



The York County Choral Society

Presents

Dan Forrest's Requiem for the Living

In celebration of
the St. John's United Methodist Church
Inaugural Organ Concert Series

4 p.m., Sunday, November, 24, 2019
St. John's United Methodist Church



GREETINGS FROM OUR YCCS PRESIDENT...

Greetings, Friends of York County Choral Society and welcome to our 39th season. We are excited to present our 2019 fall concert and hope you enjoy your experience. The York County Choral Society is extremely grateful for your support.

Under the direction of Dr. Katherine Kinsey, the Artistic Director, our Choral Society continues to grow into an artistically refined and diversified ensemble. Our group is made up of people from many different professions and walks of life. The ages of our members range from advanced high school and college aged singers to retirees who have enjoyed choral music all of their lives. Dr. Kinsey masterfully brings all these voices together to create some of the most stunning music in our local area. We are extremely appreciative of her leadership, the innovative and selfless members of the YCCS Board of Directors, our loyal Patrons and especially our talented and dedicated singers who comprise our choir.

We encourage you to consider joining our group as a patron and/or a singer. We are excited to begin the celebration of our 40th year in the fall of 2020. Please visit our website at www.yorkcountychoralsociety.org for information on how you can become a part of our wonderful organization as we ready for our spring concert on April 18, 2020!

With heartfelt thanks,

Nora Sliney
President, York County Choral Society

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Dan Forrest's

Requiem for the Living

In Celebration of the St. John's United Methodist Church

Inaugural Organ Concert Series

See Program Notes for text translations and information about our repertoire and performers.

Organ Prelude

Prelude Modal

Jean Langlais

Praise to the Lord, the Almighty

Johann Gottfried Walther

Nimrod (from Enigma Variations)

Edward Elgar; Robert Gower, arr.

Now Thank We All Our God

Traditional Hymn; Albert L. Travis, arr.

Greg Reynolds, organ

YCCS Chamber Singers

Nun Danket Alle Gott (*Now Thank We All, Our God*)

Johann Pachelbel

(1653 – 1706)

The Lord Is My Shepherd (from *Requiem*)

John Rutter

(b. 1945)

Haley Willis, oboe

Psalm 57

John Tebay

(contemporary)

YCCS Main Choir

O Clap Your Hands

Ralph Vaughan Williams

(1872 – 1958)

Requiem for the Living

Dan Forrest

(b. 1978)

I. Introit – Kyrie

IV. Sanctus

II. Vanitas Vanitatum

V. Lux Aeterna

III. Agnus Dei

Emily Doebling, soprano; Tex J. Williams, tenor

Instrumental Personnel

Violin: Linda Whitesett, Galina Atanasova-Johnson, Chris Wescott
Cello: Elizabeth Burns **Flute:** Mary Wescott
Oboe: Haley Willis **French Horn:** Chris George
Harp: Hannah George **Percussion:** Josh Walker
Organ: Greg Reynolds

The York County Choral Society

Italics denotes Chamber Singers *denotes founding member

Soprano *Ann Barrett*, Robyn Brown, Judy Cowell, Emily Deinert, Emily Doehling, Jennifer Floyd, Jeanie James, *Debra Kern*, Lisa Loffin, *Jill Marshall*, *Lauren Mobley*, *Katy Motsinger*, *Susanne Okey, *Suzanne Robinson, *Gayle Sawyer*, *Nora Sliney*, Frances Stein, Carrie Twitty, *Wendy Wingard-Gay*

Alto Mary Rose Adkins, *Jennifer Buck*, *Mary Beth Burton*, *Kathryn Byar*, Linda Caines, *Amy Cassidy*, Isla Jean Custer, *Jessica Hall*, *Michelle King*, Linda Leavitt, Laura Jean McBurney, *Amy Morris*, *Irene Pointon*, Leigh Poole, Sangwon Sohn, *Jillian Sonnenberg*, Vicki Stevens, Susan Vogel, Kat Wilson, Hilary Yost

