

YCS



**York County
Choral Society**

Fifteenth Anniversary Concert - Friday, March 15, 1996



Wendy Wingard-Gay, *President*

Jane Pittman Modla, *Treasurer*

Board Members: Harry Holder, Toby Haynsworth, Page Connelly,
Sara Castillo, Linda Shealy, Holly Wingate, Chris Fischesser

To Our Audiences:

On behalf of the York County Choral Society board and singers, I welcome each of you to our 1995-1996 Concert Series. The year 1995 marks a significant time in the life of our organization as it is our 15th Anniversary.

Our Crystal anniversary offers two great performances for our audiences. We are pleased to be meeting our long range goals by extending masterwork performances throughout York County. Simultaneously, we are helping York School District One choral music program meet educational goals through a shared performance of Vivaldi's *Gloria* with the York Comprehensive High School Concert Choir.

Our spring concert caps off the season at Oakland Baptist Church in Rock Hill with two magnificent works: Leonard Bernstein's *Chichester Psalms* and Ralph Vaughan Williams' *Five Mystical Songs*. The YCCS Chamber Choir will appear with a wonderful new setting of the hymn *How can I keep from singing?* Which seems such an appropriate text to offer at the end of our 15th season. Members of the Charlotte Symphony will make up the orchestra.

It is due to generous financial support from the Combined Arts Fund, our YCCS Patrons, and you, our audience, that we continue to provide masterwork experiences to the citizens of York County. Your financial contributions and presence at our concerts are gratefully acknowledged.

Speaking for myself and all the past presidents of the YCCS, my sincere thanks to all who have contributed to the success of this organization throughout the past 15 years and to those who have made our visions for this organization a reality. We are pleased to present this performance for your enjoyment.

With warmest regards,

A handwritten signature in blue ink that reads "Wendy Wingard-Gay".

Wendy Wingard-Gay

YORK COUNTY CHORAL SOCIETY

DAVID LOWRY AND SHIRLEY FISHBURNE, CO-FOUNDERS

15TH ANNIVERSARY CONCERT

FRIDAY, MARCH 15, 1996 - 8:00 P.M.
OAKLAND BAPTIST CHURCH, ROCK HILL

LEONARD BERNSTEIN (1918-1990)
(sung in Hebrew)

Chichester Psalms

I Psalm 108:2, Psalm 100

II Psalm 23, Psalm 2:1-4
Danielle Goldin, soprano

III Psalm 131, Psalm 133:1

*The quartet which sings briefly in the work is
Sonja Kemp, soprano, Faye Daniel, alto,
Billy Fallaw, tenor and Linwood Little, baritone.*

RONALD J. STAHELI (b. 1948)

How can I keep from singing?

YCCS Chamber Choir
Miriam Kilbourne, soprano

RALPH VAUGHAN WILLIAMS (1872-1958)

Five Mystical Songs

Easter
I got me flowers
Love bade me welcome
Come, my way, my truth, my life
Antiphon

Linwood Little, baritone



Acknowledgments

Oakland Baptist Church
Martha Geissler

Susan Shewmaker, for a gift in memory of Helen W. Williams
Charles Harmon of Amberson, Inc.
Ronald J. Staheli, Brigham Young University
Boosey & Hawkes; E. C. Schirmer

YCCS Chorus

SOPRANO Natasha Casada, Sara Castillo, •Martha Cowan, Jackie Christensen, •Beth Joyce, Sonja Kemp, •Miriam Kilbourne, Bettye Rawls, Jan Westerman, •Pat Wilson, •Wendy Wingard-Gay, Holly Wingate

ALTO •Ann Adams, Ann Cody, •Faye Daniel, Frances Ellison, •Ann Flenniken, Linda Jenkins, Jane Modla, Kitty Rugg, •Betty Salmond, Virginia Scruggs, Linda Shealy

TENOR •Bradley Brown, Andy Castillo, Francis Crochet, Jeff Culp, •Billy Fallaw, Chris Fischesser, Chip Grant, Priscilla Jennings, Dan Lawson, Bill Mauney

BASS •J. T. Ellenberger, •Harry Holder, •Chuck Holladay, •Linwood Little, •Tim Moe •Larry Nipe, Larry Richards, Randy Wallace

•Chamber Choir

Orchestra

Violin - Jane Hart, Kathy Ross, Evelyn Blalock, Martha Geissler, Elizabeth Pistolessi

Viola - Mark Ottesen, Martha Koljonen

Violoncello - John Cloer, Charles Wiens, John Quillin

Double Bass - Jeff Ferdon, Peter J. Duca **Harp** - Kristine Van Ardsdale

Trumpet - Brenda Clay **Percussion** - Michael Williams **Organ** - Susan Read

Texts

Bernstein - Chichester Psalms

First movement

Ps. 108:2 Awake, psaltery and harp: I will rouse the dawn!

