

York County Choral Society
David Lowry, Music Director and Co-Founder
Shirley Fishburne, Co-Founder
Susan Read, Accompanist and Vocal Coach

Twenty-first Season
Fall Concert

Sunday, November 11, 2001 - 4:00 p.m.
First Presbyterian Church, Rock Hill, South Carolina

Jennifer L. McDaniel, *Soprano*

James Glenn, *Tenor*

Michael Miller, Stacy Mills,

Chris Hart, Ian Pearson, *Trumpets*

Martin Hughes, John Bartlett, *Trombones*

John Driver, *Bass Trombone*

David Mills, *Tuba*

Peyton Becton, James Ulaky, *Percussion*

Carol Stumpf, *Timpani*



The Spirit of America

I
Shape-note hymnody from
Southern Harmony, 1835

Mear

Will God forever cast us off?
His wrath forever smoke
Against the people of his love,
His little chosen flock?

Jubilee

Hark! The jubilee is sounding,
O the joyful news is come;
Free salvation is proclaimed
In and through God's only Son:
Now we have an invitation,
To the meek and lowly Lamb,
 Glory, honour, and salvation;
Christ, the Lord is come to reign.

Come dear friends, and don't neglect it,
Come to Jesus in your prime;
Great salvation, don't reject it,
O receive it, now's your time;
Now the Saviour is beginning
To revive his work as again.
Refrain

Disciple

Treble by Wm Houser. From *Christian Lyre*.

Jesus, I my cross have taken,
All to leave and follow thee:
Naked, poor, despised, forsaken,
Thou from hence my all shalt be:
Perish ev'ry fond ambition,
All I've sought or hoped, or known,
Yet how rich is my condition,
God and heav'n are still my own!

Let the world despise and leave me,
They have left my Saviour, too;
Human hearts and looks deceive me
Thou art not like them, untrue;
And whilst thou shalt smile upon me,
God of wisdom, love, and might,
Foes may hate, and friends disown me;
Show thy face and all is bright.

This hymn is said to have been composed by a young English lady, a Methodist, who had suffered much affliction.

Fairfield

Come, humble sinner, in whose breast
A thousand thoughts revolve;
Come, with your guilt and fear oppress'd,
And make this last resolve.

New Britain

From *Baptist Harmony*

Amazing grace! (How sweet the sound)
That saved a wretch like me!
I once was lost, but now am found,
Was blind, but now I see.

'Twas grace that taught my heart to fear,
And grace my fears relieved:
How precious did that grace appear,
The hour I first believed.

The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who called me here below,
Will be forever mine.

THE FOLLOWING SHAPENOTE TUNES ARE SUNG WITH MODERN TEXTS IN MEMORY OF THOSE KILLED IN THE TERRORIST ACTS OF SEPTEMBER 11, 2001, AND IN HONOR OF THOSE WHO WORK ON THE RECOVERY AND THOSE WHO ARE VICTIMS IN MANY OTHER WAYS.



Restoration

God, you see your loved creation tortured, torn by violent hands,
Watch unsleeping, while we ravage peaceful homes and fruitful lands.

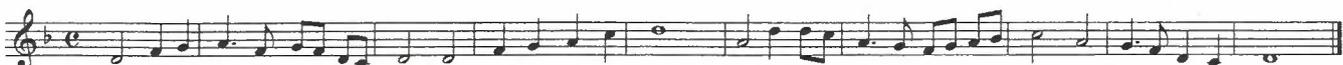
God, you hear your peoples' groaning, crushed beneath oppression's weight,
listen where their cries for mercy rise to you from flames of hate.

God, you know in deep compassion all earth's sorrow, all its pain,
suffer with your wounded children long as want and fear remain.

God, come now with power to save us, as you came in Christ your Son.
Call us, send us in your service till your kingdom's work is done.

Grant us eyes that see with pity, ears that hear your children's cry,
hearts that ache for others' anguish, hands your gifts of love supply.

