



**York County
Choral Society**

Seventeenth Anniversary Concert - Monday, November 17, 1997



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

Dear Music Lover:

Thank you for attending the York County Choral Society's 17th season's concerts. We all hope that the music we perform will bring you pleasure and fulfillment. It is our pleasure to study, rehearse and perform great choral works.

Our fall concert is comprised of music by George Frideric Handel. The Coronation Anthems, the Foundling Hospital Anthem and a total of four different Hallelujah choruses complete the program. The Hallelujah from *Messiah*, of course, is included.

Spring will offer twin concerts, one in Chester, at the Purity Presbyterian Church, the other at the First Presbyterian Church in Rock Hill. Both concerts will feature guest organist Robert Triplett, a South Carolina native, who is artist in residence at Cornell College in Mount Vernon, Iowa. These concerts will feature a variety of sacred choral works and organ masterpieces. Composers included are Johann Sebastian Bach, John Goss, John Tavener, Herbert Howells, Louis Vierne and our founder, David Lowry.

So many people work diligently to bring our concerts to you: David Lowry, whose indefatigable efforts are central to our success; Susan Read, whose skills as accompanist and vocal coach are legend; you, our patrons and supporters; our advertisers; and the Oakland Baptist Church, which provides us with a "home" for rehearsals and performances. A heartfelt thanks to all.

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

Sincerely,

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

Sara Hudson Castillo

1997-98 Seventeenth Anniversary Season

**YORK COUNTY CHORAL SOCIETY
MEMBERS OF THE CHARLOTTE SYMPHONY ORCHESTRA
LINWOOD LITTLE, BARITONE
DAVID LOWRY, CONDUCTOR**

MUSIC BY GEORGE FRIDERIC HANDEL

1685-1759

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

THREE CORONATION ANTHEMS

Zadok the Priest

Zadok the priest, and Nathan the prophet, anointed Solomon king. And all the people rejoiced, and said "God save the king. Long live the king. May the king live for ever. Amen. Alleluia. (after 1 Kings 1:39-40)

Let thy hand be strengthened

Let thy hand be strengthened, and thy right hand be exalted. Let justice and judgment be the preparation of thy seat; let mercy and truth go before thy face. Alleluia. (Psalm 89:13-14)

The King shall rejoice

The King shall rejoice in thy strength, O Lord. Exceeding glad shall he be of thy salvation. Glory and great worship hast thou laid upon him. Thou hast presented him with the blessings of goodness, and has set a crown of pure gold upon his head. Alleluia. (Psalm 21:1-3,5))

THE FOUNDLING HOSPITAL ANTHEM

Chorus

Blessed are they that considereth the poor and needy, the Lord will deliver them in time of trouble, the Lord preserve them and comfort them. They deliver the poor that crieth, the fatherless, and him that hath none to help him. (Psalm 41:1-2)

Baritone Solo

O God who from the suckling's mouth ordaineth early praise:
of such as worship Thee in truth accept the humble lays. (Psalm 72: 12)

Chorus

The charitable shall be had in everlasting remembrance,
and the good will shine as the brightness of the firmament. (Psalm 112:6; Daniel 12:3)

Chorus

Comfort them, O Lord, when they are sick make Thou their bed in sickness, keep them alive,
let them be blessed upon the earth, and not deliver them unto their foes. (Psalm 41:3, 2)

Chorus

Hallelujah, for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ, and He shall reign for ever and ever, King of Kings and Lord of Lords, Hallelujah. (Revelations 19:6, 11:15, 19:16)

York County Choral Society

David Lowry, Music Director

Susan Read, Accompanist

Singing Members

Soprano

Sara Castillo
Martha Cowan
Alice Craighead
Jackie Christensen
Linda Hutchison
Pat Johnson
Beth Joyce
Miriam Kilbourne
Mary Lynn Norton
Melanie O'Neal
Susanne Okey
Bettye Rawls
Wendy Wingard-Gay

Alto

Ann Adams
Laura Carey
Ann Cody
Faye Daniel
Louisa Dills
Veta Evans
Elizabeth Johns
Anne McCulloch
Betty Salmond
Virginia Scruggs
Linda Shealy
Valerie Wilson

Tenor

John Arant
Bill Blough
Sharon Collins
Billy Fallaw
Chris Fischesser
Chip Grant
Priscilla Jennings
Jim Johns
Dan Lawson
Ralph Meranto
John McCulloch

Bass

Andy Castillo
Page Connelly
Harry Holder
Linwood Little
Tim Moe
Larry Nipe
Larry Richards
Randy Wallace

Orchestra

Violin

Jane Hart
Kathy Ross
Lorien Benet

Viola

Martha Geissler

Violoncello

Alex Kramer

Double Bass

Jeff Ferdon

Oboe

Hollis Ulaky
Jim Poteat

Trumpet

Brenda Clay
Sandra Clay
John Freeman

Timpani

Carrie Chapman

Organ

Susan Read

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

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

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1997-98 Patrons**

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Acknowledgments

Episcopal Church of Our Saviour, Oakland Baptist Church,
Larry Wells, Martha Geissler, Andy Westbrook

Coronation Anthems

It was 11th June 1727 when George I died. George II was proclaimed King four days later.

