

# York County Choral Society

*Twenty-third Season 2003-2004*

DAVID LOWRY, MUSIC DIRECTOR AND CONDUCTOR

SHIRLEY H. FISHBURNE, CO-FOUNDER

SUSAN READ, ACCOMPANIST AND VOCAL COACH

## THE MYSTERY OF THE PASSION IN MUSIC

### O VOS OMNES

BY

TOMÁS LUIS DE VICTORIA (c. 1548-1611)

### DROP, DROP, SLOW TEARS

BY

KENNETH LEIGHTON (1929-1988)

### VINEA MEA ELECTA

BY

FRANCIS POULENC (1899-1963)

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### *THE AMERICAN PREMIERE OF*

### *THE SEVEN LAST WORDS OF CHRIST ON THE CROSS, OP. 257*

BY

AMARAL VIEIRA (b. 1952)

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**PHILIP BOUKNIGHT, BARITONE, AS JESUS**  
**LINWOOD LITTLE, BARITONE, AS THE CRIMINAL**  
**IAIN QUINN, ORGAN**  
**DAVID LOWRY, CONDUCTOR**

SUNDAY, MARCH 28, 2004 - 4:00 P.M.

FIRST PRESBYTERIAN CHURCH

ROCK HILL, SOUTH CAROLINA

### **Iain Quinn, Organist**

The British organist Iain Quinn began his musical training as a chorister at Llandaff Cathedral, Cardiff, Wales. His organ studies have been with Nicolas Kynaston in London, with John Weaver at The Juilliard School, Larry Allen at The Hartt School, University of Hartford and with Thomas Murray at the Institute of Sacred Music, Yale University, where he is presently completing graduate studies. He has also studied at the International Academy for Organists in Haarlem, The Netherlands.

Mr. Quinn has performed and broadcast worldwide and premiered several works by contemporary composers written for him. There are presently five solo recordings of his on commercial release on the Raven, Paulus, Hyperion and Chandos labels, in addition to which his realization of Percy Grainger's "Early One Morning" for organ solo is published by Bardic Edition.

Since 1998, Mr. Quinn has served as Director of Music at Trinity Episcopal Church, Hartford, Connecticut and is also an examiner for the Royal School of Church Music. He is a faculty member of the Church Music Institute at the University of Hartford and lectures throughout the USA. In 2004 he will serve as a guest lecturer for the Sewanee Church Music Conference at the University of the South; the oldest church music conference of The Episcopal Church. He has previously served at the Blackheath Conservatoire, London and the Church of the Intercession, New York.

His recordings include *The Great Organ of Methuen*, (Raven Recordings), *The Organ Works of Amaraal Vieira* (Paulus Records), *Eppur si muove* by Robert Simpson (Hyperion Records), *The Organ Works of Carl Czerny* (Paulus Records) and most recently *The Tsar of Instruments* (Chandos Records), which includes works by Glazunov, Gliere, Glinka, Rachmaninov, Shostakovich and Taneyev recorded at Winchester Cathedral. The recipient of several awards, he has been the recipient of a Fellowship by the Winston Churchill Memorial Trust and is also one seven recipients of the diploma Fellow of the Royal Schools of Music with distinction.

### **Philip Bouknight, baritone**

Mr. Bouknight has sung numerous operatic roles throughout the United States and in Italy where he performed Papageno in *The Magic Flute*, Top in *The Tender Land*, Dr. Falke in *Die Fledermaus*, Melchior in *Amahl and the Night Visitors*, Morales in *Carmen*, Count Ceprano in *Rigoletto*, and Elder McLean in *Susannah*. He has appeared with Augusta Opera, Brevard Music Center, Cartersville Opera, Chautauqua Opera, Newberry Opera, and Opera Carolina. He has also toured in operas for children with FBN productions, and Opera Carolina Theatre. Mr. Bouknight's Oratorio appearances include Handel's *Messiah*, Brahms' *A German Requiem*, Haydn's *Mass in D minor*, and Dubois' *Seven Last Words of Christ*, to name a few. He has also been seen on international televised broadcasts of the Mozart *Mass in C major*, and Bernstein's *Chichester Psalms*. In the YCCS performance of Bach's *Passion According to St. John*, he sang the role of Jesus, and last fall was in the solo quartet for Haydn's *Mass in Time of War*. He is currently pursuing the degree Masters in Divinity at the Lutheran Theological Southern Seminary in Columbia, South Carolina.