Words: Herman G. Stuempfle, Jr. © 1998, Selah Publishing Co. Used by permission.



Detroit

When sudden terror tears apart
the world we thought was ours,
we find how fragile strength can be,
how limited our powers.

As tower and fortress fall, we watch
with disbelieving stare
and numbly hear the anguished cries
that pierce the ash-filled air.

Yet most of all we are aware
of emptiness and void:
of lives cut short, of structures razed,
of confidence destroyed.

From this abyss of doubt and fear
we grope for words to pray,
and hear our stammering tongues embrace
a timeless Kyrie.

Have mercy, Lord, give strength and peace,
and make our courage great;
restrain our urge to seek revenge,
to turn our hurt to hate.

Help us to know your steadfast love,
your presence near as breath;
rekindle in our hearts the hope
of life that conquers death.

Words: Carl P. Daw, Jr. ©2001 Hope Publishing Co.,
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II

Two Stephen Foster songs arranged by Robert Shaw and Alice Parker
Beautiful Dreamer - James Glenn, tenor
Oh! Susanna

III

Two Shaker tunes arranged by Joel Cohen

Angel of Light

J.L. McDaniel, soprano

Trumpet of Salvation

A Shaker tune arranged by Aaron Copland

Simple Gifts

IV

Four arrangements by Moses Hogan

Abide with me

God's gonna set this world on fire

Lord, I want to be a Christian

Little David, play on your harp

Gloria

John Rutter

I - Allegro vivace

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam.

Glory to God in the highest, and on earth peace goodwill to all people. We praise you, we bless you, we worship you, we glorify you, we give thanks to you for your great glory,

II - Andante

Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, suscipe deprecationem nostram: qui sedes ad dexteram Patris, miserere nobis.

Lord God, heavenly King, God the Father almighty. O Lord, the only begotten Son Jesus Christ; Lord God, Lamb of God, Son of the Father, who takes away the sin of the world, have mercy on us, receive our prayer: you sit at the right hand of God, have mercy on us.

III - Vivace e ritmico

Quoniam tu solus sanctus: tu solus Dominus: tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen

For you only are holy; you only are the Lord; you only are most high, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

MONDAY, MARCH 18, 2002 - 8:00 P.M.

The next performance of the YCCS will be on Monday, March 18, 2002 in Oakland Baptist Church. The works are ***Requiem*** by **Gabriel Fauré** and the **Coronation Mass in C, K. 317**, by **Wolfgang Amadeus Mozart**. Guest soloists include Jillian Jones, soprano, James Glenn, tenor, and Scott Guinn, baritone. Orchestra with members of the Charlotte Symphony Orchestra.

Singing Members of the York County Choral Society

Ann Adams	Jeff Culp	Sharon Hough	Charles Phillips
Doris Bienz	Faye Daniel	Linda Hutchison	Bettye Rawls
Wally Blankenship	Michael Davis	Priscilla Jennings	Greg Reynolds
Gordon Brookfield	Bill Davis	Pat Johnson	Larry Richards
Bradley Brown	Louisa Dills	Beth Joyce	Betty Salmond
Bill Castillo	Veta Evans	Susan Kelly	Linda Shealy
Sara Castillo	Billy Fallaw	Dan Lawson	Linda Sutton
Ann Cody	Joe Faris	Liz Lumadue	Jean Thompson
Sharon Collins	Chris Fischesser	Nina Lynch	Margaret Ann Tice
Susan Comer	James Glenn	Mary Lynn Norton	Marie Todd
Page Connelly	Chip Grant	Jennifer McDaniel	Randy Wallace
David Cowan	Evelyn Harper	Aileen McGowan	Al Ward
Martha Cowan	Harry Holder	Tim Moe	Wendy Wingard-Gay