Tenor **John Arant*, *Bradley Brown*, *David Caines*, **Jeff Culp*, *Chris Fischesser, *Todd Harland-White*, John Posey, *Thomas Robinson, George Sawyer, *Jim Welsh*, *T.J. Williams*

Bass/Baritone *Page Connelly, *Al Grathwol*, *Will Kiblinger*, Dave Laughery, *Linwood Little*, *Andy McKusick*, Sean Robinson, *Wesley Runyan*, Gordon Schmidt, *Steve Vogel*, Jim 'Carrot' Williams

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Program Notes

Nun Danket Alle Gott

(Now Thank We All Our God)

Johann Pachelbel

(1653-1706)

Johann Pachelbel was a German composer, organist, and music educator who brought the south German organ schools to its peak. Born in Nuremberg, he received formal musical training at a young age and displayed exceptional musical and academic abilities. He composed a large body of sacred and secular music, and his contributions to the development of the chorale prelude and fugue have earned him recognition during the middle Baroque era. Pachelbel's music enjoyed enormous popularity during his lifetime; he had many pupils and his music became a model for German composers. Today, Pachelbel is best known for his *Canon in D* that has been featured in movies, commercials, and wedding ceremonies. Interestingly, his son Charles Theodore Pachelbel was one of the first professional musicians associated with the American Colonies serving as an organist in the iconic St. Philips Church located in the heart of downtown Charleston. SC.

Johann Pachelbel preferred a less virtuosic contrapuntal style than his predecessors (J. S. Bach, Dietrich Buxtehude), and he emphasized melodic and harmonic clarity. He experimented with different vocal and instrumental ensemble combinations, and he explored theme and variation forms that manifested themselves in these genres. These characteristics are certainly demonstrated in the double choir motet that we present today. *Nun Danket Alle Gott* begins with the German hymn tune (composed in the 17th century) with which we are all familiar. The opening section initially presents this material within two imitating choirs in a chordal texture. The work then moves into a variation of the hymn with each choir singing an elaborated, polyphonic version of the theme. In the final section of the motet the choirs combine in a polyphonic setting with the sopranos singing an augmented or extended version of the hymn that is superimposed over the lower three vocal parts. In keeping with Pachelbel's tendency to experiment with arrangements of his works, the composer published two versions of the motet: the one we present today for double choir and organ, and another with all voices serving as Choir I and a brass quartet serving as "Choir II." The work will be performed in German with the following translation.



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Nun danket alle Gott,
der große Dinge tut
an allen Enden,
der uns von Mutter Leibe
an lebendig erhält
und tut uns alles Guts.

Er gebe uns ein fröhlich Herz
und verleihe immerdar Friede
zu unsern Zeiten in Israel
und dass seine Gnade stets uns bleibe
und erlöse uns solange wir leben.

Nun danket alle Gott
mit Herzen, Mund und Händen,
der große Dinge tut
an uns und allen Enden,
der uns von Mutterleib
und Kindesbeinen an
unzählig viel zu gut
und noch jetztund getan.

Now all thank God,
who does great things
for all purposes,
who, from our mothers' wombs,
has sustained us
and does all good things for us.

He gives us a joyful heart
and always grants peace
in our time in Israel
and may his grace stay with us
and redeem us as long as we live.

Now all thank God
with hearts, mouths, and hands
who has done great things
for us for all purposes.
Who from our mothers' wombs
and children's steps
has done countless good things
and still does.

The Lord is My Shepherd
(*Requiem*)

John Rutter
(*b. 1945*)

John Rutter is an internationally recognized English composer and conductor who is associated mainly with choral music. His larger choral works, *Gloria*, *Requiem*, *Magnificat*, and *Mass of the Children* are widely performed around the world, and many of his shorter pieces remain choral standards for church, school, and community choirs. He also is a prolific arranger and composer of Christmas carols. He established the Collegium record label in 1983 as a recording vehicle for his professional chamber choir the Cambridge Singers who currently have made over fifty recordings. He has enjoyed a long association with Clare College, Cambridge as a student, its Director of Music, and as a recording producer for their renowned choir.

