

# YORK COUNTY CHORAL SOCIETY

David Lowry,  
Music Director and Conductor

1994-1995 FOURTEENTH SEASON

**SATURDAY, APRIL 1, 1995, 8:00 P.M.**  
The McCelvey Center, York

Terri Vancil, soprano  
Scott Rogers, tenor  
D. Jan McCoy, baritone  
Members of the Charlotte Symphony Orchestra



To our Audiences:

On behalf of the singers and board, I want to welcome you to our 14<sup>TH</sup> season! Our singing members know that these performances are not possible without your generous patronage. Additionally, we want to thank the members of the Combined Arts Fund and our advertisers for their continuous support of the arts in our community as well as our chorus.

I want to thank, too, the Rock Hill Arts Council and the President's Council for their guidance. I feel blessed to work with our dedicated, hard-working board, conductor, and singers. They help make my vision for this organization a reality.

We look forward to our work in the spring concert, joining forces with the Choir of First Presbyterian Church, York, for parts II and III of Handel's *Messiah*. Scheduled two weeks before Easter, and extending our mission into the county, we know it will be a meaningful concert to a broad population of the county.

Again, we thank you for coming and we appreciate the support we receive from you and the York County area.

With warmest regards,

*Wendy Wingard-Gay*

Wendy Wingard-Gay  
President

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**York County Choral Society**  
**David Lowry, Music Director and Conductor**  
**Shirley H. Fishburne, Co-Founder**  
**Susan Read, Accompanist**

**Terri Vancil, soprano**  
**Scott Rogers, tenor**  
**D. Jan McCoy, baritone**  
**Members of the Charlotte Symphony Orchestra**

Saturday, April 1, 1995 - 8:00 p.m. - The McCelvey Center, York

*Messiah* (from Parts II and III)

George Frideric Handel (1686-1750)

The text spellings and punctuations are printed here as found in the programme of the 1742 Dublin premier.

CHORUS.

Behold, the Lamb of God that taketh away the Sin of the World.

John I, 29

CHORUS

Surely he hath borne our griefs, and carry'd our Sorrows:

He was wounded for our Transgressions, he was bruised  
for our Iniquities, the Chastisement of our Peace was upon him.

And with his stripes we are healed.

All we like sheep have gone astray, we have turned every one  
to his own way.

And the Lord hath laid on him the Iniquity of us all.

Isaiah LIII, 4, 5, 6

RECITATIVE, accompany'd.

Thy Rebuke hath broken his Heart, he is full of heaviness:

He looked for some to have Pity on him, but there  
was no Man, neither found he any to comfort him.

Psalms LXIX, 20

SONG.

Behold and see if there be any Sorrow like unto his Sorrow.

Lamentations I, 12

RECITATIVE, accompany'd.

He was cut off out of the Land of the Living, for the Trans-  
gression of thy People was he stricken.

Isaiah LIII, 8

SONG.

But thou didst not leave his Soul in Hell, nor didst thou suffer  
thy Holy One to see Corruption.

Psalms XVI, 10

CHORUS.

Lift up your Heads, O ye Gates, and be ye lift up ye everlast-  
ing 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, the Lord of Hosts: He is the  
King of Glory.

Psalms XXIV, 7-10

SOLO.

How beautiful are the Feet of him that bringeth good Tidings,  
Tidings of Salvation, that faith unto Sion, thy God  
reigneth, break forth into Joy, glad Tidings, thy God  
reigneth. [Da Capo.

Isaiah LII, 7, 9

ARIOSO.

Their Sound is gone out into all Lands, and their Words unto  
the Ends of the World.

Romans X, 18

SONG.

Why do the Nations so furiously rage together, why do the  
People imagine a vain thing. The Kings of the Earth  
rise up, and the Rulers take Councils together against  
the Lord, and against his Anointed.

Psalm II, 1,2

CHORUS.

Let us break their Bonds asunder, and cast away their Yokes  
from us.

Psalm II, 3

RECITATIVE AND SONG.

He that dwelleth in Heaven shall laugh them to Scorn: The  
Lord shall have them in Derision.  
Thou shalt break them with a Rod of Iron, thou shalt dash  
them in Pieces like a Potters Vessel.

Psalm II, 4, 9

*[The audience is invited to stand and join in singing this chorus from the music insert.]*

CHORUS.