Ps. 100 Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know ye that the Lord, He is God. It is He that hath made us, and not we ourselves. We are His people and the sheep of His pasture. Enter into His gates with thanksgiving, and into His courts with praise. Be thankful unto Him, and bless His name. For the Lord is good, His mercy is everlasting, and His truth endureth to all generations.

Second movement

Ps. 23 (solo) The Lord is my shepherd, I shall not want. He maketh me to lie down in green pastures, He leadeth me beside the still waters, He restoreth my soul. He leadeth me in the paths of righteousness for His name's sake.

(women) 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 they comfort me. Thou preparest a table before me in the presence of mine enemies. Thou anointest my head with oil, my cup runneth over. Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

Ps. 2:1-4 (men) Why do the nations rage, and the people imagine a vain thing? The kinds of the earth set themselves, and the rulers take counsel together against the Lord and against His anointed. Saying, let us break their bands asunder, and cast away their cords from us. He that sitteth in the heavens shall laugh, and the Lord shall have them in derision!

Third Movement

Prelude (strings)

Ps. 131 Lord, Lord, my heart is not haughty, nor mine eyes lofty, neither do I exercise myself in great matters or in things too wonderful for me. Surely I have calmed and quieted myself, as a child that is weaned of his mother, my soul is even as a weaned child. Let Israel hope in the Lord from henceforth and forever.

Ps. 133:1 Behold how good, and how pleasant it is, for brethren to dwell together in unity.

How can I keep from singing? - Text by Robert Lowry (1826-1899)

My life flows on in endless song; above earth's lamentation.
I hear the real though far-off hymn That hails a new creation.
Through all the tumult and the strife, I hear the music ringing;
It sounds an echo in my soul: How can I keep from singing?

When tyrants tremble sick with fear and hear their death-knells ringing,
When friends rejoice both far and near, How can I keep from singing?
In prison cell or dungeon vile our thoughts to them are winging,
When friends by shame are undefiled, How can I keep from singing?

What if my joys and comforts die? I know that Truth is living.
What though the darkness 'round me close? Still Truth its light is giving!
No storm can shake my inmost calm while to that Rock I'm clinging;
Since Love is Lord of heav'n and earth: How can I keep from singing?

I lift my eyes, the cloud grows thin, I see the blue above it.
And day by day this pathway smooths, since first I learned to love it.
The peace from love makes fresh my heart, a song of hope is springing.
All things are mine since Truth I've found: How can I keep from singing?

Five Mystical Songs - Texts by George Herbert (1593-1633)

Easter

Rise, heart, thy Lord is risen. Sing his praise
Without delays,
Who takes thee by the hand, that thou likewise
With him may'st rise:
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.

Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

Easter Song

I got me flowers to strew thy way:
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.

The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

Love

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Draw nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?

Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.

The Call

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.

Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.

Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

Antiphon

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly.
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
My God and King.

Notes

Leonard Bernstein's mark on the history of music is a peculiarly broad one. When talented persons are called upon to be multi-faceted—in his case as composer, conductor, educator, author—they sometimes excel in one of these and maintain competency in the others. LB was clearly called (i.e., *driven*) to excel in every way. Being in the twentieth century in the time that modern technology was coming to the fore certainly altered, even more, the traditional ways in which excellence and success is attained. He continues to be an extraordinary music force after death. With published works and the magic of electronics, his presence, his musical interpretations, his influences over composers, conductors and audiences makes him appear to be omnipresent. Few musical giants are so present in their own time.

Chichester is a small city on the south central coast of England, near Portsmouth. Its Norman cathedral dates from 1091 and contains remarkable art work from the 12th century as well as 20th-century works by such artists as Graham Sutherland, Marc Chagall and John Piper. It was into this setting in 1964 that then cathedral dean Walter Hussey asked LB to write a choral work, a commission which LB accepted quite readily. The commission was to be for a three-choirs festival made up of the boy choirs of Chichester, Salisbury and Winchester cathedrals. Earlier in 1964 LB had abandoned the composing of a show based on Wilder's *The Skin of Our Teeth*. He took some principal melodies written for that show, along with a men's chorus which had been removed from the prologue to *West Side Story*, and set texts of Hebrew psalms. He composed most of *Chichester Psalms* in the spring of 1965 in his New York apartment. In May of 1965 he wrote Dean Hussey "It is quite popular in feeling...and it has an old-fashioned sweetness along with its more violent moments."

