



YORK COUNTY
Choral Society

YORK COUNTY CHAMBER SINGERS
featuring The Rock Hill Community Handbell Choir

presents



IN DULCI JUBILO
A Holiday Mosaic



Dr. KATHERINE KINSEY, DIRECTOR

Sunday December 9, 2012 4:00 pm
Byrnes Auditorium
Winthrop University



Dear York County Choral Society Friends,

Welcome to our 32nd Season of bringing great musical masterworks to York County and beyond. We thank you for joining us and hope the music fills you with the joyous spirit of this beautiful holiday.

Welcome, too, to Dr. Katherine Kinsey, in her premier performance as Artistic Director of the Society. Chosen after a lengthy and rigorous selection process, Dr. Kinsey has proven to be just the right person to fill the large shoes of Dr. David Lowry, Co-founder and Artistic Director, who retired after 31 years.

Under Kathy's leadership the Society has grown to 80 members, adding the Chamber Singers group and voices from high school through retirement age. Including talented high school students enables them to grow in musical skills and strengthens the choral music programs in local high schools.

A native of the South Carolina Low County, Kathy received her Bachelor's degree in music education from the University of South Carolina, a Master's from the University of North Carolina, Greensboro, and a Doctor of Musical Arts from the University of South Carolina. She has taught children of all ages as well as adults and has been Director of Choral Activities, Department of Music, College of Visual and Performing Arts, Winthrop University, for 14 years. Kathy's personal charisma and extensive experience continues the York County Choral Society's tradition of excellence.

Our Spring Concert will be held April 15, 2013, at Westminster Presbyterian Church, Rock Hill. Auditions will be announced on our website www.yorkcountychoralsociety.org, and in local media. Rehearsals begin in January. We invite all singers who have a passion for performing challenging choral works to join us in making beautiful music with good friends.

Sing for Joy!

Frances Stein
President

Board of Directors, York County Choral Society
Dr. David Lowry, Co founder and Director Emeritus
Dr. Shirley Fishburne, Co-founder
Dr. Katherine Kinsey, Music Director
Susan Read, Accompanist and Vocal Coach
Frances Stein, President
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Acknowledgements

Oakland Baptist Church immense gratitude for providing YCCS
With rehearsal space for over 30 years
The Department of Music, College of Visual and Performing Arts, Winthrop University
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York County Choral Society
Katherine Kinsey, Artistic Director
Susan Read, Accompanist and Vocal coach

Soprano

Genelle Bacote
 Glenna Boaman *
 Amanda Britt
 Logan Cospers
 Martha Cowan
 Jeanie James
 Pat Johnson
 Euolinda Logan
 Allean McGowan
 Anna Mittower *
 Jane Murray
 Avianna
 Rishebarger *
 Gayle Sawyer *
 Raye Templeton

Soprano2

Patricia Blair
 Sara Castillo
 Judy Cowell
 Lura Holler
 Samantha Langdale
 Kim Le *
 Felicia Mobley *
 Liz Murray
 Lisa Pecarina *
 Bettye Rawls

* denotes member of
 Chamber Singers

Alto

Ann Adams
 Natalie Black
 Jennifer Buck *
 Mary Beth Burton
 Linda Caines
 Mary Lesslie Culp
 Elizabeth Eargle *
 Kristie Jordan *
 Susan Kelly
 Teresa Mittower *
 Mary Moss
 Jeanne Musgrove
 Mary Alisa Orum *
 Frances Stein
 Delores Tune
 Haley Waddill
 Sarina Wolfgang*

Tenor

Kevin Alewine *
 John Arant *
 Bradley Brown *
 Jeff Culp
 Chris Fischesser
 Chip Grant
 Jonathan Hall *
 Evelyn Harper
 Priscilla Jennings
 Dan Lawson
 Aaron McKone *
 Don Moe
 George Sawyer
 Jim Welsh
 Tex Williams *

Baritone

Michael Davis
 Mark Boozer *
 Ralph Johnson
 Fred Langford *
 Harry Tune *
 Joshua Wall *
 Joshua Wald
Bass
 Michael Boaman *
 Bill Castillo
 H. Page Connelly, Jr
 David Cowan
 Rick Langdale
 Jarvis DiJon Miller
 *
 Tim Moe
 Justin Rhymer *
 Larry Richards
 Albert Ward
 Carrot Williams*

