vanity. For man walketh in a vain shadow, and disquieteth himself in vain; he heapeth up riches, and cannot tell who shall gather them. And now, Lord, what is my hope? Truly my hope is even in thee. Hear my prayer, O Lord, and with thine ears consider my calling; hold not thy peace at my tears. O spare me a little, that I may recover my strength, before I go hence, and be no more seen.

Psalm 39 vv. 5-8, 13, 15

**Ubi caritas by Maurice Duruflé
(sung in Latin)**

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus, et in ipso iucundemur,
timeamus, et amemus Deum vřovum
et ex corde diligamus nos sincero.*

Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And let us love Him with a sincere heart.

**Ubi caritas by Amaral Vieira
(sung in this English translation)**

Where charity and love are, there God is.
The love of Christ has bound us together as one.
Let us rejoice and be glad in God's love;
let us fear and adore the living God,
and let us love God with a pure heart.

Likewise therefore, when we are gathered together as one,
Let us take care that we are not divided.
Let all malign quarrels cease and all disputes.
And let Christ, God, be in our midst.

Let us with the blessed see
eternally throned in splendor, Christ, our God:
together to share eternal joy
for infinite ages forever and ever. Amen.

**Mass in Time of War by Franz Joseph Haydn
(sung in Latin)**

Kyrie eleison. Christe eleison. Kyrie eleison.

*Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis,
Laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias
agimus tibi propter magnam gloriam tuam, Domine Deus, Rex
caelestis, Pater omnipotens. Domine Fili unigenite, Jesu Christ,
Domine Deus, Agnus Dei, filius Patris, Qui tollis peccata mundi,
miserere nobis... Quoniam tu solus sanctus, tu solus Dominus, tu solus
altissimus... cum sancto spiritu in gloria Dei Patris. Amen.*

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

Glory be to God on high, and on earth, peace to men of good will, We praise thee, we bless thee, we adore thee, we glorify thee, we give thanks to thee for thy great glory. Lord God, heavenly king, Father almighty. Lord, the only-begotten son, Jesus Christ, Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy upon us... for thou only are holy, thou only are the Lord, thou only are the most high...with the Holy Ghost in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem coeli 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 coelis. Et incarnatus est de spiritu sancto ex Maria Virigine et homo factus est, Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est, Et resurrexit tertia die secundum scriptura, et ascendit in coelum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis. 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, Et unam sanctam catholicam et apostolicam ecclesiam, Confiteor unum baptisma in remissionem peccatorum, Et expecto resurrectionem mortuorum, et vitam venturie saeculi, Amen.

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. And became incarnate by the Holy Ghost of the Virgin Mary and was made man, 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 sitteth on the right hand of the Father, And he shall come again with glory to judge both the quick and the dead, Whose kingdom shall have no end. And in the Holy Ghost, The Lord and Giver of Life,, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. I acknowledge one baptism for the remission of sins: And I look for the Resurrection of the dead, And the Life of the world to come. Amen.

*Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Osanna in excelsis.
Benedictus quie venit in nomine Domini. Osanna in excelsis.*

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.
Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy upon us, give us peace.

NEXT CONCERT
THE SEVEN LAST WORDS OF CHRIST ON THE CROSS
by
Amaral Vieira
American Premiere

PHILIP BOUKNIGHT, BARITONE, IN THE ROLE OF JESUS
IAIN QUINN, ORGAN
Dr. Quinn is organist of Trinity Episcopal Church,
Hartford, Connecticut

Plus works by Poulenc, Leighton and Victoria

SUNDAY, MARCH 28, 2004
FIRST PRESBYTERIAN CHURCH, ROCK HILL - 4:00 P.M.

