

York County Choral Society

David Lowry, Conductor
With the
WINTHROP CHORALE
Katherine Kinsey, Conductor

2008

Spring Concert

Stravinsky • Symphony of Psalms
Bradner-Deguchi, Duo Pianists

Bach • Magnificat

With soloists

Jennifer Hough, Jennifer McDaniel-Milliken,
Thom Burge, Daniel Gainey, Raphael Rada

And members of
the Charlotte Symphony



36-5-70



Greetings from the President of the YCCS

For 27 seasons, the York County Choral Society has been providing an opportunity for citizens of York County and the surrounding area to participate in the performance and enjoyment of the highest quality of choral music.

The YCCS was founded in 1982 by David Lowry and Shirley Fishburne. Thanks to their vision and continued personal leadership and sacrifices, the group has performed over 40 major choral works. The YCCS has performed at the Piccolo Spoleto Festival and overseas in Wales, Scotland, Ireland and England. Last year the YCCS was honored to be chosen as the Choir in Residence for four days at the National Cathedral in Washington, D.C.

Just to give you an idea how important your support is through ticket purchases and patron contributions: it takes an average annual operational budget of over \$38,000 to mount a season of 2 concerts. We have plans in the works for an even larger-scale production - the Verdi Requiem. In order to provide music of this scale, we thank you for providing us support as both Patrons and as ticket purchasers.

Thank you for helping us continue to grow and carry on with the business and art of singing. We are delighted to have you with us today. We will do our best to make your concert enjoyable and memorable.

Sincerely,

Jane Hardy

Jane Judson, President
York County Choral Society

P.O. Box 4202, Rock Hill, SC 29732
www.yorkcountychoralsociety.org

APPRECIATIONS

Martha Geissler – Oakland Baptist Church – J. D. Massie
Winthrop University Department of Music, Donald Rogers, Chair

York County Choral Society

27th Season – 2007-2008

DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR
SUSAN READ, ACCOMPANIST AND VOCAL COACH

with the

Winthrop Chorale

KATHERINE KINSEY, DIRECTOR
ZINORI BRONOLA, ACCOMPANIST

Sunday, April 6, 2008 – 4:00 p.m.

James F. Byrnes Auditorium, Winthrop University

GUEST ARTISTS

JANICE BRADNER AND TOMOKO DEGUCHI, PIANO
JENNIFER HOUGH, SOPRANO • JENNIFER L. MCDANIEL-MILLIKEN, SOPRANO
THOMAS BURGE, COUNTERTENOR • DANIEL GAINEY, TENOR • RAFAEL RADA, BASS

TARA FENSOM, KRISTINA YODER, JULIE FARHI JOHNSON,
CARLOS TARAZONA, SAKIRA HARLEY, VIOLIN
MARTHA GEISSLER, TATIANA KARPOVA, VIOLA
THEODORE HARVEY, ELIZABETH BURNS, VIOLONCELLO
JEFF FERDON, DOUBLE BASS
AMY O. WHITEHEAD, JENNIFER DIOR, FLUTE
TERRY MASKIN, EMILY MULDOON, OBOE, OBOE D'AMORE
CHRIS FENSOM, MARK DULIN, TADD HOFFMANN, TRUMPET
MICHAEL WILLIAMS, TIMPANI



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

PROGRAM

- Symphony of Psalms Igor Stravinsky, 1882-1971
Psalm 39:13-14 – Exaudi orationem meam
Psalm 40:2-4 – Expectans expectavi
Psalm 150 – Laudate Dominum
Combined Choruses
Ms. Bradner and Ms. Deguchi, Piano
- Locus iste Anton Bruckner, 1824-1896
This is the Record of John Orlando Gibbons, 1583-1625
Mr. Gainey, Tenor
Teach Me, My God and King Craig Phillips, b. 1961
York County Choral Society
- All that hath life René Clausen, b. 1953
Catherine Hunsinger, Soprano
Contra Qui Rose (from Les Chansons des Roses) Morten Lauridsen, b. 1943
Homeland Z. Randall Stroepe, b. 1953
Winthrop Chorale
- Magnificat, BWV 236 Johann Sebastian Bach, 1685-1750
- Chorus – Magnificat
Aria – Et exsultavit – Ms. McDaniel-Milliken, Soprano
Aria – Quia respexit – Ms. Hough, Soprano
Chorus – Omnes generations
Aria – Quia fecit mihi magna – Mr. Rada, Bass
Duet – Et misericordia – Mr. Burge, Countertenor,
Mr. Gainey, Tenor
Chorus – Fecit potentiam
Aria – Deposuit potentes – Mr. Gainey, Tenor
Aria – Esurientes – Mr. Burge, Countertenor
Trio – Suscepti Israel
Ms. Hough & Ms. McDaniel-Milliken, Sopranos,
Mr. Burge, Countertenor
Chorus – Sicut locutus est
Chorus – Gloria Patri
- Combined Choirs and Orchestra