21th Anniversary Season 2001-2002

These persons singing today sang in the first performance of the YCCS in 1982
Sara Castillo, Ann Cody, Page Connelly, Martha Cowan, Jeff Culp, Chris Fischesser,
Linda Hutchison, Priscilla Jennings, Beth Joyce, Susan Kelly, Aileen McGowan, Margaret Ann Tice

YCCS Patrons 2001

Founders' Club

Bank of America
Doris B. Blough, in memory of
charter member William J. Blough

Mrs. Grace B. Matthews
Tim & Ginny Moe
Betty H. Salmond
Margaret A. Tice
Dr. & Mrs. T. Mark Verdery

YCCS Club

Mrs. Nola R. Blanton
Pat & Mickey Johnson

Patron

Doris Bienz
Bill & Sara Castillo
Bob & Ann Cody
Louisa Dills
Peyton & Jean Drake
Richard & Veta Evans
Shirley & Coty Fishburne
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Margaret M. Hausman
Dr. And Mrs. G. F. Hiott
Mr. and Mrs. Harry Holder
Joe and Lena Hopkins
Elizabeth S. Johns
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Liz Lumadue
Wayne & Nina Lynch
Mr. & Mrs. William H. Read
Betty Clay Rothrock
Gerry & Barbara Schapiro
Angeline F. Sturgis
Dorothy J. Tait
Brook & Marie Todd

Sustaining

D. H. Amick
Michael W. Davis, DMD
Martha & David Cowan
Martha & Toby Haynsworth
William & Priscilla Jennings

Sponsoring

Frances & Michael Davis
Ginny Davis
Doug & Wendy Gay
Curtis & Bettye Rawls
Linda & Guy Shealy

Associate

Ann & Jacob Adams
Dr. & Mrs. Joseph E. Carlisle
Page & Carolyn Connelly
Al & Faye Daniel
Ray & Emma Doughty
Hiram & Linda Hutchison
Grady & Mildred Lane
Joe & Eva Mills

Contributions as of November 1, 2001

THE SPIRIT OF AMERICA

When the YCCS toured Wales and England in 2000, the repertory was all-American. We continue looking at various aspects of American repertory in the first half of this concert. This program was planned long before any of the horrors of September 11th. Now, with even greater emphasis on things American, as well as things belonging to our great British allies, we are proud to mark this program as a contribution to how we remold our thinking.

Shape-note Repertory - An All-American Heritage

The first edition of *The Southern Harmony and Musical Companion* was issued in 1835, with a preface signed by William Walker in September 1835 in Spartanburg, South Carolina. It apparently was put together by brothers-in-law Walker and Benjamin Franklin White, both married to Golightly sisters. The book was then entrusted to Walker to take to New Haven for publication, there being no printing facility large enough for the project in Spartanburg. When it appeared, Walker alone was credited as the author, causing a permanent schism in the family. White, however, later produced another famous tune book, *The Sacred Harp*, drawing on many common sources. Both books are treasured sources of American hymnody. Subsequent editions of *Southern Harmony*, also signed in Spartanburg, appeared in 1847 and 1854. Within thirty years, 600,000 copies had been sold. It was not until 1966 that a photographic reproduction of the 1854 revision was issued, the work of The University Press of Kentucky.

The history of musical notation with notes in different shapes relates to mission churches early in the 1700's in New England, where clergy were concerned over the quality of congregational singing. Various methods arose to teach small groups of people to sing. Different shapes for the steps of a scale emerged early on, thus becoming a way of teaching the musically untrained how to read notes.

Most people from the 20th century know at least 7 syllables for the musical scale: do-re-mi-fa-so-la-ti (who hasn't escaped the famous song from *Sound of Music*?). But that is not an iron-clad system. *Southern Harmony*, in fact, has a 4-syllable, 4-shape system: faw-sol-law-me, known as the *fasola*, first appearing in 1803.

The Gospel-music movement at the close of the 19th century is loosely related to these systems, but is not the same at all. In the last four or five decades, great interest has been devoted to these pre-Gospel collections and many of the tunes and texts have found their way into modern hymnals.

