

Durufé REQUIEM

**YORK COUNTY CHORAL SOCIETY
DAVID LOWRY, CONDUCTOR**

Lendon Munday, baritone

also

**Poulenc Concerto for Organ
Strings and Timpani**

Jane Arant, organ

Sunday, October 30, 1988 4:00 p.m.

**Byrnes Auditorium,
Winthrop College
Rock Hill, SC**





To our Audiences:

It goes without saying that without YOU, our performances would be pointless. (Remember the question about the falling tree in the remote forest?) Hence we feel it necessary to express to you our deepest gratitude for your presence at our concerts. As we celebrate our eighth season we hope that our performances provide to an ever-enlarging audience an artistically enriching and spiritually rewarding experience. We obviously enjoy performing these great choral works, and we are exceedingly thankful for all the financial and moral support provided by this community. But, the proof of this "pudding" is in the consumption, so we truly hope that you enjoy the performance as much as we enjoy presenting it. Unlike a fine painting, our work will be alive only for the moment in which it is performed. We hope it will be pleasantly re-examined in your memory often.

We are a community organization and we always welcome new members, both singers and patrons. If you are interested in joining us, or you know of someone else who may have such an interest, we hope that you will contact any member.

This season, for the first time, we have solicited several pages of advertising in the printed programs. We are grateful to the advertisers, and know that each of you will enjoy knowing that these advertisers support the arts. Please remember them and support them with your patronage.

Thank you again for your presence at these concerts.

Sincerely,

Bob Gamble, President

Box 4202 CRS Rock Hill, S.C. 29731

YORK COUNTY CHORAL SOCIETY
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SHIRLEY FISHBURNE, Accompanist and Founder

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1988-1989 is the EIGHTH SEASON of the York County Choral Society. The purpose of the Society is the preparation and performance of choral masterworks with appropriate accompaniment, offering the ever-growing populace of northern South Carolina an outlet for artistic creativity and adding to the greater community a wealth of excellence through and for its people.

The October concert is funded in part by a small grant made through the Rock Hill Arts Council (of which the YCCS is an affiliate), from the South Carolina Arts Commission which receives support from the National Endowment for the Arts.

DAVID LOWRY has been a leading musical force in the Carolinas since his initial appointment to Winthrop in 1965. He has become an international leader in professional music organizations, and has been active for many years as a performer, conductor, consultant and clinician in the fields of choral and orchestral music, organ and church music, and in liturgy. He is currently the parish musician of the Episcopal Church of Our Saviour, Rock Hill, the conductor of the Rock Hill Chamber Orchestra and a professor of music at Winthrop College.

SHIRLEY FISHBURNE holds bachelor and master degrees in organ performance from Winthrop College, and the degree Doctor of Music Education from the University of North Carolina at Greensboro. She is a lecturer in the Department of Music and the Academy of Music at Winthrop College in addition to being on the board of the Fine Arts Association.

Drs. Lowry and Fishburne are the co-founders of the York County Choral Society, serving as conductor and accompanist respectively.

THE REPERTORY OF THE YCCS

1982

Handel MESSIAH, Parts II and III

1982-1983

Brahms A GERMAN REQUIEM

Schubert MASS IN G MAJOR

1983-1984

Poulenc GLORIA*

Haydn THE CREATION

1984-1985

Handel MESSIAH, Part I

Bach CANTATA 80;

MAGNIFICAT; CANTATA 29

Albright A SONG TO DAVID

1985-1986

Mozart REQUIEM

Britten REJOICE IN THE LAMB

Faure' REQUIEM

1986-1987

Britten A CEREMONY OF CAROLS +

Brahms LIEBESLIEDER WALTZER +

Schubert MASS IN G MAJOR

Mozart VESPERAE SOLENNES

DE CONFESSORE

1987-1988

Mozart MISSA BREVIS IN D MAJOR*

Handel MESSIAH, Part I

Mendelssohn ELIJAH

*With The Charlotte Symphony,

Leo Driehuys, Conductor

+ Guest Conductor, Ann Jones

1988-89, The EIGHTH SEASON

Byrnes Auditorium, Winthrop College, Rock Hill, SC

Sunday, October 30, 1988

Durufle' REQUIEM

Four Motets by Stravinsky and Durufle'

Poulenc CONCERTO FOR ORGAN, STRINGS AND TIMPANI

Sunday, April 9, 1989

Honegger — KING DAVID

Saturday, June 3, 1989

(In Charleston, SC, The Cathedral of St. Luke and St. Paul)