Rutter's music is stylistically eclectic having been influenced by the French and English composers of the 20th century as well as by traditional English folk music.



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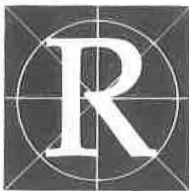
He also incorporates American songwriting techniques, modern harmonic/rhythmic effects, and exquisite melodic lines in his writing. The selection that we present today is featured in his *Requiem* (completed in 1985). This seven-movement work is a musical setting of five of the traditional Latin Requiem Mass movements, but in the second movement Rutter has utilized *Out of the Deep* (Psalm 130) and in the sixth movement he inserted *The Lord is my Shepherd* (Psalm 23), an anthem which he had written much earlier. Like Dan Forrest and Johannes Brahms, Rutter's Requiem is an expression of hope and grateful reverence. His Psalm 23 additionally incorporates an oboe obligato line that permeates throughout this serene movement. Additionally, the composer set the text within multiple time signatures in order to accommodate the natural, spoken inflection of these words. The vocal parts perform in unison for much of the movement but fall into harmonic singing in the more dramatic portions of the text. The movement ends with an exclamatory statement of "and I will dwell in the house of the Lord forever" that dissipates to a calming conclusion on the word "forever."

The Lord is my shepherd therefore shall I lack nothing.
He shall feed me in a green pasture and lead me beside the waters of comfort.
He shall convert my soul and bring me forth in the paths of righteousness for His namesake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil
For thou art with me, Thy rod and Thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me.
Thou hast anointed my head with oil and my cup shall be full.
But Thy loving kindness and mercy shall follow me all the days of my life,
And I will dwell in the house of the Lord forever.

Psalm 57

John Tebay
(contemporary)

John Tebay is gaining acclaim as an impressive composer of today's choral literature. He has been a guest conductor and clinician throughout the United States and has conducted numerous All State and honor choirs. A resident of Placentia, California and Dean of Fine Arts Department at Fullerton College, his choirs have performed in ten states, Canada, Mainland China and at an American Choral Directors Association National Conference. His groups also have competed and performed in



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the countries of Wales, Italy and Austria. He composes in various styles and genre. *Psalm 57* is one of his most popular compositions. Set for eight vocal parts, the piece begins rhythmically and briskly with crisp articulations that give way to a slower, jazz-like section. The opening section then returns to climax the Psalm in an exhilarating, dissonant conclusion that will be sure to please.

Awake, awake the lute and harp! Awaken now the dawn!
Awake, awake my glory rise to praise the King of heaven! Alleluia!
And in the shadow of Thy wing, I will find refuge for my soul.
O, God be gracious unto me, send Thy loving kindness.
I will give thanks to Thee, O Lord,
I will sing praises to thy name.
Be Thou exalted, O my God, far above the heavens.
My heart is steadfast, O my God,
And I will sing praises unto you.
I will give thanks to Thee, O Lord,
I will sing praises to Thy name,
Be thou exalted, O my God, far above the heavens.
Awake, awake the lute and harp! Awaken now the dawn...

O Clap Your Hands

Ralph Vaughan Williams
(1872 – 1958)

Ralph Vaughan Williams (pronounced “Rafe”) was an English composer whose works include music for numerous genres. He composed for orchestras, solo voices, choirs, chamber music, opera and ballet. He held a fascination for English folk song and music of the Renaissance period as seen in his symphonic works *Fantasia on a Theme by Thomas Tallis* and *Fantasia on Greensleeves*. Ironically, he touted himself religiously agnostic but appreciated the importance of sacred music for its artistic and social values. He is recognized in musical history for his editorial contributions to *The English Hymnal* and the *Oxford Book of Carols*, and he composed such hymn tunes as *For All the Saints*, *Come Down O Love Divine* and *O Taste and See* (a musical contribution to the royal coronation of Queen Elizabeth II). He also is known for his large, sacred choral works *Magnificat*, *Dona Nobis Pacem* (performed by the YCCS in 2013), and *Hodie*.



