

YORK COUNTY CHORAL SOCIETY

PRESENTS MUSIC OF

# PASSIONTIDE

WITH WORKS BY  
VICTORIA, RHEINBERGER, L'ESTRANGE  
NELSON, MATHIAS AND OTHERS



**SUNDAY, APRIL 13, 2025 | 4:00 PM**

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# YORK COUNTY CHORAL SOCIETY

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## GREETINGS FROM OUR PRESIDENT

Friends and Patrons of York County Choral Society (YCCS),

Welcome to our Spring 2025 Choral Program, *Passiontide*. Thank you for joining us for an afternoon of glorious choral music commemorating the events of the last week of Lent from Palm Sunday to Easter. Today's program brings together the voices of dedicated singers from York County and beyond, sharing a deeply meaningful repertoire sure to uplift and inspire.

Founded by Drs. David Lowry and Shirley Fishburne, the York County Choral Society proudly offers its 43rd season, making it the longest-standing performing ensemble in York County. With grateful hearts and joyful voices, we continue this beloved tradition of choral excellence, honoring both our founders' vision and the rich history of our community.

We are immensely grateful to our patrons and sponsors, whose generosity enables us to bring this gift of music to you. By supporting the York County Choral Society, you play an essential role in keeping the arts vibrant in our region. We invite you to join us in nurturing this tradition and ensuring future seasons of inspiring choral music.

For more information, or to learn how you can support YCCS, please visit our website at [yorkcountychoralsociety.org](http://yorkcountychoralsociety.org).

*Harriet L. Jaworowski, PhD*  
President, York County Choral Society



Choral music is the echo of the divine, where many voices unite to carry the weight of sorrow and the light of redemption—especially in the Passion of Christ, where suffering and salvation are sung as one.

- Anonymous

York County Choral Society Presents

# PASSIONTIDE

## Prelude

Beautiful Savior

**CRUSADERS' HYMN**

arr. Alan Smith  
(1939-2024)

Jesus Walked This Lonesome Valley

**American Spiritual**

arr. Dale Wood  
(1934-2003)

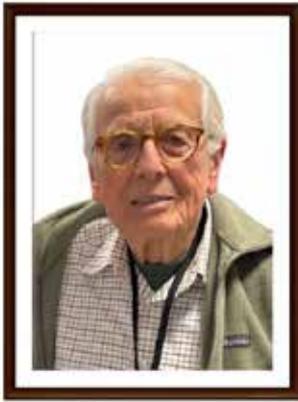
Greg Reynolds, *organ*



**Welcome and Acknowledgements**

Harriet L. Jaworowski

**Today, we proudly commemorate and celebrate Page Connelly's  
100th concert with the York County Choral Society!**



*As a founding member, Page embraced the vision of David Lowry and Shirley Fishburne, helping to create a lasting tradition that has provided York County musicians the opportunity to perform choral masterworks for the enjoyment of our community.*

*For 43 seasons, Page has been a dedicated and inspiring presence, singing under the direction of David Lowry, Shirley Fishburne, Katherine Kinsey, Elizabeth Mixon, and Randy Imler.*

*His commitment and passion have been instrumental in shaping the legacy of this ensemble.*

To honor this milestone, today's prelude piece, Edward Elgar's "Nimrod," is performed in tribute to Page, as it remains one of his most beloved and requested pieces.

*We are deeply grateful for the strong foundation of the York County Choral Society and for the dedicated individuals like Page Connelly who make it possible. Thank you, Page, for your unwavering dedication and love of choral music!*

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### **Musical Honorary**

**"Nimrod" Variation IX**

From *Variations on an Original Theme ("Enigma")*, Op. 36

**Edward Elgar**

(1857-1934)

arr. Nigel Williams

(b.1953)

Instrumental Ensemble and Greg Reynolds, *organ*

## Program

**Lift up your heads, O ye gates, Op. 44, No. 2**

**William Mathias**  
(1934-1992)

Lift up your heads, O ye gates,  
and be ye lift up ye everlasting doors,  
and the King of glory shall come in.  
Who is this King of glory?  
The Lord strong and mighty, the Lord mighty in battle.  
Who is this King of glory?  
The Lord of hosts, he is the King of glory.  
(Psalm 24: 7-10)

**O Vos Omnes**

**Tomás Luis de Victoria**  
(1548-1611)

*O vos omnes qui transitis per viam, attendite et videte:  
Si est dolor similis sicut dolor meus.  
Attendite, universi populi, et videte dolorem meum.  
Si est dolor similis sicut dolor meus.*

O all you who walk by on the road, pay attention and see:  
if there be any sorrow like my sorrow.  
Pay attention, all people, and look at my sorrow:  
if there be any sorry like my sorrow.  
(Lamentations 1:12)



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## Ride On, King Jesus

## African American Spiritual

arr. Howard Helvey  
(b. 1968)

Ride on, King Jesus; no man can a-hinder me.  
Ride on, King Jesus, ride on; no man can a-hinder me.  
He is King of Kings, He is Lord of Lords,  
Jesus Christ, the First and Last; no man a-works like Him.

Ride on, King Jesus; no man can a-hinder me.  
Ride on, King Jesus, ride on; no man can a-hinder me.

King Jesus rides a milk-white horse; no man a-works like Him.  
The river of Jordan he did cross; no man a-works like Him.  
King Jesus rides in the middle of the air; no man a-works like Him.  
He calls the saints from ev'rywhere; no man a-works like Him.