Some of the material used for today's verbal program notes was kindly provided by Charles Harmon of Amberson, Inc., New York, a principal of the LB Archive.

Ronald J. Staheli is professor of music at Brigham Young University in Provo, Utah where he conducts the University Choir. This arrangement of *How can I keep from singing?* was first heard on BYU's 1994 television concert *A Thanksgiving of American Folk Hymns*. Dr. Staheli kindly granted permission to YCCS to reproduce his manuscript for this performance. The hymn is one of the hidden treasures of American folk hymnody. Robert Lowry (who was responsible for such hymns as *Shall we gather by the River*, *Marching to Zion*, and *I need thee ev'ry hour*) wrote the text of *How can I keep from singing?* Some sources say the tune is "traditional American," which leads us nowhere. Other sources say it's Shaker, but other say Quaker. Whatever the source, the tune reflects the finest of folk-like melodies used in the 1860s Sunday School movement and pre-Sankey Gospel hymn writing.

Ralph Vaughan Williams's contribution to twentieth century music is vast. The YCCS has previously performed his *Dona nobis pacem* and *Loch Lomond*. This work dates from 1911 just after he had studied with Ravel. *Five Mystical Songs* is not truly representative of a new style, but tends to reflect his earlier 1908-1910 allegiance to the influences of his teachers Parry, Wood and Stanford. His vast knowledge of British folk song, while not overtly evident here, is clearly an influence on *The Call*. Chant also plays a role in *Love bade me welcome* when the chorus sings the chant melody *O sacrum convivium*.

Danielle Goldin-Munday has appeared with the YCCS as soloist and as a member of the YCCS Chamber Choir. She appears frequently in operatic productions in Boston and Charlotte. Among her credits with YCCS are the solo roles in Fauré's *Requiem* and Vaughan Williams's *Dona nobis pacem*. She is a graduate of Winthrop University and Boston University.

Linwood Little is a member of the Chamber Choir and the main chorus of YCCS and is a member of Festival Singers of the Charlotte Choral Society. A graduate of Barton College and Winthrop University, he has appeared in *Sound of Music*, *Oklahoma*, and Puccini's *Gianni Schicchi*. This weekend he will also appear as baritone soloist in the *Seven Last Words of Christ* by Dubois at First Presbyterian, Rock Hill.

Throughout this 15th anniversary season YCCS has been able to utilize several solo voices from within its ranks and from its history. This has been an exciting season for us, and we remain most grateful to our many patrons over the fifteen years who have always kept us a fiscally healthy, and, we hope, musically attractive organization.

How many can you answer before the concert begins?

MUSICAL QUIZ



WHAT?

1. What name did Vivaldi earn in the history books?

WHO?

2. Who was Walter Hussey?

3. Who is one of the significant persons to persuade David Lowry and Shirley Fishburne to launch the York County Choral Society?

WHEN?

4. When did Bernstein make his mark in history?

5. When did mystic poet George Herbert live?

WHERE?

6. Where is Chichester?

7. Where does YCCS rehearse?

WHY?

8. Why would anyone want to name his/her dog "Ampney"?

HOW?

9. How does LB and his family pronounce their name (despite anything you hear on the radio)?

10. How does one learn about making superb deals in real estate investments in the York County area?

1. The red-headed priest. 2. The very important and forward looking Dean of Chichester Cathedral in the 1960s who oversaw the commissioning of Chichester Psalms as well as many other fine works of art in the visual and performing areas. 3. It was Susanne McElveen Okey, who after a decade in New Jersey, has recently returned to Rock Hill. 4. November 14, 1943, when, at age 25, when he successfully substituted as leader of the NY Philharmonic for the ailing Bruno Walter—on six hours' notice. 5. 1593-1633, whose words are as mystic and poignant today as ever. 6. South of London, almost on the English Channel, very close to Portsmouth. 7. In Oakland Baptist Church, which has consistently and enthusiastically offered its support to the YCCS for 15 years, and for which the YCCS is most grateful. 8. Admirers of Vaughan Williams would, because VW's birthplace is Down Ampney! (Such dogs have been so named!) 9. Burn-stine, not "steen". 10. Call Lee Fast, of course. Not only has she been a singer occasionally in the YCCS, and a patron, but also an agent who cares about her clients and offers the best possible considerations at all times.



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