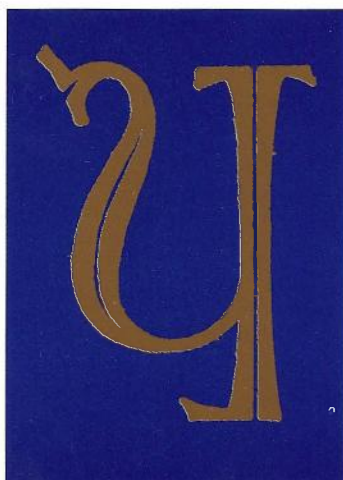


Mar. 1997



**York County
Choral Society**

Sixteenth Anniversary Concert - Monday, March 17, 1997



Sara Hudson Castillo, President;
Holly Wingate, Secretary; Harry
Holder-Treasurer. Board Members: Wendy
Wingard-Gay, Jane Pittman Modla, Chris
Fischesser, Toby Haynsworth, Susanne Okey
and Melanie Beam O'Neal

To Our Audiences:

Thank you for coming to share in the 16th season of York County Choral Society concerts. This year, as always, we perform choral masterworks for the enjoyment and enrichment of the community.

Our fall concert offers works by Benjamin Britten. Performing the *Saint Nicolas* with a children's group is especially gratifying. Those young voices may soon become part of our ongoing ensemble. A special thank you to those who prepared the children for their part.

In the spring, Johann Sebastian Bach's music is featured. The centerpiece of the concert is his *Missa*, the first version of the *B minor Mass*.

As a community, we are very fortunate to have so many talented, dedicated and hardworking musicians to lead us. David Lowry and Shirley Fishburne, our co-founders have made a positive impact on the musical life of our area. More recently, Susan Read has served as accompanist and coach in Shirley's place. Their teaching and coaching is an invaluable asset to us as singers.

Thanks especially to you, our audience and patrons, for your presence and your financial support. We gratefully acknowledge your role in our success. Without your support and that of the Combined Arts Fund, our concerts could not attain the standard we strive for.

Again, thank you for coming. We hope you will be enriched and rewarded by our music.

Sincerely,

A handwritten signature in dark ink, appearing to read "Sara Hudson Castillo", written in a cursive style.

Sara Hudson Castillo

Sixteenth Anniversary Season

YORK COUNTY CHORAL SOCIETY
MEMBERS OF THE CHARLOTTE SYMPHONY ORCHESTRA
CHARLOTTE CATHCART, SOPRANO
ANNA PERRY GOSNELL, MEZZO-SOPRANO
CHRISTOPHER CAMERON, TENOR
RICHARD CONANT, BASS
DAVID LOWRY, CONDUCTOR

MUSIC BY JOHANN SEBASTIAN BACH
1685-1750

Monday, March 17, 1997 ∞ Eight o'clock in the Evening
Oakland Baptist Church, Rock Hill

Mass in B minor, BWV 232

Missa

Chorus	<i>Kyrie eleison</i>	Lord, have mercy.
Duet	<i>Christe eleison</i>	Christ, have mercy.
Chorus	<i>Kyrie eleison</i>	Lord, have mercy.
Chorus	<i>Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.</i>	Glory to God in the highest, and peace to his people on earth
Aria	<i>Laudamus te, benedicimus te, adoramus te, glorificamus te.</i>	We praise you, we bless you, we glorify you
Chorus	<i>Gratias agimus tibi propter magnam gloriam tuam.</i>	We give thanks to you for your great glory.
Duet	<i>Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe altissime. Domine Deus, Agnus Dei, Filius Patris.</i>	Lord God, heavenly King, God the Father almighty, Lord, the only-begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father
Chorus	<i>Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.</i>	Who takes away the sin of the world, have mercy on us. Who takes away the sin of the world, receive our prayer.
Aria	<i>Qui sedes ad dexteram Patris, miserere nobis.</i>	Who sits at the right hand of God, have mercy on us.
Aria	<i>Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe,</i>	For you only are holy, you only are God; you only, O Christ,
Chorus	<i>Cum Sancto Spiritu, in gloria Dei Patris. Amen.</i>	With the Holy Ghost are most high in the glory of God the Father. Amen.

Concertists

Miriam Kilbourne, soprano; Beth Joyce, soprano; Faye Daniel, alto;
Billy Fallaw, tenor; Linwood Little, baritone.