Oh, ride on, King Jesus; no man can a-hinder me.  
Ride on, King Jesus, ride on; no man can a-hinder me.  
Ride on, King Jesus, ride on!

## Unfold, Ye Portals

From *La Rédemption*, CG 32

## Charles Gounod

(1818-1893)

Dr. Kristen Wunderlich, *soprano*

Unfold, unfold, unfold, ye portals everlasting,  
Unfold, unfold, unfold, ye portals everlasting,  
With welcome to receive Him ascending on high.  
Behold the King of Glory! He mounts up through the sky,

Back to the heav'nly mansions hastening.  
Unfold, unfold, unfold, for lo, the King comes nigh.

But Who is He, the King of Glory?  
He Who death overcame, the Lord in battle mighty.  
But Who is He, the King of Glory?  
Of hosts He is the Lord; of angels and of powers:  
The King of Glory is the King of the saints.

Unfold, unfold, unfold, ye portals everlasting,  
Unfold, unfold, unfold, ye portals everlasting,  
With welcome to receive Him ascending on high.  
Behold, the King of Glory! He mounts up through the sky,  
Back to the heav'nly mansions hastening.  
Unfold, unfold, unfold, for lo, the King comes nigh.

**Passionsgesang, Op. 46**

Zur Feier der Karwoche

**Josef Gabriel Rheinberger**

(1839-1901)

*Zum Kreuzestode führen  
sie meinen Jesus hin,  
sein Schmerz kann sie nicht rühren,  
nicht sein gelassner Sinn.*

To death on the cross  
they are leading my Jesus.  
His pain cannot move them,  
nor his composed mind.

*Sie haben seine Wunden  
mit Dornen noch gekrönt,  
kein Mitgefühl empfunden,  
ihn spottend noch verböhnt!*

They have even crowned  
his wounds with thorns,  
felt no sympathy for him,  
but mocked him with scorn.

*Kann nichts zurück ihn bringen,  
retten aus schwerer Pein?  
Ach soll er sterbend ringen,  
kein Engel ihn befreien?*

Can nothing bring him back,  
rescue him from intense suffering?  
Oh, must he struggle with death,  
can no angel free him?

*So fließet meine Zähren,  
so sei mein Schmerz geliebt,  
nicht Trost will ich begehren,  
mein Herz sei still betrübt.*

So flow, my tears,  
let me love my pain,  
no comfort will I crave,  
quietly my heart will grieve.

*Ach tief gebeugt zur Erde  
trägt er der Menschheit Schuld,  
trägt blutend die Beschwerde  
und wandelt in Geduld!*

Ah! Bowed down towards the earth,  
he bears the guilt of mankind,  
bleeding, he carries our sin  
and carries on patiently.

*Der Bande kaum entbunden,  
empfängt ihn Kreuzesqual;  
oh Schmerz von neuen Wunden,  
oh Leiden ohne Zahl!*

The bindings are hardly removed  
when he suffers the pain of the cross;  
oh pain of new wounds,  
oh suffering without end.

*Er ruft, den Schmerz zu fassen,  
umdrängt von Schmach und Spott:  
"Wie hast du mich verlassen  
oh Herr, mein Gott!"*

He calls out to seize the pain,  
surrounded by shame and ridicule:  
"why have you abandoned me,  
oh Lord my God?"

*Er atmet wieder Mut,  
die Hand, die auf ihm ruht,  
er kann sie nun ertragen,  
die Hand die auf ihm ruht.*

But his complaints are short;  
he takes courage again.  
He can bear it now,  
the Hand which rests on him.

*Und hat für seine Freunde  
noch Trost in seiner Brust;  
fleht Gnade seinen Feinden,  
sich keiner Schuld bewußt.*

And he still has for his friends  
comfort in his breast;  
he begs mercy for his enemies,  
who are unaware of their guilt.

*Dem treusten seiner Brüder,  
der klagend nicht entflohn,  
gibt er die Mutter wieder,  
der Mutter ihren Sohn!*

To the most loyal of his brothers,  
who has not run away wailing,  
he gives another mother,  
to his mother he gives a son.

*Blick auf gesenkter Kummer,  
dein Jesus hat vollbracht;  
er neigt zum sanften Schlummer  
sein Haupt in Todesnacht.*

Look up, downhearted sorrow,  
your Jesus has accomplished it;  
he lowers to soft sleep  
his head in death.

*Die Finsternisse decken  
das sündenvolle Land  
und in der Nacht der Schrecken  
wird Gottes Sohn erkannt!*

Darkness covers  
the sinful land  
and in the night of horrors  
God's Son is recognised.

*Nun waltet Klarheit nieder,  
ich wende meinen Blick  
zu meinem Vater wieder  
mit Freudigkeit zurück.*

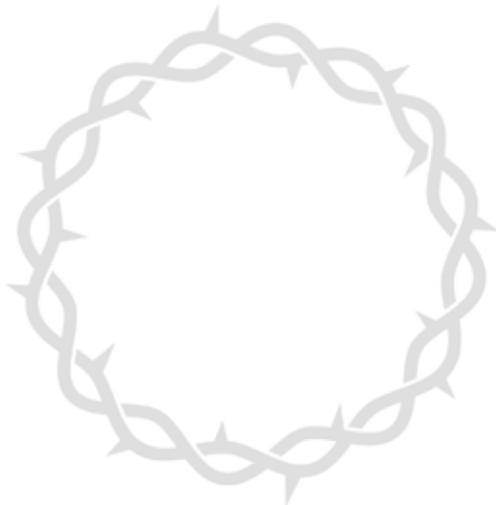
Now clarity beams down;  
I turn my gaze  
back to my Father  
with joyfulness.