Hallelujah, for the Lord Omnipotent reigneth, Hallelujah.  
The Kingdom of this World, is become the Kingdom of  
our Lord and of our Christ, and he shall Reign for ever  
and ever.  
King of Kings, and Lord of Lords, Hallelujah.

Revelation XIX, 6;  
XI, 15; XIX,16

SONG.

I know that my Redeemer liveth, and that he shall stand  
at the latter Day upon the Earth, and tho' Worms de-  
stroy this Body, yet in my Flesh shall I see God, for now  
is Christ risen from the Death, the first Fruits of them  
that Sleep.

Job XIX, 25, 29  
I Corinthians XV, 20

CHORUS.

Since by Man came Death.  
By Man came also the Resurrection of the Death.  
For as in Adam all die.  
Even so in Christ shall all be made alive.

I Corinthians XV, 21, 22

RECITATIVE, accompany'd.

Behold, I tell you a Mystery: We shall not all Sleep, but we shall be all changed in a Moment, in the twinkling of any Eye, at the last Trumpet.

I Corinthians XV, 51, 52

SONG.

The Trumpet shall Sound, and the Death shall be raised Incorruptible, and we shall be changed, for this Corruptible must put on Incorruption, and this Mortal must put on Immortality.

[Da Capo.

I Corinthians XV, 52, 53

CHORUS.

Worthy is the Lamb that was Slain, and hath redeemed us to God by his Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour and Glory, and Blessings.

Blessing and Honour, Glory and Power be unto him, that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.

Revelation V, 12, 13

SINGING MEMBERS OF THE YCCS

*Soprano*

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Linda Hutchison  
Beth Joyce  
Karen Kendrowski  
Miriam Kilbourne  
Anne Lane  
Mary Martin  
Betty Rawls  
Jan Westerman  
Janet Whalen  
Pat Wilson  
Wendy Wingard-Gay  
Holly Wingate

*Alto*

Ann Adams  
Ann Cody  
Faye Daniel  
Emma Doughty  
Frances Ellison  
Ann Flenniken  
Karen Johnson  
Jane Pittman Modla  
Kitty Rugg  
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Bill Blough  
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Bob Gamble  
Chip Grant  
Priscilla Jennings  
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*Bass*

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Linwood Little  
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*Bass*

Jim Hodnett  
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Martha Geissler, manager

**Violin** - Jane C. Hart, Kathleen Ross, Ann Gradey, Martha Geissler, Evelyn Blalock  
**Viola** - Mark Ottesen, Jan Daugherty **Violoncello** - Charles Wiens **Double Bass** - Jeff Ferdon  
**Oboe** - Hollis Ulaky, Ashley Barrett **Trumpet** - David Daugherty, Michael Miller  
**Timpani** - Michael Williams **Harpichord** - David Lowry **Keyboard** - Susan Read

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### About the Soloists

**Terri Vancil**, soprano, is from Monroe, North Carolina. She is a sometime member of the Oratorio Singers of Charlotte and is a featured soloist this season with the Union Singers, a civic chorus of the Union Symphony Society.

**Scott Rogers** has appeared with the YCCS in works by Mozart and Vivaldi. He is a graduate of Winthrop University and is a resident of Winston-Salem, North Carolina, where he is employed as a computer specialist with USAir.

**D. Jan McCoy** is the minister of music of First Presbyterian Church, York. He has appeared often in the Metrolina area with the Oratorio Singers of Charlotte and Opera Carolina.

### Acknowledgements

Oakland Baptist Church, The Episcopal Church of Our Saviour, Regal Graphics,  
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First Presbyterian Church in York, York Comprehensive High School  
York Parks and Recreation Department, Linwood Little

THE YORK COUNTY CHORAL SOCIETY IS A MEMBER OF THE COMBINED ARTS FUND, INC., FROM WHICH  
IT RECEIVES PARTIAL FUNDING FOR ITS OPERATION.

The French double harpsichord was built by Richard Kingston in 1973, modelled after Taskin, 1769, and is loaned for this performance by Dr. Lowry.

# MUSICAL QUIZ

How many can you answer before the concert begins?

## WHAT?

1. What composer's work on today's program is described as music of integrity and individuality, with a lyrical gift of pregnancy and freshness?
2. What inspired Randall Thompson to write a work on texts solely from the prophecy of Isaiah?