The entirety of shape-note hymnody is a thoroughly American heritage. There are a few melodies which clearly have a lineage from across the Atlantic, but their form, method and use become as American as everything and everyone else in this great amalgam culture which is ours.

September 11, 2001

Within hours of the terrorists events, and with thanks to the electronic media, several publishers, composers and poets shared materials with the professional world of church music. Two of these are remarkable texts which may be sung to melodies found in *Southern Harmony*, and it seemed fortuitous and proper to include them in this concert *in memoriam* the victims of the attacks. The first, "God, you see your loved creation," was written in 1998. Within 48 hours of the attack, the hymn was shared with the profession by David Schaap, president of Selah Publishing Co., Inc. **Herman Stuempfle** (b. 1923) is the retired president of Gettysburg Seminary (Lutheran) in Gettysburg, Pennsylvania. The tune *Restoration* first appears in the 1835 edition of *Southern Harmony* and is now used in many modern hymnals.

The second, "When sudden terror tears apart," was penned by **The Rev'd Carl P. Daw, Jr.** (b. 1944), within hours of the attacks in September. Dr. Daw is an Episcopal priest and currently the president of the Hymn Society of America and Canada. Many of his texts appear in many current hymnals. The tune *Detroit* is in the 1835 *Southern Harmony*,

attributed to Bradshaw. It first appeared in 1820 in *A Supplement to Kentucky Harmony*. Detroit is rated one of the most popular hymn tunes of American origin. Hope Publishing Co., Dr. Daw's publisher, released the new text by the end of week of the attacks.

Stephen Foster, the Shakers, and Spirituals

Stephen Foster (1826-1864) was born in Lawrenceville, PA, and died in New York City. He wrote over 200 songs which often are regarded as folk songs. Many reflect a Southern plantation aura, despite the fact Foster was not a Southerner. Again, the curious mix of cultures creates a thoroughly American music, continuing to be well-loved at the beginning of the 21st century.

The Shaking Quakers, or the United Society of Believers in Christ's Second Appearing, is a religious celibate community founded in America after 1774. In Sabbathday Lake, Maine, there is a Shaker library of many unpublished musical treasures. One important scholar of Shaker music today is **Joel Cohen**, the brilliant conductor of the Boston Camerata, a professional music group of vocalists and instrumentalists that explores a broad array of musical practices from all over the world. The Camerata has recorded many Shaker treasures. Mr. Cohen has been very kind in granting permission for today's performance of "Angel of Light" and "Trumpet of Salvation."

Aaron Copland's (1900-1990) setting of the Shaker hymn "Simple gifts" is well known from his 1950 collection of *Old American Songs* (set 1).

Moses Hogan (b. 1957) is an extraordinary musician trained as a concert pianist who became deeply interested in his African-American heritage, exploring its musical traditions, creating arrangements for publication and conducting his own chorus, the Moses Hogan Chorale. The four selections today are drawn both from the African-American tradition and Hogan's own interest in exploring choral sounds. The text (H. F. Lyte, 1847) and the tune (W. H. Monk, 1861) of "Abide with me" are English, but clearly the hymn has been firmly fixed in the American repertory. Hogan's harmonization reflects his own musical reaction to the hymn. The other three are traditional spirituals, capturing the quietness and subtle rhythms of the tradition.

Of particular interest for South Carolinians, Moses Hogan will appear in Rock Hill as conductor of the All-State Chorus concert in Byrnes Auditorium on Saturday, March 16, 2002.

GLORIA, BY JOHN RUTTER

As non-American as beefsteak and kidney pie, the Englishman John Rutter (b. 1945) has become a very popular name in English music. Rutter has produced a great deal of music, much of it in the realm of "accessible" music for amateurs, church choirs, schools and the ever-present market for Christmas carol arrangements. At the same time, Rutter conducts one of the finest choruses in the business, singing great masterpieces, and has composed some sophisticated, carefully structured compositions demonstrating a profound sense of precision and originality which require careful and strenuous preparation. *Gloria* is one of those works. Written in 1974 for a Nebraska chorus, the Voices of Mel Olson. The composer conducted the first performance in Omaha on his first visit to the United States.