*Zu ihm hinauf zu schauen,  
gabst Du, mein Heiland,  
mir ein kindliches Vertrauen,  
gabst Du, mein Heiland mir.*

You have allowed me, my Saviour,  
to look up to him,  
with childlike trust.  
Forever, forever I thank you.

*Auf ewig dank ich Dir,  
auf ewig dank ich Dir!*

I thank you, forever,  
I thank you, forever!



## Hosanna, Loud Hosanna

*Gesangbuch der Herzogl/ELLACOMBE*  
arr. Shelton Ridge Love

### Choir:

Hosanna, loud hosanna,  
the little children sang;  
through pillared court and temple  
the joyful anthem rang.  
To Jesus, who had blessed them,  
close folded to His breast,  
the children sang their praises,  
the simplest and the best.

### Choir:

From Olivet they followed  
amid a joyful crowd.  
The victor palm branch waving,  
and chanting clear and loud.  
The Lord of earth and heaven  
rode on in lowly state,  
nor scorned that little children  
should on His bidding wait.

### *All: Please stand and sing if able and willing.*

“Hosanna in the highest!”  
That ancient song we sing,  
for Christ is our Redeemer;  
the Lord of heav’n, our King.  
O may we ever praise Him  
with heart and life and voice,  
and in His blissful presence  
eternally rejoice.

### Choir:

Hosanna! Hosanna! Hosanna!

**He Never Said a Mumbalin' Word**

**Traditional Spiritual**

arr. Moses Hogan  
(1957-2003)

Dr. Kristen Wunderlich, *soprano*

Wasn't it a pity and a shame?  
And He never said a mumbalin' word.  
not a word, not a word, not a word.

They pierced Him in the side,  
and He never said a mumbalin' word.  
not a word, not a word, not a word.

His blood came trickling down,  
and He never said a mumbalin' word.  
not a word, not a word, not a word.

He bowed His head and died,  
and He never said a mumbalin' word.  
not a word, not a word, not a word.

**Take Up Your Cross, the Savior Said**

***Based on* BOURBON**

*attr.* to Freeman Lewis  
(1790-1859)  
arr. Helvey

Take up your cross, the Savior said, if you would my disciple be;  
take up your cross with willing heart, and humbly follow after me.

Take up your cross; let not its weight fill your weak spirit with alarm;  
Christ's strength shall bear your spirit up and brace your heart, and nerve your arm.

Take up your cross, heed not the shame, and let your foolish heart be still;  
the Lord for you accepted death upon a cross, on Calv'ry's hill.

Take up your cross, then, in his strength, and calmly ev'ry danger brave;  
it guides you to abundant life and leads to vict'ry o'er the grave.

Take up your cross, and follow Christ, nor think till death to lay it down;  
for only those who bear the cross may hope to wear the glorious crown.

## Oculi omnium

Alexander L'Estrange  
(b. 1974)

*Oculi omnium in te respiciunt, Domine. Tu das escam illis tempore opportuno.  
Aperis manum tuam, et imples omne animal benedictione tua.  
Benedicas nobis, Deus, omnibus donis quae de tua beneficentia accepturi simus.  
Per Jesum Christum dominum nostrum, Amen.*

The eyes of the world look up to thee, O Lord. Thou givest them food in due season.  
Thou openest thy hand and fillest every creature with thy blessing.  
Bless us, O God, with all the gifts which by thy good works we are about to receive.  
Through Jesus Christ, Our Lord, Amen.

## The Love of God

Eric Nelson  
(b. 1959)

O love, O love of God.  
The love of God is greater far than tongue or pen can ever tell.  
It goes beyond the highest star and reaches to the lowest hell.

O love of God, how rich and pure! How measureless and strong!  
It shall forevermore endure, the saints' and angels' song.

When all of time has passed away and earthly thrones and kingdoms fall;  
God's love, so sure, shall still endure, all measureless and strong.

O love of God, how rich and pure! How measureless and strong!  
It shall forevermore endure, the saints' and angels' song.

Could we with ink the ocean fill, and were the skies with parchment made;  
were ev'ry stalk on earth a quill, and ev'ry man a scribe by trade;  
to write the love of God above would drain the ocean dry;  
nor could the scroll contain the whole, though stretched from sky to sky.

O love of God, how rich and pure! How measureless and strong!  
It shall forevermore endure, the saints' and angels' song.  
O love, O love of God.

## Ubi caritas

From *Quatre Motets sur des thèmes grégoriens*, Op. 10

Maurice Durufé  
(1902-1986)

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exultemus et in ipso jucundemur.  
Timeamus et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Amen.*

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 may we love each other with a sincere heart.  
Amen.

## I Will Rise

**Chris Tomlin** (b. 1972), **Jesse Reeves**  
**Louie Giglio** (b. 1958) and **Matt Maher** (b. 1974)  
arr. Craig Courtney (b. 1948) and Lynda Hasseler (b. 1959)

Katelyn Ketchum, *soprano* | Celeste Green, *soprano* | Randy Nordel, *tenor*

There's a peace I've come to know though my heart and flesh may fail.  
There's an anchor for my soul. I can say, "It is well."

Jesus has overcome and the grave is overwhelmed.  
The victory is won, He is risen from the dead.  
And I will rise when He calls my name, no more sorrow, no more pain,  
I will rise on eagle's wings. Before my God fall on my knees and rise.  
I will rise.

There's a day that's drawing near when this darkness breaks to light.  
And the shadows disappear and my faith shall be my eyes.