**Sixteen Years of the York County Choral Society
1982-1997**

- | | |
|---|--|
| Albright - <i>A Song to David</i> | Haydn - <i>The Creation</i> |
| Bach - Cantatas 29, 80, 147, <i>Magnificat</i> ,
<i>Missa in B minor</i> | Honegger - <i>King David</i> |
| Bernstein - <i>Chichester Psalms</i> | Hutto - <i>Just as I am</i> |
| Biebl - <i>Ave Maria</i> | Mendelssohn - <i>Elijah</i> |
| Brahms - <i>A German Requiem, Liebeslieder Waltzer</i> | Mozart - <i>Vesperae solennes de Confessore</i> ,
<i>Grand Mass in C Mass in D major, Requiem</i> |
| Britten - <i>A Ceremony of Carols, Rejoice in the Lamb</i>
<i>Festival Te Deum, Hymn to the Virgin</i> ,
<i>St. Nicolas</i> | Parry - <i>I was glad; Hear my words</i> |
| Davison - <i>An Advent Carol, What Child is This?</i> | Poulenc - <i>Gloria</i> |
| Durufle - <i>Requiem, Ubi caritas</i> | Rutter - <i>Battle Hymn of the Republic</i> |
| Elgar - <i>Great is the Lord</i> | Schubert - <i>Mass in G</i> |
| Fauré - <i>Requiem</i> | Staheli - <i>How can I keep from singing?</i> |
| Hailstork - <i>My Lord what a moanin'</i> | Stravinsky - <i>Pater noster, Ave Maria</i> |
| Hancock - <i>Deep River</i> | Thompson - <i>A Testament of Freedom</i> |
| Handel - <i>Messiah, Zadok the Priest</i> ,
<i>Let thy hand be strengthened</i> | Vaughan Williams - <i>Fantasia on Christmas Carols</i> ,
<i>Dona nobis pacem, Five Mystical Songs</i> ,
<i>Loch Lomond</i> |
| | Vivaldi - <i>Gloria</i> |
| | Wiley - <i>Columbus: Dream to Reality</i> |

Tonight's performance of Bach's B minor Mass is the original form of the work, called "*Missa*" referring to the Lutheran term for the Kyrie and Gloria. Bach wrote these two portions in 1733, and sent them to the Elector of Dresden on 27 July, very frankly asking the Elector for a job: "I submit the present slight product of that knowledge which I have attained in music, with the most humble request that you will deign to regard it not as its poor composition deserves but, as befits your world-renowned clemency, with a most gracious eye, and thus take me into your most mighty protection."

Goodness! Is this overkill? Or did Bach not know he was changing the course of history? Well, Bach probably did not know he was doing anything other than what his divinely-given talent dictated that he do. He did not get the job. He was already in Leipzig, where he was to stay until he died in 1750, but he felt himself the victim of adverse treatment there, both to his prestige and his income. This wasn't something he did out of the blue, however. There was protocol involved for anyone applying for a job (affirmative action wasn't even a glimmer in someone's eye then) and that was that with an application must come also the submission of a major sacred work. *Missa* was a perfect solution. The Lutherans, which counted Bach among them, still had the Latin version of Kyrie and Gloria in their service. Even though the Elector was Catholic, Bach could serve both without blame by using the *Missa* formula: the Kyrie and Gloria texts.

There were reasons, which we won't rehearse here, why Bach needed to produce this music rather quickly. He turned to earlier compositions to do this. We know definitely where the *Gratias* and the *Qui tollis* originate, and it is likely that most of the rest of *Missa* comes from previously composed works (remember that we have lost many of Bach's works) for the manuscript demonstrates the hand of Bach which is copying, not composing (yes, musicologists can tell the difference!).

After the 1933 submission, the *Missa* was added on to for the next fifteen years. The creed, Sanctus, Benedictus, and Agnus Dei all continue the form of *Missa*—the "cantata mass" of the older composers in Naples—with texts broken into several movements. Bach surely must have had in mind the extraordinary players in the orchestra at Dresden, a group well known for their virtuosity.

Much scholarship in recent years indicates that the performing forces for such works as this was likely with a small group of voices, even with solo voices in "concertists" areas when the instruments do not double the vocal lines. This type of scholarship is used in this performance, with members of the chorus taking the concertists' lines, alternating with the remainder of the voices. While it is always fascinating to hear a work like this in a large space, one must accept the fact that much Baroque music was performed in smaller salons without detriment to its integrity. The use of a small orchestra and a modestly populated chorus in a smaller space is quite assuredly part of the Baroque performance practice.