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For his anthem, *O Clap Your Hands*, Vaughan Williams set verses 1, 2, 5–8 from Psalm 47 which dramatically implores us to exalt God our King with hands, voices and instruments. Like Pachelbel, he scored various arrangements of this anthem: one for four-part choir, organ, brass, and percussion; another for full orchestra and choir, and one for organ and choir (the one we present today). A fanfare of the first melodic phrase, “O clap your hands, all ye people, shout unto God with a voice of triumph” is used as the introduction. This is followed by a humble, short phrase in the lower three voices on the text “For the Lord most high is terrible”. This section continues to dynamically develop, texturally thicken and word paint the phrase “God is gone up with a shout...sing praises to God”. The next, brief section of the anthem is mysteriously reverent and slower in tempo, but it quickly transcends into the final portion that utilizes accelerated tempo and triumphant singing. It is no wonder that this work has remained such a popular, classical selection for churches and the concert hall.

O clap your hands, all ye people
Shout unto God with a voice of triumph.
For the Lord most high is terrible,
He is a great King over all the earth.

God is gone up with a shout,
The Lord with the sound of trumpet.
Sing praises to God.
Sing praises unto our King.
Sing praises.

For God is the King of all the earth.
Sing ye praises everyone that hath understanding.

God reigneth over the heathen,
God sitteth upon the throne of his holiness.

Sing praises unto our King,
Sing praises.

Requiem for the Living

Dan Forrest
(b. 1978)

Dan Forrest is a contemporary composer whose works we frequently perform. Born in Elmira, New York, he displayed musical talent at a very young age studying piano, singing in choirs, and ultimately accompanying for high-profile honors choruses. He majored in piano at Bob Jones University (Greenville, SC) where he earned a Bachelor and Master of Music in Piano Performance and eventually completed a doctorate in composition at the University of Kansas. He is widely recognized as a composer of both large/orchestral and smaller choral works. His gift for melody and contemporary harmony have earned him international recognition for his predominantly sacred choral writing.

On his website (<http://danforrest.com/music-catalog/requiem-for-the-living>), the composer has encouraged those of us rendering program notes to use the description of the Requiem that he has personally provided:

A Requiem, at its core, is a prayer for rest- traditionally, for the deceased. The five movements of *Requiem for the Living*, (2013), however, form a narrative just as much for the living, and their own struggle with pain and sorrow, as for the dead. The opening movement sets the traditional Introit and Kyrie texts- pleas for rest and mercy- using ever-increasing elaborations on a simple three-note descending motive. The second movement [Vanitas Vanitum], instead of the traditional Dies Irae, sets Scriptural texts that speak of the turmoil and sorrow which face humanity, while yet invoking musical and textual allusions to the Dies Irae. This movement juxtaposes aggressive

rhythmic gestures with long, floating melodic lines, including quotes of the Kyrie from the first movement. The Agnus Dei is performed next (a departure from the usual liturgical order) as a plea for deliverance and peace; the Sanctus, following it, becomes a response to this redemption. The Sanctus offers three different glimpses of the “heavens and earth, full of Thy glory,” all of which develop the same musical motive: an ethereal opening section inspired by images of space from the Hubble Space Telescope, a stirring middle section inspired by images of our own planet as viewed from the International Space Station, and a closing section which brings the listener down to Earth, where cities teem with the energy of humanity. The Lux Aeterna which then closes the work portrays light, peace, and rest- for both the deceased and the living.

In another portion of his description, he additionally describes the compositional characteristics that make the Requiem movements unique.