Mozart VESPERAE SOLENNES DE CONFESSORE, K. 339

ACKNOWLEDGEMENTS

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PROGRAM

Concerto in G minor for Organ, Strings and Timpani

FRANCIS POULENC
(1899-1963)

Jane Arant, organ

Four Motets

Pater noster
Ave Maria
Tu es Petrus
Ubi Caritas

IGOR STRAVINSKY
(1882-1971)

MAURICE DURUFLE'
(1902-1986)

Requiem, Op. 9

Introit
Kyrie
Domine Jesu Christe
Sanctus
Pie Jesu
Agnus Dei
Lux aeterna
Libera me
In Paradisum

DURUFLE'

Lendon Munday, baritone

NOTES ON THE PERFORMERS

JANE ARANT is the organist of Trinity Presbyterian Church, Charlotte and a resident of Rock Hill. A native of North Carolina, she is a graduate of Salem College, Duke University and the Eastman School of Music. She has served several churches in the two Carolinas as organist, choir director and handbell director. This is her first appearance with the York County Choral Society.

LONDON TODD MUNDAY is a native of North Carolina and a graduate of Winthrop College. He has appeared twice with the YCCS in Handel's *Messiah* and Brahms' *A German Requiem*. He has recently been very busy with a number of operatic engagements, including the San Francisco Opera, the Merola Opera Program and the Brevard Music Festival. With the Western Opera Theatre he toured the United States and the People's Republic of China.

NOTES ON THE MUSIC

Poulenc, Stravinsky and Durufle', although the music of each is quite different from the other, share the same city of residence for much of their careers—Paris. It is intriguing to imagine how the music of each, along with many others of the musical and artistic communities which made Paris the cultural capital of the world in the period between world wars, affected the musical and cultural outlook that one had on the other.

Poulenc was a member of *Les Six*, a group of progressive young musicians whose influence extended beyond the art of music into other arts endeavors. His style is well-founded in classical concepts. It matters not how complex the harmonies of his music become, the melodic content is always clear and attractive. It is a style which exudes a sense of entertainment music without falling into banality. The Concerto for Organ, Strings and Timpani contains many of the qualities of a baroque organ fantasy, sometimes to the point of being almost recognized as quips from famous organ pieces, though there are none. Humor abounds in the midst of tender melodies and grave-like bombast. It is a colorful pastiche containing all the distinctive marks of Poulenc which pervade his works.

Stravinsky is represented on this program with two pieces written during his Parisian residency. The two motets are neo-classical in a sense, reflecting the choral chant styles of the Russian Orthodox Church which he knew so well in his youthful years in his native Russia. These two motets were first written in a Slavic dialect and later revised with the more universal Latin texts.

Durufle', as did Beethoven, labored long and hard over his scores, constantly subjecting them to revision. His life was devoted both to the church through his post at Paris' Etienne-du-Mont and to academe through his post as professor at the Conservatoire. There are but eleven works published with opus numbers, plus two without. Most are organ works. Each exemplifies a signature harmonic style which is always persuasive and logical, despite forays into dissonance to achieve a point (such as the references to hell in the *Domine Jesu Christe* and the other-worldly suspended chords in the *In Paradisum*).

What underlays all of the Requiem and the motets is his unique and beautiful way of handling the existing melodies of the plainchant from the traditional Requiem mass, and the hymns on which the motets are based. The Requiem was written in 1947; the motets in 1960.

WORDS OF THE FOUR MOTETS

PATER NOSTER

Our Father, who is in heaven, holy is your name. Your Kingdom come, your will be done on earth as it is in heaven. Give us today our portion of bread and dismiss our debts and we dismiss our debtors, and let us not fall into temptation, but deliver us from evil.

AVE MARIA

Hail Mary, full of grace, the Lord is with you. Blessed are you among women, and blessed is the offspring of your womb, Jesus. Holy Mary, mother of God, pray for us sinners, now and in the hour of our death.

TU ES PETRA

You are Peter and on this rock I will build my Church.

UBI CARITAS

Where charity and love are, there is God. The love of Christ has brought us together into one flock. Let us rejoice and let us be glad in that love itself. Let us fear and love the living God, and let us love from a pure heart.

Words of the REQUIEM

INTROIT

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.*

Rest eternal grant them, Lord,
and may perpetual light shine on them.