SINGING MEMBERS OF THE YCCS

(* denotes members who sang in the first performance of YCCS, April 4, 1982)

Ann Adams	Faye Daniel	Beth Johns	Beth Rouse*
Lil Adickes	Mike Davis	Pat Johnson	Mike Rouse
Doris Bienz	Vickie DeKoster	Susan Kelly*	Betty Salmond
Bradley Brown	Veta Evans	Jennifer Landsly	Linda Shealy
Bill Castillo	Chris Fischesser*	Dan Lawson	Kimberly Stone
Sara Castillo*	Ann Flenniken	Linwood Little	Linda Sutton
Ann Cody*	Greg Gafford	Nina Lynch	Margaret Ann Tice*
Katherine Collier	Chip Grant	Aileen McGowan*	Marie Todd
Page Connelly*	Evelyn Harper	Tim Moe	Susan Vogel
Martha Cowan*	Harry Holder	Mary Moss	Steve Vogel
Dave Cowan	Terry Hudson	Bettye Rawls	Al Ward
Linda Craft	Jane Hudson	Greg Reynolds	Wendy Wingard-Gay
Jeff Culp*	Priscilla Jennings*	Larry Richards	Dick Wood
Julie Dail			

YCCS PATRON MEMBERS

(as of November 14, 2003)

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 Martha and Toby Haynsworth
 William and Priscilla Jennings

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 Marie and Brook Todd
 Two's Company Needlepoint

GREETINGS FROM THE PRESIDENT OF THE YCCS

To Our Audiences:

On behalf of the York County Choral Society Board of Directors and Singers, I welcome each of you to our 2003-2004 concert season. We have been hard at work since August preparing for these concerts and we hope our 23rd season will be an enriching and delightful experience for you.

We begin this season with our fall concert entitled "A Plea For Peace," a most appropriate theme considering the current world situation. With music by Greene, Duruflé, Vieira and Haydn, we endeavor to communicate some of the qualities of peace through the mystic powers of music.

The Seven Last Words of Christ on the Cross, a new work by Brazilian composer Amaral Vieira, will headline our Spring concert. It is the North American premiere of the English language version of this Brazilian composer's work and originally written in Portuguese. David Lowry served as Vieira's editor of the English version for this concert. We are very pleased to have as our guest organist, Iain Quinn of Trinity Episcopal Church, Hartford, Connecticut, who has recorded the complete organ works of Vieira.

We must say thank you to many people who work diligently to make our concerts successful: David Lowry, our artistic director and co-founder; Susan Read, our accompanist and vocal coach extraordinaire; our patron supporters, the Arts Council of Rock Hill and York County United Arts Fund, Oakland Baptist Church, First Presbyterian Church, members of the Charlotte Symphony, and our families and friends.

Again, we appreciate your presence, supporting fine music-making by people of our Metrolina area.

Sincerely,

Beth C. Rouse, President

Harry Holder, President-elect ∞ Pat Johnson, Past President
Priscilla Jennings, Secretary ∞ Jeff Culp, Treasurer ∞ Faye Daniel, Music Librarian
Dorothy Amick ∞ Page Connelly ∞ Michael Davis ∞ Doug Gay ∞ Susan Kelly
Liz Lumadue ∞ Nina Lynch ∞ Timothy Moe

WORKS PERFORMED BY THE YCCS 1981-2003

Albright A Song to David
Bach Magnificat; Missa h-moll; St. John Passion
Beethoven Ninth Symphony
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, Mass in Time of War
Higginson Requiem (American Premiere)
Honegger King David
Mendelssohn Elijah
Mozart Requiem; Grand Mass in c; Missa Brevis in D,
Solemn Vespers, Coronation Mass
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 Premiere)

Plus shorter works by
Bach, Baird, Biebl, Britten, Byrd, Conte, Davison, Dawson, Duruflé, Elgar, Gawthrop, Gershwin, Gibbons, Greene, Hadley, Handel, Howells, Hutto, Kern, Lauridson, Lowry, Mozart, Mulholland, Neswick, Parry, Pärt, Philips, Rorem, Rutter, Schubert, Shaw/Parker, Sowerby, Stabeli, Stavinsky, Tavener, BruceThompson, Randall Thompson, Tye, Vaughan Williams, Victoria, Vieira, Wesley

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

In two tours to the United Kingdom, the YCCS has sung Evensongs, Eucharists and concerts in cathedrals and churches in Lincoln, Durham, Prestbury and Alnwick, England; St. David's and Bangor, Wales; Edinburgh, Scotland; and Dublin, Ireland.

ACKNOWLEDGEMENTS

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ROCK HILL AND YORK COUNTY UNITED ARTS FUND.