Musically, a major work like this allowed me to work out ideas on a much larger scale than I can, say, a typical 3-4 minute choral anthem. The first movement allowed me to unfold one idea’s possibilities, developing it slowly over a much longer span. The second movement, because of the subject matter, was a great opportunity to write something stern or even a bit “nasty”, instead of sickly-sweet or sappy. By the time I was done, it contains octatonicism, unexpected rhythmic figures, even great big tone clusters for the organpedals. The third movement was actually very difficult to write even though it sounds simple and direct- it took a while to get all the musical ideas to feel inevitable, proportionate, and properly paced as they unfold over time. The fourth movement allowed me to experiment with some polymeter, with those groupings of 3 in the harp and percussion while the choir floats over top of them in their own meter; I also had a great time carefully managing the huge buildup of energy throughout, that culminates in the explosion of energy in the final section. And of course the fifth movement just needed to pull everything together, tie up loose ends motivically, and usher us off into eternal rest.

The work was written over a period of probably 16 months or so, from early 2012 through mid-2013. Frankly, most of my effort was spent discarding ideas that were bad, or mediocre, or clichéd, or decent, or even “pretty good”, in the hopes of only using ideas that were really, truly inspired. It’s a daunting task to set these ancient texts in a modern setting. I strove to write something appropriate to their gravity, and something that would make a lasting impression. I hope the end result does, indeed, profoundly affect the listeners- and performers as well.

What better way to gain insight to this work than through Dan Forrest’s personal, creative process? *Requiem for the Living* was chosen for this concert because of its relatable musical style, its musically contemporary components, exceptional melodic ideas, and overall aesthetic beauty. Most importantly, the work features the organ prominently which is our way of paying tribute to St. John’s Organ Concert Series. Sung in Latin, the English translation is provided below in order to make the experience of this performance more meaningful.

Introit – Kyrie

(Choir)

Requiem aeternum dona eis, Domine
Et lux perpetua luceat eis.
Exaudi orationem meam.
Ad te omnis caro veniet.
Kyrie eleison, Christe eleison.
Kyrie eleison.

Grant eternal rest to them, O Lord,
And let perpetual light shine upon them.
Hear my prayer.
For unto Thee all flesh shall come.
Lord have mercy; Christ have mercy,
Lord have mercy.

Vanitas Vanitatum

(Choir)

Vanitas Vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa,
Et locutus est, pereat dies in qua natus sum.

Vanity of vanities, all is vanity!
Merciful Lord Jesus, grant them rest.
Full of tears,
He said, "Let the day perish wherein I was born."

Agnus Dei

(Soprano solo and Choir)

Agnus Dei, qui tollis peccata mundi
Miserere nobis, dona eis requiem

Lamb of God who takes away the sins of the world,
Have mercy on us; grant them rest.

Sanctus

(Choir)

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 fully of Thy glory.
Hosanna in the highest.

Lux Aeterna

(Soprano and Tenor soli, Choir)

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum: quia pius es,
et lux perpetua luceat eis.

May light eternal shine upon them, O Lord.
In Thy saints' company forever: for Thou art merciful
And let perpetual light shine on them.

Come unto me,
All ye who labor and are heavy laden,
And I will give you rest.

Requiem aeternum, dona eis Domine.
Et lux perpetua luceat eis.
Dona nobis pacem.

Grant eternal rest to them, O Lord,
And let perpetual light shine upon them.
Grant us peace.

Featured Soloists and Musical Staff

Greg Reynolds, organ - We are privileged to feature Greg Reynolds as our concert organist today and have been fortunate to work with him for quite some time. Greg serves as the Music Director of Neely's Creek Associate Reformed Presbyterian Church in Rock Hill, SC, a position that he has held for well over 20 years. His responsibilities include directing the adult and youth music programs and handbell choirs. He also impressively spearheaded the installment of a 36 rank Aeolion Skinner organ as part of his church's 2008 renovation project. He received a Bachelor of Music from Liberty University and a Master of Music in Organ Performance from Winthrop University. Greg is a revered organist and considered to be one of our region's most talented performers. We are proud to feature him as a solo artist and ensemble accompanist in today's concert.