### **Susan Read, Accompanist and Vocal Coach**

Susan Eichelberger Read received two degrees in vocal performance from the Cincinnati College-Conservatory of Music. For 25 years she made a singing career in opera, oratorio, and solo recitals. Since moving to Rock Hill in 1991, she has held organist positions at Chester A. R. P. Church, and currently at Oakland Avenue Presbyterian Church. She also maintains a voice teaching studio. This is her eleventh season as accompanist for the YCCS.

### **David Lowry, Music Director and Conductor**

David Lowry is the co-founder of the YCCS and its Music Director. He holds degrees from the Baldwin-Wallace Conservatory of Music in Cleveland, Union Theological Seminary School of Sacred Music in New York, and the University of North Texas in Denton. Summer studies include the Haarlem Academy for Organists in the Netherlands and New College, Oxford University. After his 1965 appointment at Winthrop University, where he is now Professor *Emeritus*, he became active as a concert organist, conductor, consultant, composer, church musician, and leader in professional organizations. He is a past dean of the Charlotte Chapter, American Guild of Organists, and a past president of the Association of Anglican Musicians. In 2002 he was awarded the HonRSCM by the Royal School of Church Music in a celebration at St. Asaph Cathedral in north Wales for his work of 21 years with the Royal School of Church Music in America. He is currently the Parish Musician of the Episcopal Church of the Good Shepherd, Columbia. With trumpeter Michael Miller he appears on the ProOrgano label CD, *Breaking Ground*.

## NOTES

### ***O vos omnes* - Tomás Luis de Victoria (c. 1548-1611)**

*O vos omnes qui transitis per viam, attendite et videte:  
Si est dolor similes sicut dolor meus.  
Attendite, universi populi et videte dolorum meum  
Si est dolor similes sicut dolor meus.*

O all who pass by on your way behold and see:  
is there any sorrow like my sorrow?  
Behold and see, all you people,  
and see my sorrow, my sorrow.

The text is a Responsory sung after one of the several lessons read on Holy Saturday, the time between sundown Good Friday and sundown Saturday, a time when the mass cannot be said, all moveable items such as candles, vessels, fabrics, etc., are completely gone. After sundown Saturday, the Great Vigil of Easter begins. Many composers through the centuries have composed music for this poignant text, destitute of compassion.

Victoria was a Spanish composer who was also a priest. He spent most of his career in Rome as an organist and choirmaster in several churches. He composed only sacred music. A large number of masses, Magnificats, motets and psalms are in to his credit. Because he was in Italy for such a long time, some of his works are published with the Italian spelling of his name: Vittoria.

### **Drop, drop, slow tears - Kenneth Leighton (1929-1988)**

A Litany  
Drop, drop, slow tears,  
And bathe those beautiful feet  
Which brought from Heaven  
The news and Prince of Peace:  
Cease not, wet eyes,  
His mercy to entreat;  
To cry for vengeance  
Sin doth never cease.  
In your deep floods  
Drown all my faults and fears;  
Nor let His eye  
See sin, but through my tears.  
Phineas Fletcher (1582-1650)

Fletcher, educated at King's College, Cambridge, became a priest and poet. This moving text is used for the final portion of Leighton's large work, *Crucifixus pro nobis*, composed in 1961 for Sir David Lumsden and the choir of New College, Oxford. Leighton became one of England's most prolific composers of church music, orchestral, chamber and instrumental works. He was an important teacher of composition at Worcester, Oxford, Leeds and Edinburgh universities.

### ***Vinea mea electa* - Francis Poulenc (1899-1963)**

The Church very early took the song from Isaiah 5:1-7 and incorporated it into the Tenebrae liturgy for Good Friday. The image is of the agony of Jesus, recalling the Isaiah song but expressing it in totally human terms: you crucified me, but you set Barabbas free.

The Latin text is:

*Vinea mea electa, ego te plantavi: quomodo conversa es in amaritudinem, ut me crucifigures et Barrabam dimitteres.  
Sepiui te, et lapides elegi ex te, et edificavi turrim.*

An English translation

O vineyard, my chosen one, I planted you:  
How have you been changed into bitterness,  
that you would crucify me and set Barabbas free?  
I built a fence around you and picked the stones from you  
and built a watchtower. O vineyard . . .