To you praise is meet, God in Zion,
and to you vows are made in Jerusalem.
Listen to my prayer;
unto you all flesh shall come.

KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

OFFERTORIUM (DOMINE JESU CHRISTE)

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini ejus.*

*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.*

Lord Jesus Christ, King of glory
Free the souls of all the faithful
dead from punishment in the inferno,
and from the deep lake.

Deliver them from the lion's mouth,
lest the abyss swallow them up,
lest they fall into darkness.

But may the standardbearer St. Michael
present them in holy light,
as once you promised to Abraham
and his seed.

Sacrifices and prayers to you,
Lord, we offer with praise.
Receive them for the souls of those
whom today we commemorate.

Make them, Lord,
to pass from death to life,
as once you promised to Abraham
and his seed.

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

*Pie Jesu Domine,
dona eis requiem,
requiem sempiternam.*

*Agnus Dei!
qui tollis peccata mundi,
dona eis requiem,
requiem sempiternam.*

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

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

*Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.
quando coeli movendi sunt et terra.*

*Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
dum veneris judicare
saeculum per ignem.*

*Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.*

*In Paradisum deducant te Angeli;
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.*

*Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habaes requiem.*

SANCTUS

Holy, holy, holy
Lord God of Sabaoth.
Filled are heavens and earth
with your glory.
Hosanna in the highest.

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

PIE JESU

Merciful Lord Jesus,
grant them rest,
rest everlasting.

AGNUS DEI

Lamb of God!
who removes the sins of the world,
grant them rest,
rest everlasting.

LUX AETERNA

May eternal light shine on them, Lord,
with thy saints everlasting,
because you are merciful.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

LIBERA ME

Deliver me, Lord,
from eternal death,
on that dreadful day,
when heavens and earth shall move,
when you come to judge
the world through fire.

I am made to tremble, and to fear,
at the destruction that shall come,
and also at your coming wrath.
when heavens and earth shall move.

That day, day of wrath,
calamity and misery,
great and exceedingly bitter day.
when you come to judge
the world through fire.

Rest eternal
grant them, Lord,
and may perpetual light shine on them.

IN PARADISUM

May the Angels lead you into Paradise;
at your coming
may the martyrs receive you,
and conduct you
into the holy city, Jerusalem.

May the chorus of Angels receive you,
and with Lazarus, once a pauper,
eternally may you have rest.

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CHORUS PERSONNEL

CHORUS I

Soprano: Faye Boyd, Manella Calhoun, Carole Clarkson, Martha Cowan, Helen Williams, Lee Fast, Gale Moore, Allean McGowan, Dorothy Schultz, Adelaide Williams, Pat Wilson, Cynthia Stallings, Danielle Goldin.

Alto: Katherine Collier, Shirley Highfill, Ann Moody, Betty Salmond, Barbara Sargent, Virginia Scruggs, Becky Staton, Bettye Rawls, Cheryl Broderson, Faye Daniel.

Tenor: Bill Blough, Priscilla Jennings, Ellen Wiser, Scott Foppiano, Evelyn Harper.

Bass: Peter Drake, Ed Stultz, David Lee, Pat Robinson, Andrew Hayler, Jonathan Noel, Christopher O'Rear.

CHORUS II

Soprano: Catherine Buddin, Beth Burrell, Sara Castillo, Linda Hutchison, Beth Joyce, Miriam Kilbourne, Deena Faris, Lucinda Barker.

Alto: Ann Adams, Ann Cody, Frances Ellison, Genevieve Long, Margaret Ann Tice, Peggy Bridgers, Linda Shealy.

Tenor: John Arant, Chris Fischesser, Bob Gamble, Bill Sturgis, Fred Triplett, Jeff Culp.

Bass: Frontis Brooks, Page Connelly, Joe Faris, Frank Strait, Jacob Adams, Eric Blough, Lee Dixon.

ORCHESTRA PERSONNEL

Violin: Martha Geissler, Susie Peek, Emily Chatham, Jane Snyder, Brian Lee, Evelyn Blalock.

Viola: Sharj Link, Jan Daugherty.

Violoncello: Diane Bucchianeri, Janis Nilson.

Bass: Leo Bjorlie, Michael Mosley.

Timpani: Constance Glidewell.

Organ: Shirley Fishburne.

MUSICAL QUIZ

How many can you answer before the lights go down?