Emily Doehling, Soprano - Emily Doehling resides in Fort Mill, SC, where she lives with her husband, Christopher, and works as a Logistics Analyst for Continental Tire. Originally from Colorado, Emily has been singing since an early age in both school and church choirs. She studied secondary education with an emphasis on vocal music at Concordia University in Seward, NE where she was a member of the A Cappella and Chamber Choirs. Emily has previously sung with the Colorado Women's Chorale, the Colorado Symphony Chorus, the Choral Arts Society in Davidson, NC and the Lake Norman Choral Artists. She served as choral director at St. Matthew's Episcopal Church in Parker, CO from 2008 – 2013. She and her husband are currently expecting their first child in February. Emily has been with the YCCS for several years now having sung in both the YCCS Chamber Singers and Main Choir. This is the first time that we proudly feature her as a soloist.

Tex J. Williams, Tenor; Rehearsal Assistant - "TJ" Williams is currently the Director of Choral Activities at Northwestern High School (Rock Hill, SC). His award-winning choirs, the Troubadours and Trouveres, have received consistent superior ratings for their performances at the South Carolina Music Educators Association's state festival, Festival Disney (Orlando, Fla.), and the Palmetto State Choral Festival (SC). He holds a Bachelor of Music Education and a Master of Music in choral conducting from Winthrop University where he studied choral education and conducting with Dr. Kinsey, assisted with the direction of all choral ensembles in the Dept. of Music, and vocally performed in all advanced ensembles. While at Winthrop, he studied voice with the late Jerry Helton and since graduating has studied intermittently with Dr. Kristen Wunderlich. In addition to his work as a music educator, Mr. Williams has been employed as the Director of Music at Trinity United Methodist Church in York, SC since 2011. He has sung with the YCCS Main Choir and Chamber Singers since 2012 and has been a regular, featured soloist in such works as J. S. Bach's Christ lag in Todesbaden, For Us A Child is Born, and Carl Orff's Carmina Burana. He also has contributed to civic and school district events as a conductor as well as a soloist for Winthrop University campus-wide events and as a guest soloist in local churches. Mr. Williams serves as a YCCS rehearsal director as needed, and we are grateful for his support and contributions to our choir.



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Jessica Hall, Assistant Rehearsal Accompanist - Jessica Hall has been a valuable singer in both our Main and Chamber Choirs as well as assistant rehearsal accompanist. She is the organist at Woodland Methodist Church (Rock Hill, SC) where she assists her husband Jonathan Hall (Woodland Methodist Choir Director, Rock Hill and Catawba Ridge High School Director of Choral Activities, Fort Mill). She is the mother to their toddler, Matthew, and she owns a professional quilting company (in addition to her being an exceptional keyboardist). We have utilized her talents frequently and wish to express our appreciation for her support and diligent work within our organization.

Amy Morris, Assistant Director, Pianist - Amy Morris has been on the faculty at Winthrop University since the fall of 2010. She holds a Bachelor of Music in vocal performance from Queens University of Charlotte and a Master of Music in collaborative piano from UNC-Greensboro, where she was a student of Benton Hess and Andrew Harley. At Winthrop, Amy teaches class piano and private piano lessons, serves as one of the music department's staff pianists, and is a music director for the Department of Theatre and Dance. She is also active as a music director for theatre productions throughout the region, including the professional summer stock program at Central Piedmont Community College in Charlotte, NC. Amy has sung with Opera Carolina, Oratorio Singers of Charlotte, Oratorio Chamber Singers, Cantata Singers, Ethos Consortium, and the chancel choir of Myers Park Baptist Church. As a pianist, she has been Artist-in-Residence at Opera Carolina, has played for countless theatre, opera, choral, and recital programs throughout the Charlotte metro area, and is in demand as a coach/accompanist for both opera and musical theatre performers. On a weekly basis she assists Dr. Kinsey with both the YCCS Main Choir and Chamber Singers as a director and pianist. She has proven to be a valuable member of our organization, and we greatly appreciate her musical and administrative contributions.