Rock Hill Community Handbell Choir

Greg Reynolds, Director

Players:

Pam Bame
 Steven Christman
 Bette Jean Janicke
 Tonya Janicke
 Dawn Railey
 Maleah Railey
 Lisa Reynolds
 Judy Simpson
 Jessica Volz

In Dulci Jubilo

Program

York County Choral Society

In Dulci Jubilo Samuel Scheidt (1587-1654)
John Brooks, Marshall Woody, piccolo trumpets
Susan Read, organ

Magnificat Giovanni Battista Pergolesi (1710-1736)
Felicia Mobley, soprano; Mary Alisa Orum, alto; Tex Williams, tenor; Justin Rhymer, baritone
Dr. Shirley Fishburne, organ

Coventry Carol J. Edmund Hughes, arr.
Lisa Kania Pecarina, solo

There Is No Rose of Such Virtue Rene Clausen (b. 1953)
Susan Read, piano
Zackary Bammann, cello

O magnum mysterium Morten Lauridsen (b. 1943)

York County Chamber Singers

Ave Maria Anton Bruckner (1824 – 1896)

Lux arumque Eric Whitacre (b. 1970)

What Sweeter Music John Rutter (b. 1945)
Susan Read, piano

Rock Hill Community Handbell Choir

Toccata for Christmas Greg Reynolds (contemporary)
Greg Reynolds, Director

York County Choral Society

On Christmas Day Gustav Holst (1874 – 1936)
Glenna Boaman, soprano; Jarvis Miller, baritone
Jill O'Neill, Annalee Engelkins, flute
Rock Hill Community Handbell Choir
Susan Read, organ

Hodie, This Day Z. Randall Stroope (b. 1953)
John Brooks, Marshall Woody, Andrew Goodale, Jill Brooks, trumpet
Neil Duncan, Bruce Benning, Arthur Haecker, trombone; Isaac Pitts, Tuba
Will Keith, Zachary Miller, Percussion
Susan Read, organ

Program Notes

The selections presented in our program today are based on choral musical traditions from as far back as the medieval period. Each portion of the concert has a musical or textual connection to historic sacred music. The vast majority of our repertoire is steeped in musical history or poetic literature. Some works are based on original tunes or compositional structure while others are contemporary and unique with regard to rhythmic, harmonic and vocal writing. You are encouraged to utilize these notes in order to make our performance more meaningful as well as to become acquainted with background regarding the composers or contexts in which these pieces were composed. We hope that you enjoy our concert and wish you much joy for your holiday season!

Dr. Katherine Kinsey
Artistic Director

In Dulci Jubilo

The text of this traditional Christmas carol is unknown but it may have originated as early as the 14th century. According to legend, Heinrich Suso (d. 1366), a German and Dominican mystic, wrote the famous medieval words and tune after he supposedly danced with angels who sang the song with him. The carol is a bilingual (or macaronic) text that utilizes both German and liturgical Latin. Having undergone many arrangements through the ages, it has evolved into the recognizable carol that many of us perform as *Good Christian Men Rejoice*. Samuel Scheidt's rendition of the carol features a double choir setting for organ and two piccolo trumpets. The motet is set for eight vocal parts and oscillates between simple and duple compound meters. Samuel Scheidt (1587 – 1654) was a prolific German composer of organ and sacred vocal works.

In dulci Jubilo nun singet und seid froh
Unser herzens wonne leit in praesaepio
Und leuchet als die Sonne matris in gremio.
Alpha es et O.

In sweet rejoicing now sing and be joyful.
Our heart's delight lies in the manger,
and shines like the sun in his mother's lap.
Thou are the Alpha and Omega: the beginning and the end.

Magnificat

The *Magnificat* or Canticle of the Blessed Virgin (Song of Mary) is taken from Luke 1:46 – 55 and is interpreted as a personal expression of joy and thanksgiving for the blessing bestowed upon her as the chosen Mother of the Christ child. Since the rule of St. Benedict in 525 A.D., the *Magnificat* has been sung daily as the textual climax of the office of the Vespers. Composers through the ages have set this text both as single and multi-movement choral works. The *Magnificat* performed for this concert predominantly has been attributed to Giovanni Battista Pergolesi (1710 – 1736,) and the date of the composition and circumstances of the first performance are unknown. The work has also been ascribed to Francesco Durante (1684-1755) in several manuscripts; however, many editors and scholars feel that evidence is strong enough to conclude that the work belongs to Pergolesi. It exists in six movements, incorporates the style of late baroque writing, and utilizes a unifying theme that appears in the first and last movements. The vocal writing includes movements for soprano, alto, tenor, bass *solis* and chorus, and it was originally scored for strings and continuo. The text will be sung in Latin.