The GLORIA IN EXCELSIS is a *psalmus idioticus*, a text imitating the form of Old Testament hymns but used by the early Christians. The hymn extols the Old Testament qualities of God the Father, adds praise to the New Testament qualities of Christ with the binding reference to the Holy Spirit at the end. Thus it is a Trinitarian paean which for centuries has been used near the beginning of the liturgy of the eucharist, and is often referred to as "the song of the angels." Rutter divides the text into three sections to create a three-movement work in a traditional fast-slow-fast form. The opening motif is based on a traditional plainsong chant melody for the Gloria in excelsis.

Acknowledgments

Michael Miller, Charlotte Symphony Orchestra
 Artie Liebermann, Charlotte
 First Presbyterian Church, Rock Hill
 Oakland Baptist Church, Rock Hill
 Joel Cohen, The Boston Camerata
 Alexander Gilchrist, Columbia

David Lowry is the co-founder, with Shirley Fishburne, of the YCCS. The first performance was Handel's Messiah, Parts II & III, in March of 1982. Dr. Lowry was from 1965-96 a professor of music at Winthrop University. He holds academic degrees from Baldwin-Wallace College in Cleveland, Union Theological Seminary in New York, and the University of North Texas in Denton. As a concert organist he has performed across the USA, England, Austria and Switzerland and Italy. In professional organizations he holds posts in the Association of Anglican Musicians, the Anglican Musicians' Foundation, the Royal School of Church Music in America, and has been active in the American Guild of Organists and the Arts Council of Rock Hill. For 21 years he was the Parish Musician of the Episcopal Church of Our Saviour, Rock Hill. With Charlotte Symphony trumpeter Michael Miller, he frequently appears in the Miller-Lowry Duo in concert, and the pair may be heard on the ProOrgano label CD, *Breaking Ground*, available at this concert. He is now Professor of Music *Emeritus* at Winthrop, where he continues to teach part time, and is the Parish Musician of the Episcopal Church of the Good Shepherd, Columbia.

MAJOR WORKS PERFORMED BY THE YCCS

Albright A Song to David
Bach Magnificat; Missa h-moll; St. John Passion
Bernstein Chichester Psalms
Brahms A German Requiem; Liebeslieder Waltzer
Britten St. Nicolas; A Ceremony of Carols; Festival Te Deum
Durufié Requiem
Fauré Requiem
Handel Messiah; Coronation Anthems; Foundling Hospital Anthem
Haydn The Creation
Higginson Requiem (American Premier)
Honegger King David
Mendelssohn Elijah
Mozart Requiem; Grand Mass in c; Miss Brevis in D, Solemn Vespers
Poulenc Gloria
Schubert Mass in G
Thompson A Testament of Freedom; The Peaceable Kingdom
Vaughan Williams Dona nobis pacem; Five Mystical Songs
Vivaldi Gloria; Magnificat
Wiley Columbus: Dream to Reality (World Premier)

Plus shorter works by

Bach, Bairstow, Bieble, Britten, Byrd, Conte, Davison, Dawson, Durufié, Elgar, Gibbons, Hadley, Handel, Howells, Hutto, Lauridson, Lowry, Mozart, Parry, Pärt, Rorem, Rutter, Schubert, Shaw/Parker, Sowerby, Stabeli, Stavinsky, Tavener, Tompson, Tye, Vaughan Williams, Vistoria, Wesley

In addition to at least two regular concerts a season, the YCCS has appeared with the Charlotte Symphony Orchestra, the Raleigh Oratorio Society, the Piccolo Spoleto Festival of Churches, the Converse Festival Orchestra and concerts in Cheraw, Chester, Columbia, York, and Lancaster.