Jesus has overcome and the grave is overwhelmed.  
The victory is won, He is risen from the dead.  
And I will rise when He calls my name, no more sorrow, no more pain,  
I will rise on eagle's wings. Before my God fall on my knees and rise.  
I will rise.

And I hear the voice of many angels sing, "Worthy is the Lamb!"  
And I hear the cry of ev'ry longing heart, "Worthy is the Lamb!"  
"Worthy is the Lamb!"

And I will rise when He calls my name, no more sorrow, no more pain,  
I will rise on eagle's wings. Before my God fall on my knees and rise.  
I will rise. I will rise!



## How Great Thou Art

**Stuart K. Hine**  
(1899-1989)  
arr. Nelson

O Lord my God, when I in awesome wonder  
consider all the worlds thy hands have made,  
I see the stars, I hear the rolling thunder,  
thy pow'r throughout the universe displayed:

Then sings my soul, my Savior God, to thee:  
How great thou art! How great thou art!

When through the woods and forest glades I wander  
and hear the birds sing sweetly in the trees,  
when I look down from lofty mountain grandeur  
and hear the brook and feel the gentle breeze:

Then sings my soul, my Savior God, to thee:  
How great thou art! How great thou art!

And when I think that God, his Son not sparing,  
sent him to die, I scarce can take it in;  
that on the cross, my burden gladly bearing,  
he bled and died to take away my sin:

Then sings my soul, my Savior God, to thee:  
How great thou art! How great thou art!

When Christ shall come with shout of acclamation  
and take me home, what joy shall fill my heart!  
Then I shall bow in humble adoration,  
and there proclaim, "My God, how great thou art!"

Then sings my soul, my Savior God, to thee:  
How great thou art! How great thou art!





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YORK COUNTY CHORAL SOCIETY  
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*A Community Effort*

The York County Choral Society has been a cornerstone of the local performing arts community since 1981, delivering over 100 exceptional concerts that celebrate the past, enrich the present, and shape the future of choral music. Committed to the highest musical standards, the Society continues to inspire both performers and audiences with outstanding artistry and dedication to the arts.

Now in its 43rd season, the Society proudly announces the establishment of the York County Choral Society Legacy Fund, made possible by a generous \$50,000 gift from a respected member of our community, an avid supporter of the arts and a life-long contributor of our group. Because the fund's principal remains untouched, contributions serve as a lasting investment in the Society's mission and impact. Proceeds will support artistic growth, matching grant opportunities, and exceptional performances, partnerships, and events beyond the regular concert season. As the Society works toward raising \$100,000 by its 45th season, the community is encouraged to join in ensuring a vibrant future for choral music in York County.

### **Legacy Fund Contribution Levels**

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DAVID A. WHITE, HONORARY CHAIRMAN,  
*IN MEMORIAM*

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For more information about the York County Choral Society Legacy Fund, please visit our website at [www.yorkcountychoralsociety.org](http://www.yorkcountychoralsociety.org).

## Program Notes

“**Nimrod**,” Variation IX from *Variations on an Original Theme*, Opus 36, was composed by Edward Elgar. Also known as the *Enigma Variations*, the entire work premiered in London on June 19, 1899, and was dedicated by Elgar “to my friends pictured within.” The work begins with the theme followed by fourteen variations. The ninth variation is an homage to August Jaeger, Elgar’s friend and publisher. “Jaeger” is German for “hunter,” and Nimrod is one of the Old Testament’s fiercest hunters. Elgar told another friend that the ninth variation is not about Jaeger as much as about a conversation with him. As the story goes, Elgar was discouraged and contemplated abandoning composing. Jaeger offered a comparison of Elgar’s difficulties to those of Beethoven. He asked Elgar how Beethoven must have felt while composing and simultaneously losing his hearing. Believing that as Beethoven’s hearing declined, his music became more beautiful, Jaeger encouraged Elgar by prompting him to consider this growth in the midst of hardship.

**Lift up your heads, O ye gates**, Opus 44, No. 2, was composed in 1973 by Welsh composer William Mathias. Mathias was known predominantly for choral works in the Anglican tradition. In this short but energetic setting of verses 7-10 from Psalm 24, Mathias repeats the question, “Who is this King of glory?” three times. The answer is repeated three times: “The Lord, strong and mighty, the Lord mighty in battle.” After repeating the same question three more times, the answer is declared: “The Lord of hosts, he is the King of glory.”

While the text of Psalm 24:7-10 is usually associated with the liturgical season of Advent, the text also is appropriate for the celebration of the triumphal entry of Jesus into Jerusalem. In the Christian calendar, this event is celebrated on Palm Sunday and marks the start of Holy Week, also known as Passion Week. The *C.S. Lewis Institute* discusses Psalm 24 with the following commentary:

During the temple Period, the East Gate [of Jerusalem] was opened only on the Jewish New Year and the Day of Atonement—when a goat was sacrificed and a scapegoat sent out to carry away the sins of the people (Lev. 16:21). It seems that Jesus also used the East Gate, during His triumphal entry into Jerusalem on Palm Sunday (Luke 19:28-38).



**O Vos Omnes** was composed by T. L. Victoria, one of the most famous Spanish composers of the Renaissance. Victoria was both a composer and performer (organ and voice) in Spain and Italy. His music is considered by some to be more directly emotional than that of his contemporaries, namely Palestrina. “O Vos Omnes” is a motet based directly upon Lamentations 1:12. Victoria composed two motets utilizing this Old Testament text. The first 11 verses of Lamentations 1 is a commentary on the captivity and suffering of Jerusalem. Verse 12 is a call to look on and consider the humble state of the city (and nation). For centuries, this text also has been utilized in Holy Week liturgies to reflect the suffering of the Lamb of God.