SINGING MEMBERS

YCCS SINGING MEMBERS SOPRANO

Patsy Black, Sara Castillo, Martha Cowan, Barbara Ferrara, Lura Holler, Pat Johnson, Mary Moss, Bobbie Otto, Gayle Sawyer, Dana Smith, Frances Stein, Jane Walkup, Wendy Wingard-Gay

ALTO

Ann Adams, Ann Cody, Katherine Collier, Faye Daniel, Veta Evans, Jane Hudson, Susan Kelly, Jennifer Land-sly, Nina Lynch, Anne McCulloch, Irene Pointon, Betty Salmond, Karen Sells, Linda Shealy, Donna Vandiver, Susan Vogel

TENOR

Jeff Culp, Chip Grant, Priscilla Jennings, Dan Lawson, Larry Marraccini, Don Moe, John McCulloch, George Sawyer, Jim Welsh, Ed West

BASS

Buzz Benson, Paul Broome, Andy Castillo, Bill Castillo, Page Connelly, Dave Cowan, Terry Hudson, Fred Langford, Greg Reynolds, Larry Richards, Steve Vogel, Al Ward, Carrot Williams

WINTHROP CHORALE MEMBERS

SOPRANO

Lacey Bingham, Melissa Bush, Karin Davisson, Sarah Gillette, Lindsay Harris, Jaimie Hodgens, Samantha Hughes, Catherine Hunsinger, Katelyn Husted, Haylie Jeter, Hannah Lee, Diana Manos, Kayla Oxendine, Aviana Rishebarger, Jessica Thomasson, Brianna Valencia, Elyse Vandermark, Meghan Whitney, April Williams, Emily Wilson

ALTO

Sara Alford, Maria Arvelo, Shonda Bradshaw, Kayla Hucks Paige Hudson, Emily Mills, Lisa Orum, Amelia Powers, Connie Pruitt, Michele Ripley, Magan Roach, Heather Wilcox-Stone, Ari Williams

TENOR

Alex Bromell, Thomas James Ellis, Christian Gordon, Zach Hugo, Mark Jamison, Jared Jones, Jae Oree, John Park, Noah Rawls, William Sinclair, Bob Stonebreaker, Tex Jay Williams

BASS

Alex Bales, Darren Crawford, Jason Frisbee, Jonathan Hall, Thomas Huskey, Rickey Langdale, Jarvis Miller, Justin Parrish, Justin Rhymer, Chris Singleton, Everett Tomlin, Herbert York



NOTES ABOUT THE COMPOSERS

IGOR STRAVINSKY was born near St. Petersburg, Russia, where he received his musical education. He became a French citizen for a time, then an American citizen. While one labels him neither a French nor American composer, it was nevertheless in both countries that some of his most significant works were written. Paris, a remarkable center of artistic endeavor at the beginning of the 20th century, found Stravinsky sharing coffee and philosophies with such as Diaghilev, Nijinsky, Picasso, and later such as Cocteau, Auden, and Dylan Thomas. The ballet theatre played an immense role in the formation of his music, from the earliest works through the history-changing Rite of Spring, and well into the American experience. Orchestras and various ensembles would also become avenues of expression. It was for the 50th Anniversary of the Boston Symphony in 1930 that he was commissioned to write Symphony of Psalms for chorus and orchestra.

Interestingly, the young Dimitri Shostakovich in the same year made two reductions of the orchestra score of Symphony of Psalms for two pianos, and one piano-four hands. Those transcriptions curiously have not been available but will be in the near future. Our piano duo today is working from the accompaniment in the vocal score, an accompaniment laid out by Igor's son, Soulima.

This work has withstood the test of time for 78 years. In it we find little of any "descriptive" music of the text, at least not from our often-indulging "romantic" ideas of text painting. Concepts of Russian chant from the Orthodox Church are apparent in the first movement. In the last movement appears one of music history's most engaging settings of the word "alleluia."