I. Magnificat (chorus)

Magnificat anima mea Dominum
et exultavit spiritus meus in
Deo salutary meo.
Quia respexit humilitatem ancillae suae.

My soul doth magnify the Lord
and my spirit has rejoiced in God my savior,
For he has regarded the low estate of his handmaiden.

Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna potens est
et sanctum nomen ejus.

Henceforth all generations shall call me blessed.
For he who is mighty has done great things to me;
holy is His name.

II. Et misericordia (soprano, alto duet; chorus)

Et misericordia ejus,
a progenie in progenites timentibus eum.
Fecit potentiam in bracchio suo;
dispersit, superbos, mente cordis sui.

And his mercy is on them who fear him from
generation to generation.
He has shown strength with his arm; he has
scattered the proud, even the arrogant of heart.

III. Deposuit (chorus)

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.

He has deposed the mighty from their seats,
and exalted the humble.
He has filled the hungry with good things,
and the rich he has sent away empty.

IV. Suscepit Israel (tenor, bass duet)

Suscepit Israel puerum suum
recordatus misericordiae suae.

He has helped his servant Israel in
remembrance of his mercy.

V. Sicut locutus est (chorus)

Sicut locutus est ad patres nostros,
Abraham et semini ejus in secula.
Gloria Patri, et Filio, et Spiritui Sancto.

As it was spoken to our fathers,
Abraham and his seed forever.
Glory be to the Father, the Son, and Holy Spirit.

VI. Sicut erat in principio (chorus)

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

As it was in the beginning, is now, and ever
shall be, world without end, Amen.

Conventry Carol

This well known carol dates from the 16th century and was performed in Conventry England as part of a mystery play entitled *Pageant of the Shearmen and Tailors*. The play depicts the Christmas story as found in the New Testament book of St. Matthew, Chapter 2, and refers to the Massacre of Innocents by King Herod in which all male infant children under the age of two were killed in Bethlehem. The lyrics of this lament painfully represent a mother's anguish over the death of her child. The author of the text is unknown as is the composer. The arranger of this setting (J. Edmund Hughes; b. 1947) introduces the piece with a mystical delivery of vocal sound effects that renders the initial solo and women's voices in the haunting carol. The men then depict the massacre of the infants in dramatic four-part harmony that is followed by a traditional performance of the *Conventry Carol* that cadences each verse with its famous Picardy third.

Lullay, thou little tiny child
By, By, lully, lullay.

O sisters too, how may we do for to preserve this day?
This poor youngling for whom we sing by, by lully, lullay.

Herod the King in his raging charged he hath this day,
His men of might in his own sight all children young to slay.

That woe is me, poor child for Thee and ever mourn and say
For thy parting, nor say, nor sing by, by lully, lullay.

There is No Rose

Composer Rene Clausen (b. 1953) set this ancient text for four part voices with occasional vocal *divisi* for the purposes of dramatic and ethereal effects. The setting has been assigned arching melodic phrases with disjunct intervallic relationships that contribute to a romantic style of writing and expressive delivery of text. Additionally, there is mixed rhythmic meter that has been employed to contribute to natural syllabic stress and/or dramatic textual inflection. The medieval carol tune and text (c. 1420) have been set countless times through the ages; however,

Clausen has composed an original melody and uniquely contemporary arrangement for his setting. The text (as in *In Dulci Jubilo*) is macaronic interweaving both Latin and Middle English. The lyrics and music beautifully describe Mary's womb as a small place that contains both heaven and earth. The Christ child represents the Holy Trinity, and the celebration of the angels and shepherds in the last verse encourages us to worship this heavenly miracle. Clausen's arrangement of the carol includes vocal writing for four to seven parts with piano accompaniment and a cello *obbligato*.

There is no rose of such vertu as is the rose that bare Jesu. Alleluia.
For in this rose contained was heav'n and earth in little space. Res miranda (marvelous thing)

By that rose we may well see there be one God in persons three.
Alleluia, res miranda, pares forma (of equal form)

The angels sangen the shepherds to. Gloria in excelsis Deo (Glory to God in the Highest).
Then leave we all this worldly mirth and follow we this joyous birth. Alleluia.