## WHO?

3. Who horrified a candidate for a choral scholarship at Gonville and Caius College by purposefully jamming a thumb tack into his leg?
4. Who, by age 18, had already written 200 songs (100 in his 18th year), 32 chamber works, 70 choral pieces, 20 sacred works and 8 theatrical works?

## WHEN?

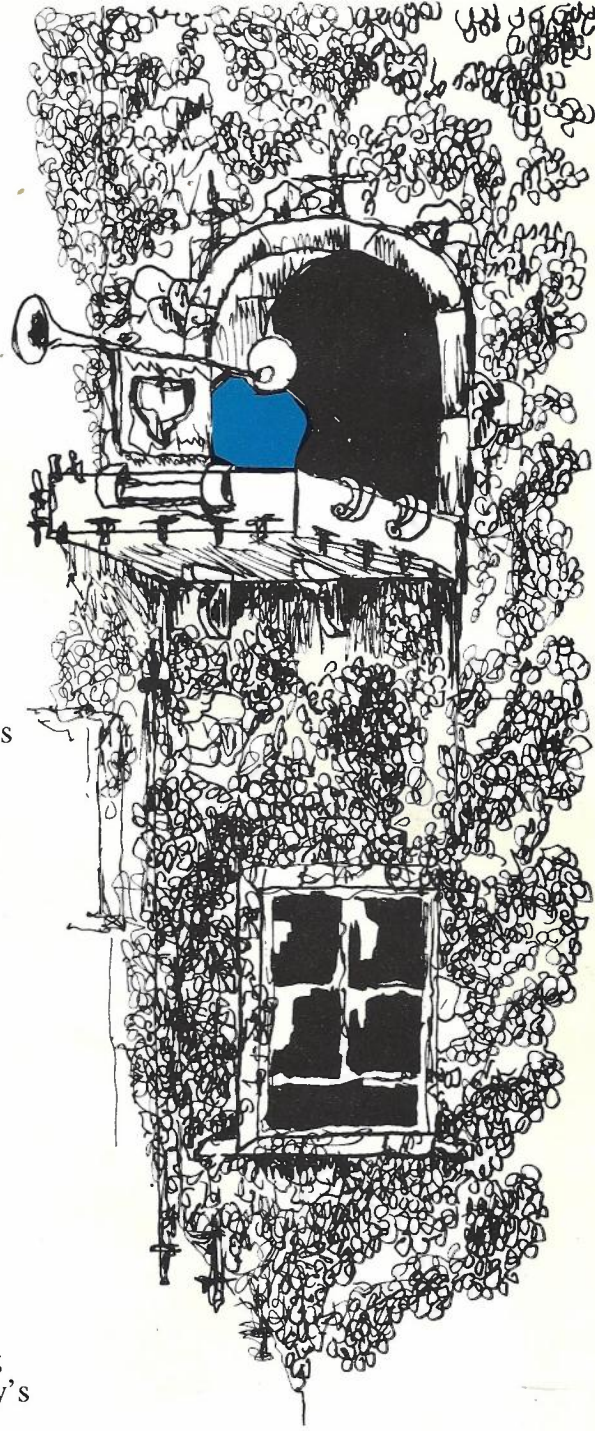
5. When can one hear another work of the talented African American composer Adolphus Hailstork?
6. When was Schubert's Mass in G written and performed?

## WHERE?

7. Where is *a cappella* music (normally unaccompanied) supposed to be sung and who should be the composer?

## HOW?

8. Schubert's childhood in a family of 6 was in a modest house in Vienna; Thompson's was in a higher-rent neighborhood in Boston; Hadley's was in rather posh Cambridge. How would you like to live?



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1. The music of Patrick Hadley. 2: Edward Hick's painting *The Peaceable Kingdom*, inspired by Isaiah 11:6-9. 3: "Paddy" Hadley, who, besides being an eccentric, had an artificial leg. He needed to keep his sock up! 4: Schoolmaster and less-than-five-foot tall Franz Schubert. 5: January 7-8 with the Charlotte Symphony Orchestra at the Blumenthal, his orchestral work *Epiaph in Memoriam M L King*. 6: Written March 2-7, 1815 and performed in a parish church soon thereafter—Schubert's 18th year (see No. 4). 7: The term seems to have originated in the Sistine Chapel for the music of Palestrina (16th C.) and became a broader term later. 8: It doesn't matter what style or price range: see Lee Fast, of course, and she'll find the right place just for you.