*Is it nothing to you, all you who pass by? Look and see if there is any sorrow like my sorrow, which was brought upon me, which the Lord inflicted on the day of his fierce anger.*  
Lamentations 1:12 (ESV)

**Ride On, King Jesus** is an African American Spiritual. An early version of this work appeared under the title of “No Man Can Hinder Me” in *Slave Songs of the United States* (1867). In the latter years of the nineteenth century, “Ride On, King Jesus” became popular in concerts by the Fisk Jubilee Singers. Harry T. Burleigh’s vocal and choral arrangements of this spiritual became popular in the 20th century.

This arrangement, by American composer, pianist, and organist Howard Helvey, is animated and drives to a powerful end. Helvey uses call and response, dynamic contrasts, rhythmic shifts, and syncopation to build to a dramatic exhortation of “Ride on!”

**Unfold, Ye Portals** is a grand chorus from *La Rédemption*, a late Romantic oratorio by French composer Charles Gounod. Today, Gounod is known primarily for his operas *Faust* and *Roméo et Juliette*. In 1839, Gounod won the Prix de Rome for composition, France’s most prestigious musical prize. *La Rédemption*, premiering in England in 1882, was composed in similar form to Handel’s *Messiah*. Gounod considered *La Rédemption* and its sequel to be his greatest compositions. The text of “Unfold, Ye Portals” alludes to Psalm 24, with the soloist asking, “Who is this King of glory?” The choir responds with “He who death overcame, the Lord in battle mighty.”

**Passionsgesang, Zur Feier der Karwoche**, Opus 46, was composed by Josef Rheinberger, a Romantic period organist and composer from Liechtenstein. Rheinberger was drawn to sacred music at an early age, composing the beautiful motet “Abendlied” at the age of 16.

Rheinberger’s compositional style utilized many traditional structures but also included lush tonalities and beautiful melodic lines. In a blog post by music publisher Carus-Verlag about Rheinberger, Barbara Mohn writes:

As a church composer he based his work on the “immutable rules,” the rules of counterpoint, as understood by the old masters, but at the same time he used the “artistic means of his own time,” such as tension laden modulations and sounds heightened through chromatic alteration. Yet the individual effects never draw attention to themselves, but are always subordinated to the overall effect of a work, which is characterized by mainly songlike melodic lines and a well balanced harmonic development.

*Passionsgesang* is a sacred work for four voices with organ accompaniment. “Zur Feier der Karwoche” is translated as “For the Celebration of Holy Week.” *Passionsgesang* has four distinct movements, with a recap of musical material from the first movement immediately preceding the final movement. The four movements are denoted only by varying tempi markings. The text to *Passionsgesang* is a very personal “contemporary Passion reflection.” Harmonic and dynamic shifts occur rapidly throughout the work, with a vocal fugue present in the second movement. The work concludes in the bright key of C major as a coda of ultimate joy signifying reconciliation through Christ’s sacrificial death.

**Hosanna, Loud Hosanna**, with text by Englishwoman Jeannette Threlfall (1821-1880), is a hymn for Palm Sunday. The tune was first published in a Württemberg chapel hymnal (*Gesangbuch der Herzogt*) in 1784. Its use spread over the next century, and ELLACOMBE was published (with different English text) in the appendix to *Hymns Ancient and Modern* in 1868.

Shelton Ridge Love has arranged “Hosanna, Loud Hosanna” for brass, timpani, organ, choir and congregation. Mr. Love is a graduate of Bob Jones University (organ performance). He has served as organist at First Baptist Church, Greenville, SC, and is currently the accompanist for the Fountain Inn Chorale. His compositions have been published by Beckenhorst and Lorenz.

**Note:** *If you are able and desire, please sing with the Choral Society on the third verse of this beautiful hymn of Passiontide.*

**He Never Said a Mumbalin’ Word**, subtitled “Crucifixion,” is a deeply poignant Spiritual arranged for solo voice by well-known 20th century composer, arranger, and pianist Moses Hogan. African American Spirituals often drew inspiration from aspects of Jesus’ life, but unlike many of them, “He Never Said a Mumbalin’ Word” expresses no sense of hope for the future. The abandonment, despair, and sorrow deeply engrained in this piece focus on Jesus’ suffering and death.

Hogan’s arrangement of this Spiritual recounts specific events of the crucifixion and follows each with “and He never said a mumbalin’ word.” Each verse further emphasizes silence by ending with “not a word,” sung three times. This repetitive device is extremely impactful as it reinforces Christ’s complete “aloneness” for the duration of his suffering on the cross without a word of complaint toward his accusers and tormenters.

**Take Up Your Cross, the Savior Said** is based on BOURBON, an early American tune credited to Freeman Lewis and first published by William Moore in *Columbian Harmony* in 1825. Of this piece, arranger Howard Helvey says, “The congregational hymn on which this anthem is based is a favorite at my Cincinnati parish of Calvary Episcopal Church; it is sung fervently during the Lenten season and other times when discipleship and the cross are particularly emphasized.” With his exceptional skill, Helvey employs the slightly altered verses of Charles William Everest (1814-1877) and captures the bold and visceral nature of both the rugged tune and assertive text.