O magnum mysterium

The text of *O magnum mysterium* ('O great mystery') is one of the most popular settings for advent choral music having been utilized by composers for hundreds of years. Its origins trace back to its use as a responsory in the Catholic liturgical context of the Christmas Day Matins. Composers such as Victoria, Byrd, Palestrina, Poulenc, Memley, Busto, and of course Morten Lauridsen (b. 1943) have all managed to blend outstanding choral writing with this descriptive, reverent depiction of the Nativity. This motet is no exception. Lauridsen is a terrifically prolific and internationally recognized composer who is known for his beautifully dissonant writing with sweeping, romantic melodic lines as well as his fascination for early choral genre (chansons, madrigals, motets). In the first two sections of his *O magnum mysterium*, the composer has rendered an exceptionally tender musical account of the manger scene with its humble animals and innocent mother. In the final section there is a celebratory yet powerful conclusion that ends with the same reverence as its beginning. This *a cappella* motet contains *divisi* writing and extreme range challenges for all vocal parts which additionally contribute to the emotion and spirituality of the Christmas story.

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum
jacentem in praesepio.

O great mystery
and wonderful sacrament
that animals should see the newborn Lord
lying in a manger.

Ave Maria

Josef Anton Bruckner (1824 – 1896) was an Austrian composer, organ virtuoso, and teacher of music theory at the Conservatory of Vienna. He was influenced equally by the composers of the Italian renaissance, the German baroque period and the writing of romantic composer Richard Wagner. These fascinations are apparent in his motet writing as they often shift from thick harmonic textures reminiscent of the romantic period to the modal tonality, Gregorian chant, and polyphonic writing found in the medieval and renaissance periods. This *Ave Maria* setting is one of his earliest motets and is predominantly romantic in style. It begins tenderly with three-part female voices followed by four-part male vocal writing that culminates in a dramatic proclamation of the name "Jesus." The motet then progresses with power and grace ending with extreme reverence for the Blessed Virgin.

Ave Maria, gratia plena:
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus tui, Jesus.
Sancta Maria, Mater Dei
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen

Lux Arumque

Eric Whitacre (b. 1970) is one of America's most popular and talented composers. He is known for his creative and intriguingly beautiful settings of poetry and sacred texts for vocal/choral writing as well as his arrangements and original pieces for instrumental ensembles. *Lux Arumque* is the setting of a poem by Edward Esch (*Light and Gold*) that was translated to Latin. The work begins with writing that is reminiscent of shimmering light due to its piercing tones in the upper voices that are set against the warm yet dissonant harmonies and extreme registration found in the lower vocal parts. Whitacre is a master of word painting, and the text is easily realized through this imaginative *a cappella* work. It also has been made famous by the online Virtual Choir he created from nearly 200 international (individual) voices. The piece is set for up to 10 vocal parts and is a choral standard in contemporary classical literature.

Lux
calida gravisque pura velut
et canunt angeli molliter modo natum

Light
warm and heavy as pure gold
and the angels sing softly to the newborn babe

What Sweeter Music

This carol is a contemporary romantic setting of the 17th century poem of the same name by Robert Herrick. John Rutter's beautiful advent tribute for mixed voices and piano contains a memorable melody that is simplistically warm and enhanced by tightly set harmonies with little dissonance. Rutter (b. 1945) is a highly successful British composer predominantly of choral music. He has composed hundreds of single movement works as well as large works such as his *Requiem*, *Magnificat*, and *Gloria*. A student at Clare College (Cambridge, England), he later became the school's music director before moving into his career as a prolific composer. He has become commercially successful through the release of a vast number of compact discs featuring his professional choir The Cambridge Singers and often works internationally as a clinician of choral pedagogy.

What sweeter music can we bring than a carol for to sing the birth of this our heavenly King?
Awake the voice, awake the string!

Dark and dull night fly hence away, and give ye honor to this day that sees December turn to May.

Why does the chilling winter's morn smile like a field beset with corn,
Or smell like a meadow newly shorn thus on the sudden come and see the cause why things thus fragrant be?

Tis' He is born, whose quickening birth gives life and luster, public mirth to heaven and the under earth.

We see him come and know he's ours who with his sunshine and his showers turns all the patient ground to flowers.
The darling of the world is come and fit it is we find a room to welcome Him.