JOHANN SEBASTIAN BACH'S standing in history as the great Cantor of Germany's evangelical Protestants remains paramount in its importance to all music. That Bach "gave us God's Word" is, indeed, the unique quality of his sacred music output. The Magnificat text is the Song of Mary as found in Luke 1:46-55. It is clear that the form of the song is a parallel of the older Song of Hannah found in I Samuel 2:1-10. Through the entire history of the Christian Church, the text of the Magnificat has been used continuously on a daily basis in many forms of worship. In recent centuries, many composers have written elaborate settings for liturgical and concert usage. Bach's setting was first in the key of E-flat and performed on Christmas Eve 1723, his first year as Cantor of Leipzig (where he remained until his death in 1750). He later transposed it to D major, re-orchestrated the work and removed the Christmas movements, all to achieve a setting to be used anytime during the year.

NOTES ABOUT THE COMPOSERS

ANTON BRUCKNER'S youthful training in Austria didn't begin until he was 11 as a choirboy, and his interest in composition was later than many other composers. But he was a brilliant organist, much in demand for his improvisations that included performances at Notre Dame in Paris and the Royal Albert Hall in London. Later, when he became a composer, he created nine symphonies and a large corpus of choral music.

ORLANDO GIBBONS, established his musical roots as a treble in King's College Choir, Cambridge. He earned a doctorate in music from Oxford, was organist for the Chapel Royal and the last two years of his short life, he was organist at Westminster Abbey. He left an important number of choral and keyboard compositions.

CRAIG PHILLIPS is Associate Director of Music and Composer-in-Residence at All Saints Episcopal Church, Beverly Hills, California. He is a prolific composer, increasingly in demand. A work for brass, percussion and organ was performed here in Byrnes Auditorium in January 2006 with Marilyn Keiser, guest organist.

RENÉ CLAUSEN has been the conductor of The Concordia Choir of Concordia College, Moorhead, Minnesota, since 1986. He is a well-known composer. He is greatly in demand as a choral director, and more recently as an orchestral conductor.

MORTEN LAURIDSEN in recent years has taken American choral music by storm and is America's most performed choral composer. His deeply mystical style of writing for voices is distinctive. He has been professor at the University of Southern California Thornton School of Music for over three decades.

Z. RANDALL STROOPE is professor of music at Rowan College, Glassboro, New Jersey, where just two days ago he conducted his Concert Choir in music of Morten Lauridsen. It's a tight-knit group! Homeland utilizes a tune borrowed from Holst's The Planets, a tune often used as a patriotic hymn in the United Kingdom.

TEXTS

Stravinsky Symphony of Psalms

Psalm 39:13-14

Exaudi orationem meam, Domine, et deprecationem meam. Auribus percipe lacrimas meas. Ne sileas, ne sileas. Quoniam advena ego sum apud te et peregrinus, sicut omnes patres mei.

Remitte mihi, prius quam abeam et amplius non ero.

Hear my prayer, O Lord, and with Thine ears consider my calling: hold not Thy peace at my tears.

For I am a stranger with Thee: and a sojourner, as all my fathers were.

O spare me a little that I may recover my strength: before I go hence and be no more.

Psalm 40:2-4

Expectans expectavi Dominum, et intendit mihi.

Et exaudivit preces meas; et exudit me de lacu miseriae, et de lato faecis.

Et statuit super petram pedes meos: et direxis gressus meos.

Et immisit in os meum canticum novum, carmen Deo nostro.

Videbunt multi, videbunt et timabunt: et aperabunt in Domino.

I waited patiently for the Lord: and He inclined unto me, and heard my calling.

He brought me also out of the horrible pit, out of the mire and clay.

and set my feet upon the rock, and ordered my goings.

And He hath put a new song in my mouth: even a thanksgiving unto our God.

Many shall see it and fear: and shall put their trust in the Lord.

Psalm 150 (Stravinsky alters the Vulgate text slightly)

Alleluia.

Laudate Dominum in sanctis Ejus.

O praise God in His holiness:

Laudate Eum firmamentis virtutis Ejus.

Praise Him in the firmament of His power.

Laudate Dominum. Laudate Eum in virtutibus Ejus

Praise Him in His noble acts:

Laudate Eum secundum multitudinem magnitudinis Ejus.

Praise Him according to His excellent greatness.

Laudate Eum in sono tubae.

Praise Him in the sound of the trumpet

Laudate Eum. Alleluia. Laudate Dominum. Laudate Eum.

Laudate Eum in timpano et choro,

Praise Him with tambourines and dancing.

Laudate Eum in cordis et organo;

Praise Him upon the strings and pipe.

Laudate Eum in cymbalis bene jubilantionibus.

Praise Him upon the well-tuned cymbals.

Laudate Eum, omnis spiritus laudate Dominum.