Why?

1. Why is KING DAVID such a success as an oratorio?
2. Why is a Mass for the Dead known as a REQUIEM?

When?

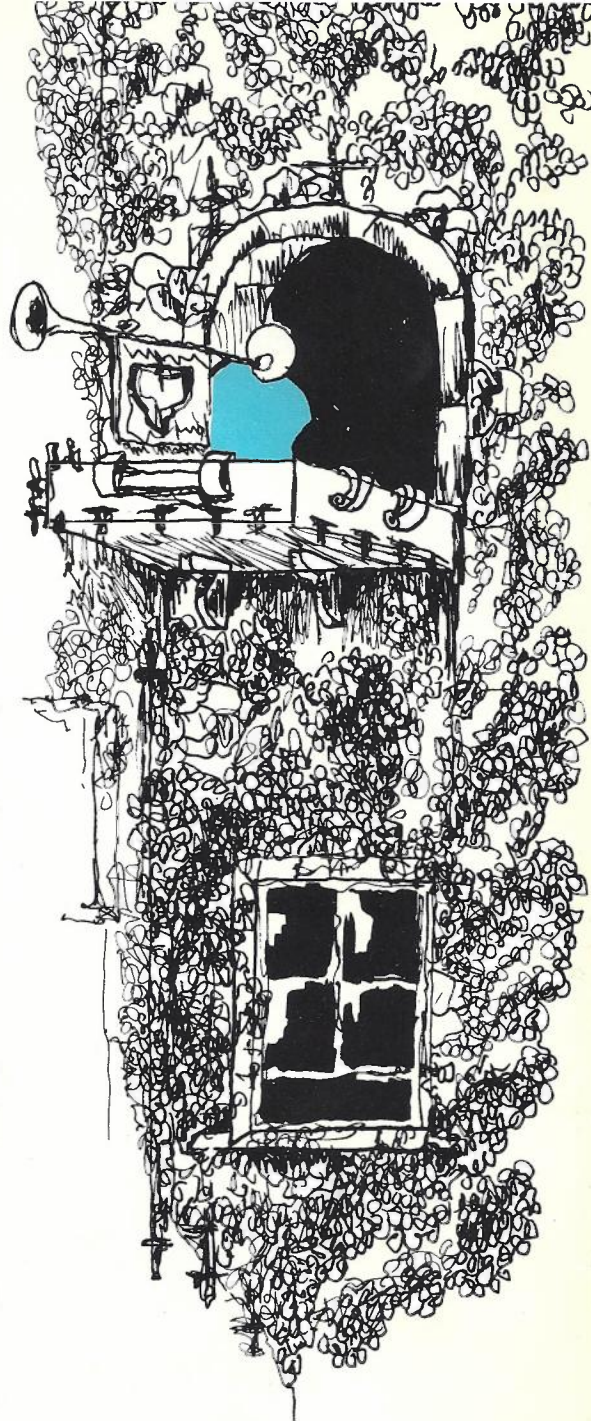
3. When are two dates that call our attention to the dead, making a performance of a Requiem timely?
4. When was Stravinsky (1882-1971) a resident and eventually a citizen of France?

What?

5. What is the name of Durufle's only other mass?
6. What are the English names for these instruments (used this season in YCCS programs): **timbales, altos, grosse caisse, hautbois, cor?**

Who?

7. Who are two members of **Les Six**, the 1920's group of French musicians for whom Jean Cocteau later became an advocate?
8. Who conducted the YCCS in the only other major work by a **Les Six** composer that the Society has sung?
9. Who can manage to sell your house, or find a new one for you, and also sing soprano in the YCCS all at the same time?



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ANSWERS. 1. Two reasons: its spectacular musical style, similar to much early movie music; and its spoken narration, heightening the impact of the story. 2. It's the first word of the Introit (meaning "Rest . . ."). 3. All Saints' Day, November 1 (the reason for All Hallows' E'en) and Veterans' Day, November 11. 4. 1911-1939. 5. Cum jubilo, Op. 11, performed in October 1987 in Byrnes Auditorium with David Lowry, organ, and the men of Christ Church Choir, Charlotte. 6. timpani, violas, bass drum, oboe, horn. 7. Francis Poulenc and Arthur Honegger, both composers of works performed this season. 8. Leo Driehuyts and the Charlotte Symphony with Poulenc's Gloria in 1983. 9. Lee Fast, of course.