**Oculi omnium** was the spoken grace that was said at dinner every day at Merton College, Oxford, when Alexander L'Estrange was a student there. The Latin incorporates a bit of anonymously written text as well as translation of Psalm 145:15-16, which speaks of the Lord's provision for His people's needs. The Psalmist's depiction of "abundant goodness, righteousness, mercy, and grace" are fully realized in Christ's sacrifice.

L'Estrange, a British composer and arranger of international acclaim, wrote this choral arrangement as a 2009 commission for the Associated Board of the Royal Schools of Music. It was first sung as a grace for their annual luncheon, so it is no wonder that he subtitled the piece "Grace." A Master of Arts music graduate of Oxford University, he has been dubbed "the added 9th of choral music," a nod to his consummate fusion of the British choral tradition with jazz.

**The Love of God** employs the text of the well-known hymn of the same name written in 1917 by pastor and composer Frederick Martin Lehman (1868-1953). In this newly composed arrangement, Eric Nelson uses nothing of Lehman's original melody. Rather, he masterfully sets Lehman's text to original music for choir and organ that paints an awe-inspiring, soaring picture of God's majesty and limitless love.

Composer, arranger, and conductor Eric Nelson has served as the artistic director of the Atlanta Master Chorale since 1999. He is also Director of Choral Studies at Emory University where he is a recent recipient of the distinguished Arts and Humanities Crystal Apple Award for Excellence in Teaching.

**Ubi caritas** is the first motet of *Quatre Motets*, Opus 10, written in 1960 by French composer Maurice Duruflé. The motet is based on an ancient Gregorian Chant of the same name, which the composer utilized as melodic inspiration for the piece. The text comes from an early Christian antiphon; however, Duruflé chose only the first of the antiphon stanzas for his 39-measure motet. Traditionally used on Maundy Thursday when some Christian traditions observe the washing of feet, "Ubi caritas" expresses a call to humility, service, and love as evidenced by Christ.

Set in ternary form – three sections with the third section being an exact or slightly modified repetition of the first – this moving a cappella piece maintains the flowing, chant-like style of Gregorian Chant and has become one of Duruflé's most well-known motets.

**I Will Rise** is an arrangement of a piece first performed by contemporary Christian singer Chris Tomlin. At the request of family members of a university music colleague who had suffered a tremendous loss, musicians Lynda Hasseler and Craig Courtney arranged the solo piece for SATB choir to be sung at the funeral. Since then, the piece has been sung in countless settings on multiple continents.

Ingrained in the standard repertoire tradition on the university level and unfamiliar with the solo piece, Hasseler notes that had it not been for the circumstances, she likely would have chosen another piece, though now she cannot imagine doing so. She writes that “beautiful music can be found in any musical tradition, if the poetry of the text and the music are meaningfully crafted.” Such is “I Will Rise.”

**How Great Thou Art** is a hymn based on a Swedish traditional melody and a poem written in 1885 by preacher, poet, and parliament (Riksdag) member Carl Boberg (1859–1940) of Mönsterås, Sweden. It was translated into German, then into Russian, and then into English by missionary Stuart K. Hine (1899-1989), who also added two original verses of his own.

George Beverly Shea and Cliff Barrows popularized the hymn during the Billy Graham crusades, which took place from 1947-2005. In commenting on its frequent use, Billy Graham said, “The reason I like ‘How Great Thou Art’ is because it glorifies God. It turns Christians’ eyes toward God, rather than upon themselves.” Eric Nelson’s moving arrangement of this well-loved hymn for choir, brass, organ, and timpani beautifully underscores Graham’s remarks about this majestic, soaring piece.



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## Musical Staff & Featured Performers

### **Elizabeth Mixon**

#### **Co-Artistic Director/Conductor**

Elizabeth Mixon was appointed Co-Artistic Director and Conductor of the York County Choral Society in August 2023. She served as an educator in the South Carolina public school system for 31 years with 18 of those years in choral music education and 13 years in leadership and test administration.



Following one year of elementary teaching and eight at the middle school level, Elizabeth joined the faculty of Northwestern High School where she served as the Visual and Performing Arts Department chairman from 2002-2007. Under her direction from 1999-2008, the Northwestern High School Troubadours of Rock Hill ranked first in six of the South Carolina Music Educators Association (SCMEA) AAAA yearly festivals and, by audition, regularly placed numerous students into the South Carolina All State Choirs. In addition to their popular Winter and Spring multi-evening concerts and yearly performance trips, Troubadours served as a demonstration choir for the 2004 American Choral Directors Association Convention (Nashville, TN) and a 2007 guest choir for the SCMEA convention (Charleston, SC). In the 2003-2004 school year, Elizabeth guided the process to Northwestern High School being named a 2004 National Grammy Signature School of Excellence in the Arts.

A South Carolina lowcountry native and resident of Rock Hill, SC, since 1988, Elizabeth holds a Bachelor of Music degree in Voice Performance from Furman University (Greenville, SC), a Master of Music Degree in Choral Conducting from the Eastman School of Music (Rochester, NY), and a Master of Arts in Teaching in Music Education degree from Winthrop University (Rock Hill, SC). She studied voice with Ms. Gail Schoonmaker, Dr. Trudy Fuller, and Dr. Carol Allred and conducting with Dr. Bigam Vick, Jr., and Mr. Donald Neuen, both of whom she credits as being instrumental in building her technique and leadership skills as well as her understanding of ensemble growth and development. Elizabeth has served as clinician for the South Carolina Music Educators Association SSA clinic, the Rock Hill School District Middle School Honors Choir, and the Cooperative Baptist Fellowship of SC and the Presbyterian Association of Musicians' Festival by the Sea. Staying true to her roots, she is an active church musician at Ebenezer Presbyterian Church, Associate Reformed, where she presently serves as interim Director of Music. She and her husband, Ben, have two adult daughters, both of whom live in Rock Hill.