Let everything that hath breath praise the Lord.

Alleluja. Laudate Dominum. .

TEXTS

Bach Magnificat

Magnificat anima mea Dominum

My soul proclaims the greatness of the Lord

Chorus

Et exultavit spiritus meus in Deo salutary meo.

And my spirit rejoices in God my Savior.

Soprano II

Quia respexit humilitatem ancilæ suæ; ecce enim ex hoc beatam me dicent. Soprano I

For he has looked with favor on his lowly servant. From this day I will be called blessed

Omnes generations

all generations.

Chorus

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.

The Almighty has done great things for me, and holy is his Name.

Bass

Et misericordia a progenie in progenies timentibus eum.

He has mercy on those who fear him in every generation.

Countertenor and Tenor

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He has shown the strength of his arm; he has scattered the proud in their conceit.

Chorus

Deposuit potentes de sede et exaltavit humiles.

He has cast down the mighty from their thrones, and has lifted up the lowly.

Tenor

Esurientes implevit bonus et divites dimisit inanes.

He has filled the hungry with good things, and the rich he has sent away empty.

Countertenor

Suscepit Israel puerum suum, recordatus misericordiæ suæ.

He has come to the help of his servant Israel, for he has remembered his promise of mercy.

Sopranos I & II, Countertenor

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

The promise he made to our fathers, to Abraham and his children for ever.

Chorus

Gloria Patri, Gloria Filio, Gloria Spiritui Sancto.

Glory to the Father, and to the Son, and to the Holy Spirit;

Sicut erat in principio et nunc, et semper et in seculorum. Amen.

As it was in the beginning, is now, and will be for ever. Amen.

Chorus

PATRON MEMBERS OF YCCS

YCCS Club

Priscilla and William Jennings

Sustaining Member

Martha and Dave Cowan
Frances and Michael Davis
Martha and Toby Haynsworth
Dr. and Mrs. Robert M. Penny
Dr. and Mrs. James D. Welch
Mr. and Mrs. David A. White

Associate Member

Ann and Jacob Adams
Lil Adickes
Doris Browder Blough
Phil Grennan and Jennifer Cassidy
Page and Carolyn Connelly
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Shirley and Coty Fishburne
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Jake and Jane Modla
Robert and Mary Moss
Irene and Doug Pointon
Curtis and Betty Rawls
Betty H. Salmond
The Rev. and Mrs. Richard Stein
Ron and Karen Talewsky

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Dwight and Alma Benson
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'Becca and Harry Dalton
Steve and Susan Vogel

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Betty Clay Rothrock
Larry and Sue Richards
Mr. and Mrs. William H. Shannon
Gerry and Barbara Schapiro
Angeline F. Sturgis
Marie and Brooke Todd
Betty Triplett
Ed and Tamara West

A Short History of YCCS

It was December 7, 1981, that a group of people met at Dr. David Lowry's home on Milton Way to discuss what sensibilities there were to organizing a choral society in Rock Hill. There had been a previous organization called Rock Hill Choral Society that had met its end a few years before. The result of this meeting was that Shirley Fishburne and David Lowry would design a plan to start afresh with a more encompassing name—York County Choral Society. A date was set for the first rehearsal in January of 1982 and a patron subscription format was instituted. Over 100 people appeared at the first rehearsal, from York, Chester, Lancaster and Mecklenburg counties. Oakland Baptist Church had extended an invitation to make its choir room the rehearsal space for YCCS. The first two patron checks arrived: they were from Dr. Walter B. Roberts, who had founded the RHCS many years before, and Dr. Jess T. Casey, then Dean of the School of Music at Winthrop. The first performance was in March of 1982 in Byrnes Auditorium:

Handel's Messiah, Parts II and III, with members of the Charlotte Symphony.

For 27 seasons the York County Choral Society has been financially in the positive side, sometimes slimly, but never in debt, with much thanks to loyal patron support. The purpose of the society is to perform choral masterworks with appropriate accompaniment. Usually performing two concerts a year in York County, the YCCS has also performed in all four countries of the United Kingdom, been in residence at the National Cathedral in Washington, appeared in the Piccolo Spoleto Festival, and performed run-out concerts in Dillon, Chester, Lancaster, Richland counties, and in Raleigh, NC. In its repertory, much of which is standard major choral works, the YCCS has performed one world premiere and two American premieres of modern works.

Please visit our website at www.yorkcountychoralsociety.org

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Piedmont Medical Center

Life is good when you're well taken care of.



South Carolina



York County Choral Society

The 27th Season of Choral Masterworks