The nobler part of all the house here is the heart which we will give him and bequeath this holly and this ivy wreath
to do him honor who's our King and Lord of all this reveling.

Toccata for Christmas

The Rock Hill Community Handbell Choir under the direction of Greg Reynolds was officiated in the spring of 2011, and this is the ensemble's second season. The group rehearses at Westminster Presbyterian Church as a component of the church's Academy of the Arts program. Mr. Reynolds is employed as the Director of Music at Neely Creek ARP Church in Rock Hill where he leads the adult choir, the adult and youth handbell choirs, the elementary choir, and the church's instrumental ensemble. *Toccata for Christmas* was composed by Mr. Reynolds especially for the Rock Hill Community Handbell Choir. It incorporates several traditional carols and requires extra handbells in the treble registration. The group will be featured in this piece as well as serve as an accompanying ensemble with the choir in another selection.

Christmas Day, a Choral Fantasy on Old Carols (chorus, soprano and baritone soli)

British composer Gustav Holst (1874 – 1934) is remembered for his great orchestral suite *The Planets* and his passion for exploring/maintaining England's historic legacy of sacred and secular choral music. Five or six years prior to composing *The Planets*, Holst composed the carol medley, *Christmas Day*. The 'Choral Fantasy' was originally scored for chorus and orchestra but was later arranged for piano with *obligato* instruments. The work intersperses our concert theme *Good Christian Men Rejoice (In Dulci Jubilo)* throughout the fantasy and creatively interweaves the English carols *God Rest Ye Merry Gentlemen* (1710) *Come Ye Lofty, Come Ye Lowly* (the "Old Breton Melody) and *The First Noel* (c. 1700's) with rhythmic augmentation, layering imitation, and solo singing. We also proudly feature the Rock Hill Community Handbell Choir in this selection in addition to flute *obligato*. A representative verse from each carol is provided below.

Good Christian Men Rejoice with heart and soul and voice.
Give ye heed to what we say: News, News, Jesus Christ is born today!
Ox and ass before him bow and he is in the manger now.
Christ is born today (Christ is born to save).

God rest you merry gentlemen let nothing you dismay.
For Jesus Christ our savior was born upon this day
To save us all from Satan's power when we gone astray.
O tidings of comfort and joy.

Come ye lofty, come ye lowly let you songs of gladness ring.
In a stable lies the Holy, in a manger rests the King.
See, in Mary's arms reposing Christ by highest heaven adored.
Come, your circle round him closing pious hearts that love the Lord.

The first Noel the angel did say was to certain poor shepherds in field where they lay.
In fields where they lay keeping their sheep on a cold winter's night that was so deep.
Noel, Noel, Noel: Born is the King of Israel.

Hodie (This Day)

The text for this work is based on liturgy for the Christmas Day Vespers. It expresses the rejoicing of the archangels on the day Christ was born. As with the *O magnum mysterium* text, many composers (Palestrina, Sweelinck, Poulenc) have chosen it as an advent motet setting or as an extended text within a multi-movement work. Z. Randall Stroope (b. 1953) is one of America's most beloved choral composers, conductors, and clinicians. He is especially known for his romantic use of lush harmony and extended melodic lines. In this work, however, he has utilized upbeat *tempi*, syncopated rhythmic ideas, chant-like melodies, and intense, declamatory singing. In many ways the work resembles Daniel Pinkham's *Christmas Cantata* stylistically and compositionally. *Hodie (This Day)* was premiered in 1991 by the Nebraska Choral Arts Society and has been scored with several instrumental options as accompaniment; however, we present the one for brass octet, percussion and organ with the mixed chorus. The movements are not assigned formal titles but rather repeat or progress within the traditional textual setting. The final movement features the historic Lutheran hymn *Wake, Wake for Night is Flying (Wauchet auf)* as a countermelody to the upbeat motive heard in the opening of the last movement.

I. Christus natus est, hodie! Alleluia!

Christ is born this day! Alleluia.

II. Hodie Christus natus est.

Salvator apparuit:
Hodie in terra canunt angeli,
Laetantur archangeli, Hodie!

Christ is born this day, Alleluia.
This day a savior appears:
This day on earth angels are singing,
Archangels are rejoicing; This day!

III. Hodie exultant justi dicentes:

Gloria in excelsis Deo.

This day, rejoice all just people, saying:
Glory to God in the highest.



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