**Dr. Randy Imler**  
**Co-Artistic Director/Conductor**



An active musician for more than 35 years, Randy Imler has served as Director of Music at Ebenezer Associate Reformed Presbyterian (ARP) Church in Rock Hill, Steele Creek Presbyterian (PC-USA) Church in Charlotte, and St. Stephen's Lutheran (ELCA) Church in Lexington, SC. Randy was an adjunct professor of music at Winthrop University from 2007-2014, conducting the Collegiate Choir and Jazz Voices. He was elected to the Winthrop Board of Trustees in 2014 and works as Executive Director of the Catawba Regional Council of Governments, a regional planning and economic development organization.

Randy holds Bachelor of Arts and Master of Music degrees from Winthrop University, where he studied with Jerry Helton, Donald Rogers, and Robert Edgerton. He earned Master of Business Administration and Doctor of Musical Arts degrees (conducting) from the University of South Carolina, where he studied with Larry Wyatt and David O'Shields. While at USC, he won first place in the 2007 USC Graduate School Competition, Performing Arts Category, with a performance of choral arrangements derived from William Walker's *Southern Harmony*.

Randy has prepared choirs for major works including the combined USC choirs for performance of Mozart's *Davidde Penitente* (K. 469) with the South Carolina Philharmonic Orchestra. While at Winthrop he prepared and conducted the Collegiate Choir and University Orchestra in Faure's *Requiem in d minor* (Op. 48). Under his direction, the Winthrop Jazz Voices were a featured ensemble at multiple SC All-State Choral Festivals. Church choirs under his leadership have been included in the Presbyterian Church-USA National General Assembly and the Billy Graham crusades. Randy also has served as a clinician of York County honors choirs and as an adjudicator of choirs at the Carowinds Festival of Music.

Randy and his wife, Tracy, live in Tega Cay, SC. They have three adult children and enjoy spending time with family, on Lake Wylie, and at the beach.



# York County Choral Society Personnel

*\*denotes founding member*

**Soprano:** Rachel Barney, Ann Barrett, Katie Britton, Meghan Caldwell, Jordan Caratella, Monica Danneman, Julianne Darling, Emily Doehling, Deena Faris, Susan Stone Floyd, Kaylee Gaynor, Celeste Green, Mary Ann Helton\*, Jeanie James, Harriet Jaworowski, Katelyn Ketchum, Virginia Kate Kirby, Lilie Kyger, Lauren Mobley, Allison Odom, Nora Sliney, Allison Tucker, Wendy Wingard-Gay

**Alto:** Marilyn Anthony, Anna Boguszewski, Kathryn Byar, Linda Caines, Amy Cassidy, Magan Forte, Cari Greene, Laura Sue Guyton, Kimberly Lee, Robin Madden, Jill Marshall, Laura Jean McBurney, Constance McQuinn, Nancy Meyer, Laurie Neal, Mary Catherine Osborne, Jamela Reifsnnyder, Sangwon Sohn, Vicki Stevens, Erica Wearing, Margie Weidner

**Tenor:** John Arant\*, Bradley Brown, Christopher Brown, Jeff Culp\*, Bill Eager, Chris Fischesser\*, Dr. Hart Hildebrand, George Klaeren, Tyler Lewis, Charles Nordel, Randy Nordel, James D. Welsh MD, Ed West, TJ Williams

**Bass/Baritone:** Paul E. Broome, Page Connelly\*, Larry Cooper, Nemiah Flippin, Albert Grathwol, Will Kiblinger, Linwood Little, Ben Mixon, Greg Reynolds, Drew Robinson, Clay Summers, Matthew Thomas, Harry Tune, Carrot Williams

## Vocal Soloists

**Celeste Green**, *soprano*, graduated from Westminster Choir College in Princeton, NJ, with a Bachelor of Music degree in Music Education. She went on to earn her Master of Social Work degree and serves as a mental health therapist in the Union County School District. Celeste leads music with her husband, Brandon, at their church, The Welcome Table. They live in Rock Hill with their two children and their dog, Beasley.

**Katelyn Ketchum**, *soprano*, is a Northwestern High School Troubadour and Trouvère alumna who also sang with the Winthrop Chorale during her time at Winthrop University. She is a certified professional coder and works in medical bill review for S1Medical. Katelyn lives in York with her husband, daughter, and son. This is Katelyn's first season singing with the York County Choral Society.

**Randy Nordel**, *tenor*, studied vocal performance at Golden West College in Huntington Beach, California. He was a student of both Bruce Bales and Patrick Goeser and performed with the GWC Master Chorale and Chamber Singers. He currently resides in Rock Hill, South Carolina, with his wife, Maria, and is a proud father of six children, one of whom sings tenor alongside him in YCCS.

**Kristen Wunderlich**, *soprano*, holds a B.A. degree in music and English from Luther College and M.M. and D.M.A. degrees in vocal performance with a related field of vocal pedagogy from the University of North Texas. Her dissertation topic focused on the song cycle *The Prairie Sings*, written for her by American composer Philip Wharton.

Wunderlich currently teaches voice, diction, art song literature, and vocal pedagogy at Winthrop University. She previously taught as a teaching fellow at the University of North Texas and as a faculty member at the University of Texas-Arlington, The Pennsylvania State University, Luther College, and Waldorf College.