At a meeting of the Privy Council on 11th August 1727, the coronation date was planned. Under normal circumstances, the Organist of the Chapel Royal would be the composer for some of the music for the coronation. That man was William Croft (whose Funeral Sentences were heard recently while the body of the Princess of Wales was being borne into Westminster Abbey). Croft, however, died on 14th August. He was succeeded on 4th September by Maurice Greene under the recommendation of the Bishop of Salisbury as “the greatest musical genius we have.” However, by 9th September it was known that the music to be composed for the coronation would be by “Mr. Hendel, (as his name was spelled at the time) the famous Composer to the opera...appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster-Abbey at the Grand Ceremony.”

Oh, to have been the fly on the wall during these tumultuous days. It is known that ill-will existed between Handel and Greene—over the coronation, or because Handel expected to get the job, we’ll likely not ever know.

The service was to be on 4th October, but was postponed one week to 11th October because of the threat of flooding in the Westminster Abbey area (not so likely a threat in modern times because of the construction of the Thames Barrier at Greenwich). Preparations apparently were not smooth, and, in fact, the performance of the music in the service may not have gone well at all. Five of the ten boys in the Chapel Royal choir suffered broken voices in June and left (the pains of growing up!). The galleries constructed for the service were on opposite sides with sight-lines hampered by the altar. There were guest singers of undetermined numbers who may not have been informed correctly of the order of the service. And for some reason there seemed to be considerably more instrumentalists than singers.

Despite the complications of this busy two months, history has left for the world four remarkable pieces as a result of this event. Three of them are being performed this evening. The fourth, *My heart is inditing*, a verse anthem sung as the Queen was receiving her crown, does not contain a hallelujah chorus ending. *Zadok the priest* has been sung at all subsequent coronations, and its popularity today will doubtless secure its place in the next coronation.

The Foundling Hospital Anthem

Blessed are they that considereth the poor and needy was set to music by Handel for a performance of his music on 27th May 1749 in the Chapel of the Foundling Hospital. It was but one of a number of concerts of Handel’s music performed there over the years as (to use modern jargon) “fund-raisers” for the work of the hospital. Handel was a governor (board member) of the hospital, obviously doing his part. There were several performances of *Messiah* given in the same location and for the same reason. The Foundling Hospital Anthem, just as *Messiah*, had revisions made for subsequent performances, usually to adapt to the availability, or lack of it, of certain solo singers. The performance this evening is the original version for chorus and orchestra, with one added solo from a revised version.

Handel, by 1749, was long-since through being a composer of Italian opera, which was no longer in vogue in London’s musical society. He had become what we know him best for now, a composer of oratorio. Just as in oratorio, we find musical writing in the hospital anthem which is in sympathy with the text. Handel knew just how to evoke the emotions, through Biblical texts, of the care of children. What caring soul, then or now, can escape the musical power of the block chords at “Comfort them, O lord” followed by the tender touches of chorus at “when they are sick”? It is no accident of design that Handel appended “Hallelujah” from *Messiah* at the end of the anthem.

The Foundling Hospital Anthem, curiously, has not found its way into the modern repertory with much frequency of performance. Being overshadowed by *Messiah* and *Israel in Egypt* and perhaps *Samson* might account for some of that. The YCCS is proud to introduce this fine work to its audience.



Musical Quiz

How many can you answer before the concert begins?

WHAT

1. What was GFH's German name?
2. What was his name in England?

WHO

3. Who can help you, between rehearsals of the YCCS, to find a home in Rock Hill?
4. Who was born the same year as Handel?

WHEN

5. When did Handel travel, study, and compose in Italy and learn a sophisticated choral style?
6. When did Handel become a British subject?

WHERE

7. Where was the Foundling Hospital?
8. Where is Handel buried?

WHY

9. Why were the Coronation Anthems written?
10. Why was the Foundling Hospital Anthem written?

1. George Friedrich Handel, born February 23, 1685, in Halle, Germany. 2. George Frideric Handel. 3. Chip Grant, of course, a member of the tenor section and a name easier to spell. 4. Johann Sebastian Bach. 5. 1706-1710, aged 21-25. 6. 1727. 7. In London near what is now named Mecklenburgh Square. 8. In Westminster Abbey, in the south transept, "the Poets' Corner." 9. For the coronation of George II as King of England, 11th October 1727. 10. For a fund-raiser at the hospital, 27th May 1749.



VERNON D. GRANT
(CHIP)

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