York County Choral Society

David Lowry, Music Director

Susan Read, Accompanist

Michael A. Miller, Rehearsal Assistant

Singing Members

Soprano

Sara Castillo
Martha Cowan
Jackie Christensen
Linda Hutchison
Beth Joyce
Miriam Kilbourne
Mary Lynn Norton
Melanie O'Neal
Bettye Rawls
Jan Westerman
Wendy Wingard-Gay
Holly Wingate

Alto

Ann Adams
Faye Daniel
Karen Ellenberger
Veta Evans
Elizabeth Johns
Anne McCulloch
Betty Salmond
Linda Shealy
Valerie Wilson

Tenor

Bill Blough
Gordon Brookfield
Sharon Collins
Jeff Culp
Billy Fallaw
Chris Fischesser
Chip Grant
Jim Johns
Dan Lawson
Bill Mauney
John McCulloch

Bass

Andy Castillo
Page Connelly
J. T. Ellenberger
Harry Holder
Ed Kelly
Linwood Little
Tim Moe
Larry Nipe
Larry Richards

Orchestra

Flute

Susanna Self
Phil Thompson

Oboe

Hollis Ulaky
Terry Maskin

Bassoon

Lori Tiberio
Hillary Yost

Trumpet

Michael Miller
Mark Dulin
Brenda Clay

Timpani

Michael Williams

Violin

Martha Geissler
Jane Hart
Evelyn Blalock
Emily Chatham
Kathy Ross

Viola

Jan Daugherty
Piotr Swic

Violoncello

Janis Nilsen

Double Bass

Jeff Ferdon

Organ

Susan Read

NOTES ON TONIGHT'S ARTISTS

Charlotte Cathcart, soprano, attended Winthrop University and the Academy of Vocal Arts in Philadelphia. She has appeared in recital in New Jersey, Maryland, Pennsylvania and South Carolina. Her oratorio experience includes Mozart's *Solemn Vespers*, Haydn's *Lord Nelson Mass*, Vivaldi's *Gloria* and *Magnificat*, Mozart's *Requiem*, Poulenc's *Gloria* and Brahms' *A German Requiem*. Currently a resident of Charlotte, she is Music Associate at Providence United Methodist Church.

This is Ms. Cathcart's first performance with the York County Choral Society.

Anna Perry Gosnell, mezzo-soprano, is a native of Augusta, Georgia, and currently a resident of Charlotte. She holds the degree Bachelor of Music in performance from Winthrop University. She has made numerous appearances with the Charlotte Symphony Orchestra and the Oratorio Singers as well as the Brevard Music Center Symphony and Opera Company. Other credits include solo appearances with the Fayetteville Symphony, the Festival Singers of Charlotte in the Spoleto Festival and the August Symphony.

Ms. Gosnell has appeared several times with the York County Choral Society, the last of which was with the Charlotte Symphony Orchestra in Mozart's *Solemn Vespers* with David Lowry conducting.

Christopher Cameron, tenor, is a resident of Charlotte whose career has taken him throughout the United States and Europe. He has had major roles in over 35 operas in thirty opera houses including the Metropolitan Opera, New York City Opera, Paris Opera and Rome. His oratorio experience includes Britten's *War Requiem* and *St. Nicolas* to Handel's *Messiah*. His principal academic study was at the Cleveland Institute of Music, from which he holds the degree Bachelor of Music.

This is Mr. Cameron's first appearance with York County Choral Society.

Richard Conant, bass-baritone is professor of music in the College of Music of the University of South Carolina, Columbia. Dr. Conant holds academic degrees from the University of California at Los Angeles, the University of Maryland and the University of Texas. He has sung with both with Roger Wagner and Robert Shaw, and in 1991 was the bass soloist in Beethoven's Ninth Symphony in Carnegie Hall. His remarkable career in both classical and popular music has taken him literally around the world as soloist and director of show groups in front of audiences from the Pope to three USA presidents.

This is Dr. Conant's first appearance with York County Choral Society.

INSTRUMENTAL SOLOISTS IN TONIGHT'S PERFORMANCE

Martha Geissler, violin. Ms. Geissler is a member of violin section of the Charlotte Symphony Orchestra and has been the manager of YCCS instrumental forces for a number of years.

Susanna Self, flute. Currently in her second season with the CSO, Ms. Self holds the Blumenthal Foundation Chair as principal flute.

Phil Thompson, flute. Dr. Thompson is professor of music at Winthrop University and a per service saxophonist for the CSO.

Terry Maskin, oboe da caccia. Mr. Maskin holds the English Horn chair of the CSO.

Richard Goldfaden, horn. Mr. Goldfaden holds the chair of third horn of the CSO.