She has been a featured soloist with York County Choral Society, the Greater Anderson Musical Arts Consortium, The Orchestra of New Spain, The Helios Ensemble, Texas Choral Artists, Texas Chamber Orchestra, Denton Bach Society, and Williamsport Civic Orchestra in works such as Handel's *Messiah*, Vaughan Williams' *Dona Nobis Pacem*, and the Verdi *Requiem*. In 2004, she performed as a soloist in Pergolesi's *Stabat Mater* in the Czech Republic. Operatic roles include The Mother in *Amahl and the Night Visitors*, The Witch and the Mother in *Hansel and Gretel*, Donna Elvira in *Don Giovanni*, Zita in *Gianni Schicchi*, Suor Angelica, Lady Billows in *Albert Herring*, and Charlotte in *Werther*.

She was a semi-finalist in the Heafner Williams Competition and a finalist in the McCammon Competition, The Dallas Opera Guild Competition, and the National Association of Teachers of Singing Artists Awards (NATSAA). In March 2017, she was chosen as a semi-finalist in the Gerda Lissner Wagnerian Competition.

She received a grant in 2004 to attend the Physiology and Acoustics of Singing conference. Wunderlich was selected as one of six national collegiate voice instructors to receive a NATS Emerging Leaders award in 2014. In 2016 she offered a presentation titled, "Big is Beautiful" at the NATS National Conference, focused on her ongoing research in training large voices. She teaches voice classes at Bonclarken Music Conference each summer.

Wunderlich is the associate worship director at Westminster PCA where she directs a vibrant choir and orchestra and also leads the children's choir. She also enjoys directing the Voices of Experience choir made up of residents of Westminster Towers.



## Choral Accompanists

**Greg Reynolds**, *organ*, is the Music Director/Organist at Neely's Creek ARP Church in Rock Hill, SC, a position he has held since 1996. He also directs the Adult Choir, Handbell Choir, and Elementary Choir. Greg has a BS in Music Education from Liberty University and a MM in Organ Performance from Winthrop University, where he studied organ with Dr. David Lowry. Greg is married to Lisa Reynolds and has 4 grown children and 4 grandchildren.

**Mary Ann Helton**, *piano*, holds a degree in Music Education from Winthrop University and a Master's Degree in Music Education from Florida State University. She retired from Rock Hill High School after 36 years as the choral director. As an active member of the SCMEA, she served as the SC All-State Chairman, SC Choral Division president, judge for All-State Chorus auditions, and accompanist for two All-State Choruses in addition to multiple other roles throughout the years. In the Rock Hill community, she directed the Chancel Choir at St. John's UMC for 22 years. Currently she serves as a part time accompanist at Winthrop University, accompanies soloists at Clover High School, and enjoys collaborating with Elda Franklin for duo performances.

## Instrumentalists

**Organ:** Greg Reynolds

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*The York County Choral Society extends appreciation to the staff at Oakland Baptist Church who generously host our rehearsals each week. In addition, we thank Greg Reynolds, Director of Music and Worship and organist at Neely's Creek ARP Church, and the Neely's Creek church staff for their willingness to host our concert today. We extend additional thanks to our YCCS family, friends and volunteers who have assisted with this concert.*

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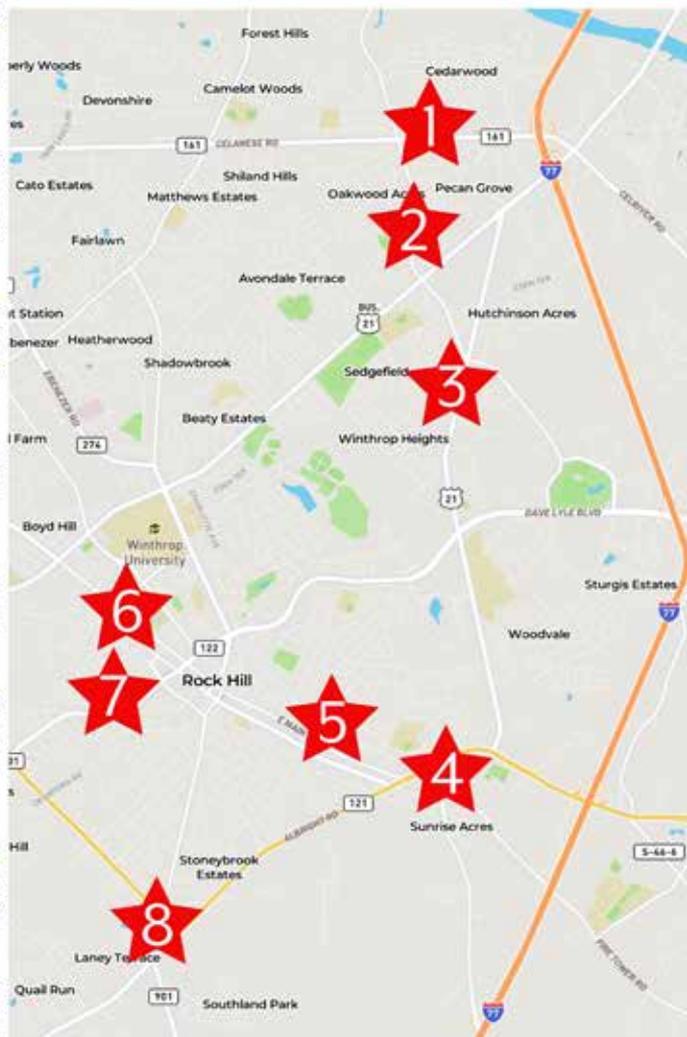
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