The YCCS some years ago performed Poulenc's *Gloria* with the Charlotte Symphony under the direction of Leo Driehuis. This motet is one of four in a set of texts for Holy Week. Poulenc was one of France's most important 20<sup>th</sup> century composers, contributing an enormous amount of music for ballet, film, orchestra, concertos, chamber, vocal, and choral music. His opera *Les dialogues des Carmélites* is in the repertory of most opera houses around the world.

## ***The Seven Last Words of Christ on the Cross - Amaral Vieira (b. 1952)***

Between each choral section is a meditative organ work with a title. The modern English text is edited by David Lowry, made to conform to the original notes and rhythms of the Portuguese version.

**Introduction** The seven last words of Christ on the cross!  
**PROLOGUE**

**The First Word** When they came to the place that is called the Skull, they crucified Jesus, there with the criminals, one on the right and the other on the left. Then said Jesus: "Father, forgive them for they know not what they do." (Luke 23:34)

### **MEDITATION**

**The Second Word** One of the criminals who were hung there kept deriding Him saying: "If you are the Christ, save yourself and us!" But the other one answering rebuked Him saying: "Do you not fear God, seeing that you are under the same condemnation? And we have been condemned justly, for we are getting what we deserve for our deeds, but this man has done nothing wrong." Then he said: "Jesus, remember me when you come into your Kingdom." Jesus said unto him: "Truly, truly, I tell you: Today you will be with me in Paradise." (Luke 23:43)

### **INTERLUDE**

**The Third Word** Meanwhile standing by the Cross of Jesus were his Mother and his mother's sister Mary, the wife of Clopas, and Mary Magdalene. Then Jesus saw his mother and the disciple whom he loved. He said to his mother: "Woman, behold your son!" Then He said to the disciple: "Behold your mother!" (John 19:26-27)

### **FANTASIA MISTICA**

**The Fourth Word** Now from the sixth hour until the ninth hour there was darkness all over the land. About the ninth hour Jesus cried out in a loud voice: "Eli! Eli! Lamma Sabacthani!" That is to say: "My God, my God, Oh, why have you forsaken me?" (Matthew 27:46/Mark 15:34)

### **EVOCATION**

**The Fifth Word** After this when Jesus knew that all now was finished, aware that all had now come to its appointed end to fulfill the Scripture, He said: "I thirst." (John 19:28)

### **ARIOSO**

**The Sixth Word** Now there was brought a jar full of sour wine, and they soaked a sponge with the wine and put it on a branch of hyssop and held it upon His lips. When Jesus had received the vinegar, He said: "It is finished." (John 19:30)

### **CHORALE**

#### **The Seventh Word**

*Lacrymosa dies illa,  
Qua resurget ex favilla.  
Pie Jesu Domine,  
dona eis requiem. Amen.*

From *Dies irae*, a liturgical text in a *Requiem*.

Ah! That day of tears and mourning!  
From the dust of earth returning.  
Lord all pitying, Jesus blest,  
Grant them your eternal rest.

It was now about midday and darkness came over the whole land until three in the afternoon. While the sun's light failed, and the veil of the temple was torn in two, Jesus cried out with a loud voice: "Father, into your hands I commend my Spirit." (Luke 23:46) And having said this, He breathed his last.

These are the Seven Last Words of Christ on the Cross!

#### **Vexilla regis prodeunt** (sung first in English, then repeated in the ancient Latin words.)

*Vexilla regis prodeunt fulget  
Crucis mysterium  
Qua vita mortem pertulit  
Et morte vitam protulit*

*O Crux, ave, spes unica  
Hoc Passionis tempore  
Piis ad auge gratiam  
Reis que dele crimina.*

Fortunatus (540?-600?)

The royal banners forward go  
the cross shines forth in mystic glow  
where he through whom our flesh was made  
in that same flesh our ransom paid.

O cross, our one reliance, hail!  
Still may thy power with us avail  
to save us sinners from our sin,  
God's righteousness for all to win.