**YORK COUNTY CHORAL SOCIETY
1996-97 Patrons**

SUSTAINING

Wiley & Nola Blanton
Dr. & Mrs. David E. Cowan
Becca & Harry Dalton
Martha & Toby Haynsworth
David A. White
Chester & Holly Wingate

Sara & Martha Macdonald
Mary B. Martin
Mrs. Grace B. Matthews
Elizabeth Rader
Betty H. Salmond
Angeline Sturgis
Karen Talewsky

SPONSORING

Dr. & Mrs. Floyd I. Brownley, Jr.
Frances & Fred Ellison
Wendy & Doug Gay
Dennis & Lynne Gettelfinger
Mr. & Mrs. Carl P. Grimm
Mary R. Hardin
Clarence & Lynn Hornsby
Bill & Priscilla Jennings
Worth & Ann Kendall
Jacob J. & Jane P. Modla
Wayne & Lib Patrick
Bettye H. Rawls
Gerry & Barbara Schapiro
Jan Westerman

PATRON

Lil Adickes
Bob & Eleen Barrett
Martha Bishop
Virginia Brandt
Emma & Ray Doughty
Mrs. John S. Eells, Jr.
Mrs. Frank P. Gaston
Margaret M. Hausman
Karen Hill
Dr. & Mrs. G. F. Hiott
Harry & Leah Holder
Georgia G. Jenkins
Miriam & Ed Kilbourne
Dr. Betty Lou J. Land
Ellen B. Lane
Mr. & Mrs. John M. Lesslie
Addie S. Mayfield
Dorothy J. McElveen
Joe & Eva Mills
Melanie O'Neal
Mary Lynn & Greg Norton
Dorothy S. Rauch
Mr. & Mrs. William H. Read
Mr. & Mrs. Charles B. Ridley
Linda & Guy Shealy
Anne H. Shelley
Donnie & Mary Jane Shuler
Dorothy R. Smith
Dorothy J. Tait
Patricia T. Wilson

ASSOCIATE

Ann & Jacob Adams
Dorothy H. Amick
Jane & John Arant
Doris & Bill Blough
Mr. & Mrs. John A. Campbell
Sara H. Castillo & Guillermo I. Castillo-Faliú
Page & Carolyn Connelly
Al & Faye Daniel
Ian & Nancy Davidson
Shirley & Coty Fishburne
Linda & Hiram Hutchison
Beth & Wayne Joyce
Mildred & Grady Lane
Mr. & Mrs. Stephen R. McCrae, Jr.

Acknowledgments

Episcopal Church of Our Saviour
Oakland Baptist Church
Winthrop University Department of Music
Martha Geissler
Andy Westbrook



Musical Quiz

How many can you answer before the concert begins?

What

1. What advice did Bach give to musicians?
2. What does BWV mean?

Which

3. Which work of Bach was used as the theme of Wm. F. Buckley's *Firing Line*?
4. Which work of Bach was played in Disney's *Fantasia*?

Where

5. Where is the second oldest Bach festival in the USA?
6. Where did Bach work?

Who

7. Who were Bach's two wives?
8. Who did Bach decide not to marry, even though it meant having a fine job?

Why

9. Why does **Lee Fast** care so much about the work of YCCS?
10. Why did Bach journey to Lübeck on foot at age 20?

When

11. When did Bach become Cantor at Leipzig?
12. When did the YCCS sing in a Winthrop University Bach Festival?

1. "There is nothing to it. You only have to hit the right note at the right time, and the instrument plays itself." 2. Bach-
 Werke Versetchnis, the catalog of his works compiled by Schmieder. 3. *Brandenburg Concerto* No. 2 in F, BWV 1047. 4.
 Tocata and Fugue in D minor, BWV 565. 5. Baldwin-Wallace College, Berea, Ohio. Two graduates of that school here
 today are trumpeter Michael Miller and conductor David Lowry. 6. Arnstadt, Mühlhausen, Weimar, Cöthen, and Leipzig. 7.
 Maria Barbara (1684-1720) and Anna Magdalena (1701-1760). 8. Buxtehude's daughter, in Lübeck; she was 10 years his
 elder. 9. She values the quality of life York County—the reason to ask **Lee Fast**, of course, to help you with your real
 estate needs! 10. To meet and study with the great organist Dietrich Buxtehude. 11. In 1723, and was actually appointed to
 four churches at the same time. 12. In 1985, the 300th anniversary of his birth.

A MEMBER OF THE SEARS FINANCIAL NETWORK



LEE FAST
REALTY

1772 EBENEZER RD
ROCK HILL, SC 29732
BUS (803) 324-5153