Katherine Kinsey, Artistic Director/Conductor - Dr. "Kathy" Kinsey was appointed Artistic Director and Conductor of the York County Choral Society on May 10, 2012 following co-founder Dr. David Lowry's 31 years of musical leadership. She served as the Director of Choral Activities at Winthrop University (Rock Hill, S.C.) from 1997 – 2017; she now holds the title of Professor of Music, Emeritus. During that time, she directed the Winthrop Chorale and the Winthrop Chamber Singers. In addition, she taught both undergraduate and graduate conducting, oversaw and instructed courses related to the Master of Music in choral conducting program, and musically directed numerous productions in the Department of Theater Dance. Since 1997, she has been integral to the secondary choral music education program teaching choral methods until 2016 and is now continuing to teach classes or supervise student teachers as needed by the Dept. of Music. She ultimately takes great pride in the impressive accomplishments of her former Winthrop University students who have become musical leaders and artists in public school music and higher education. She earned a Bachelor of Music Education from the University of South Carolina, a Master of Music Education from UNC-Greensboro, and a Doctorate of Musical Arts in conducting from the University of South Carolina. She began her teaching career in the Charlotte Mecklenburg Schools where she taught middle and high school cho-

ral music for thirteen years prior to her appointment at Winthrop and simultaneously worked with the Community School of the Arts (Charlotte, N.C.) teaching voice, piano, and music theory for seven years. Dr. Kinsey has served in numerous state offices for the S.C. American Choral Directors Association including that of state president and vice president (2007– 2011). She frequently is invited to work with teachers within professional education in-service clinics, to serve as a conductor/clinician for choral festivals, a musical consultant, and adjudicator of choral festivals. She considers her musical strengths to be energetic leadership, the promotion of a strong work ethic in the rehearsal format, the periodic/stylistic interpretation of choral repertoire, and the insistence upon a vocally blended choral tone. She is adamant about maintaining the strong artistic traditions of the York County Choral Society and recognizes the wealth of vocal talent in our surrounding area. She is proud to feature both professionally established singers and younger artists in our annual YCCS performances. Finally, Kathy resides in Charlotte, NC with her husband Charles Kinsey, a retired Board Certified Medical Physicist who has whole heartedly supported her musical career for many years. Upon her retirement in 2017, the couple established the Winthrop University Choral Excellence Scholarship granted to a deserving senior member of the Winthrop Chorale.

Special Thanks to Our Host Churches

In addition to recognizing our talented musical personnel, the YCCS wishes to express its gratitude to Pastor Jeff Hayes, Music Director Suzanne Ringer, Organist John Posey, and the Office Staff of Oakland Baptist Church. For years, the YCCS rehearsed in this beautiful church, and we have now returned to what has turned out to be a wonderful rehearsal space and a warm working relationship. We hope to be in residence there for many years to come and greatly appreciate the hospitality shown us! In addition, we look forward to performing our Spring concert in their lovely sanctuary on Saturday, April 18, 2020 (7:30 p.m.).

We also are very honored to have been invited to be a part of the St. John's United Methodist Church Inaugural Organ Concert Series. It is always a privilege and pleasure to perform in such lovely surroundings as well as to experience the wonderful instrument that is being featured in today's concert. The staff at St. John's UMC has been most accommodating and a sheer pleasure with which to work. We personally wish to thank Pastor Rodney Powell, Facilities Manager David Powell, Director of Music Tim Belflowers, and congregational members Ida Newsome and Vickie Stevens for their flexibility, assistance and hospitality in making this concert a reality. We look forward to more collaborations with St. John's United Methodist Church in the future as they continue to outreach the community both spiritually and artistically.

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