*Hymnal 1982*

## SINGING MEMBERS OF THE YCCS

(\* denotes members who sang in the first performance of YCCS, April 4, 1982)

Ann Adams	Faye Daniel	Jennifer Landsly	
Lil Adickes	Michael Davis	Dan Lawson	Larry Richards
Doris Bienz	Louisa Dills	Linwood Little	Mike Rouse
Bradley Brown	Mike Faris	Nina Lynch	Beth Rouse*
Ann Cody*	Chip Grant	Anne McCulloch	Linda Shealy
Katherine Collier	Adriana Groot	John McCulloch	Kimberly Stone
Page Connelly*	Evelyn Harper	Aileen McGowan*	Margaret Ann Tice*
Martha Cowan*	Harry Holder	Miriam Mick	Marie Todd
Dave Cowan	Terry Hudson	Tim Moe	Steve Vogel
Linda Craft	Janes Hudson	Mary Moss	Susan Vogel
Jeff Culp*	Priscilla Jennings*	Jim Olson	Al Ward
Julie Dail	Beth Johns	Bettye Rawls	Wendy Wingard-Gay
	Pat Johnson	Greg Reynolds	

## YCCS PATRON MEMBERS

(as of March 15, 2004)

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Pat and Mickey Johnson

### SUSTAINING

Martha and David Cowan  
Frances and Michael Davis  
Martha and Toby Haynsworth  
William and Priscilla Jennings  
David A. White

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Curtis and Bettye Rawls  
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Dr. and Mrs. Joseph Carlisle  
Page and Carolyn Connelly  
Virginia Davis  
Shirley and Coty Fishburne  
Dennis and Lynne Gettlefinger  
Eunice B. Guest  
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Mildred and Grady Lane  
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Joe B. Mitchell  
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Mike and Beth Rouse  
Betty Salmond  
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Margaret A. Tice

### PATRONS

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Two's Company Needlepoint  
Dr. And Mrs. T. Mark Verdery

## GREETINGS FROM THE PRESIDENT OF THE YCCS

To Our Audiences:

On behalf of the York County Choral Society Board of Directors and Singers, I welcome each of you to our 2003-2004 concert season. We have been hard at work since August preparing for these concerts and we hope our 23rd season will be an enriching and delightful experience for you.

We begin this season with our fall concert entitled "A Plea For Peace," a most appropriate theme considering the current world situation. With music by Greene, Duruflé, Vieira and Haydn, we endeavor to communicate some of the qualities of peace through the mystic powers of music.

*The Seven Last Words of Christ on the Cross*, a new work by Brazilian composer Amaral Vieira, will headline our Spring concert. It is the North American premiere of the English language version of this Brazilian composer's work and originally written in Portuguese. David Lowry served as Vieira's editor of the English version for this concert. We are very pleased to have as our guest organist, Iain Quinn of Trinity Episcopal Church, Hartford, Connecticut, who has recorded the complete organ works of Vieira.

We must say thank you to many people who work diligently to make our concerts successful: David Lowry, our artistic director and co-founder; Susan Read, our accompanist and vocal coach extraordinaire; our patron supporters, the Arts Council of Rock Hill and York County United Arts Fund, Oakland Baptist Church, First Presbyterian Church, members of the Charlotte Symphony, and our families and friends.

Again, we appreciate your presence, supporting fine music-making by people of our Metrolina area.

Sincerely,

*Beth C. Rouse*, President

Harry Holder, President-elect ∞ Pat Johnson, Past President  
Priscilla Jennings, Secretary ∞ Jeff Culp, Treasurer ∞ Dorothy Amick  
Page Connelly ∞ Michael Davis ∞ Doug Gay ∞ Susan Kelly  
Marian Wilson ∞ Nina Lynch ∞ Timothy Moe  
Faye Daniel, Music Librarian

## WORKS PERFORMED BY THE YCCS 1981-2004

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

Plus shorter works by  
*Bach, Baird, Biebl, Britten, Byrd, Conte, Davison,*  
*Dawson, Duruflé, Elgar, Gawthrop, Gershwin,*  
*Gibbons, Greene, Hadley, Handel, Howells, Hutto,*  
*Kern, Lauridson, Leighton, Lowry, Mozart, Mulholland,*  
*Neswick, Parry, Pärt, Poulenc, Philips, Rorem, Rutter,*  
*Schubert, Shaw/Parker, Sowerby, Stabelli,*  
*Stavinsky, Tavener, Bruce Thompson,*  
*Randall Thompson, Tye, Vaughan Williams,*  
*Victoria, Vieira, Wesley*

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

In two tours to the United Kingdom, the YCCS has sung Evensongs, Eucharists and concerts in cathedrals and churches in Lincoln, Durham, Prestbury and Alnwick, England; St. David's and Bangor, Wales; Edinburgh, Scotland; and Dublin, Ireland.

### ACKNOWLEDGEMENTS

OAKLAND BAPTIST CHURCH • FIRST PRESBYTERIAN CHURCH • ANDY WESTBROOK  
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