



**24 YEARS OF YCCS**  
**A RETROSPECTIVE PROGRAM OF**  
**SOME FAVORITES**

Sunday, November 14, 2004 – 7:00 pm  
First Presbyterian Church, Rock Hill

Sunday, November 21, 2004 – 4:00 pm  
Purity Presbyterian Church, Chester

**DAVID LOWRY, DMA, HONRSCM, MUSIC DIRECTOR AND CO-FOUNDER**

*Sacred*

- I was glad when they said unto me  
Shirley Fishburne, organ C. Hubert H. Parry (1848-1918)
- The Beatitudes  
Susan Read, organ Arvo Pärt (b. 1935)
- Ave Maria  
Franz Biebl (1906-2001)
- The morning shall awaken  
In this place of prayer and singing  
Shirley Fishburne, organ David Lowry (b. 1938)

*Spiritual and Gospel*

- My Lord, what a moanin'  
God's gonna set this world on fire  
Deep River  
How can I keep from singing?  
Miriam Mick, soprano Adolphus Hailstork (b. 1941)  
Moses Hogan (1957-2003)  
Gerre Hancock (b. 1934)  
Ronald Staheli (b. 1950)

*Secular*

- Four Persian Poetic Fragments  
Look at your eyes  
The moon starts singing  
Dawn  
All day and night, music  
Bruce A. Thompson (b. 1937)
- Medley from *Porgy and Bess*  
I got plenty o' nuttin'  
Summertime  
Bess, you is my woman now  
Wendy Wingard-Gay, soprano; Linwood Little, baritone  
Susan Read, piano George Gershwin (1898-1937)
- Loch Lomond  
Ralph Vaughan Williams (1872-1958)
- All the things you are  
From *Very Warm for May*  
Jerome Kern (1885-1945)  
arr. by Dennis Keene (b. 1953)

## ABOUT THIS PROGRAM

Last spring ballots were circulated among the audience and the chorus with a long list of short works without orchestra that people often remarked they would like to hear again. A significant amount of ballots were returned, and the ones with the highest votes were put on this program, except one, the new work "In this place of prayer and singing." It is a challenging list, and one that has drawn 64 singers together to rehearse.

### Sacred

**C. H. H. Parry's** "I was glad" was written for the 1902 coronation of King Edward VII and has been sung at all four 20<sup>th</sup> C. coronations (1902, 1911, 1937, 1953). Choirs throughout the world sing it often for various occasions. **Arvo Pärt** is an Estonian composer. "The Beatitudes" was his first work using the English language. It presents the Matthew 5:3-12 text in a timeless and mystical style. "Ave Maria" by **Franz Biebl** is actually the text of the *Angelus*, a short liturgy in the Roman tradition used at 6:00 a.m., noon, and 6:00 p.m. It was written for a firemen's chorus in Munich years ago, and "discovered" by the American chorus *Chanticleer* who made it one of the most popular pieces in choral repertory. **David Lowry's** "The morning shall awaken," text translation by John Mason Neale after 12<sup>th</sup> C. Bernard of Cluny, was first performed by the Salisbury Cathedral Choir, Richard Seal conducting in 1997, as part of the England Conference of the Association of Anglican Musicians. "In this place of prayer and singing" is a text by Mary Jackson Cathey, a significant writer of hymns who has four hymns in *The Presbyterian Hymnal*. Purity Presbyterian Church in Chester commissioned both the hymn and the anthem.

### Spiritual and Gospel

"My Lord, what a moanin'" is a judgment day spiritual set by one of America's leading Black composers, **Adolphus Hailstork**. The late **Moses Hogan** made a significant career in his short life promoting arrangements and performances of Black music from the spiritual and Gospel traditions. Harry Thacker Burleigh was a significant Black figure in collecting spirituals, including "Deep River" which is heard today in a setting by **Gerre Hancock**, arranged for his magnificent Choir of Men and Boys at St. Thomas Fifth Avenue. The text and the tune to "How can I keep from singing" are by Robert Lowry. **Ronald Staheli** created this moving setting for his choirs at Brigham Young University, first heard on the celebrated television broadcast *A Thanksgiving: American Folk Hymns*.

### Secular

*Four Persian Poetic Fragments* was a surprise gift to the YCCS from **Professor Bruce Thompson** of Winthrop University's Department of Music. The poetic fragments are ancient. In this day of international conflict in the Middle East, it is sobering to remember that the Persian/Iranian heritage includes rich artistic cultures. *Porgy and Bess* is a work that knows both the Broadway and the opera stages, a plot that is set in Charleston to music by **George Gershwin** that is as American as apple pie. Loch Lomond and its companion mountain, Ben Lomond, comprise an idyllic place of nostalgia for a Scotsman. **Vaughan Williams** was a master of searching out British folk music in his early career. **Jerome Kern** is best known and beloved for his Broadway contributions, especially *Show Boat*. Despite *Very Warm for May* being a miserable flop (22 people in the audience for the second night), Kern's music is clearly masterful, as reflected in this arrangement by Dennis Keene, director of *Voices of Ascension*. The YCCS is grateful to Dr. Keene for permission to sing his unpublished arrangement, which can be heard on *Can't Help Singing: Jerome Kern Classics* Delos 3224 CD.

## YCCS SINGING MEMBERS

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Lil Adickes	Michael Davis	Pat Johnson	Bettye Rawls
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Doris Bienz	Veta Evans	Elaine Kotraba	Larry Richards
Patsy Black	Joseph Fant	Jennifer Landsly	Beth Rouse
Bradley Brown	Mike Faris	Linwood Little	Mike Rouse
Bill Castillo	Chris Fischesser	Nina Lynch	Betty Salmond
Sara Castillo	Greg Gafford	Ron Martin	Linda Shealy
Ann Cody	Wendy Wingard-Gay	Anne McCulloch	Kimberly Stone
Katherine Collier	Chip Grant	John McCulloch	Jean Thompson
Page Connelly	Evelyn Harper	Aileen McGowan	Margaret Ann Tice
Dave Cowan	Harry Holder	Miriam Mick	Marie Todd
Martha Cowan	Jane Hudson	Tim Moe	Steve Vogel
Linda Craft	Terry Hudson	Mary Moss	Susan Vogel
Jeff Culp	Linda Hutchison	Mary Lynn Norton	Al Ward
Julie Dail	Priscilla Jennings	Jim Olson	Carrot Williams

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[www.YorkCountyChoralSociety.org](http://www.YorkCountyChoralSociety.org)

### 24<sup>TH</sup> ANNIVERSARY MEANS ADDED WORK AND NEW IDEAS

When Shirley Fishburne and David Lowry agreed to found a choral society nearly 25 years ago, there was a degree of thinking that it "might work" but neither they, nor anyone on the original board, projected anything like a quarter of a century of continued success.

The really significant thing about a 24<sup>th</sup> anniversary is that it is a year away from the Silver Anniversary. For the 24<sup>th</sup>, it seemed an appropriate time to do two things: recall some of the "little" pieces that have been on past programs through the years, and to repeat our very first concert, Parts II and III of Handel's *Messiah*.

Meanwhile, not sitting around gloating about 24 years of being financially in the black at all times, sustaining choruses of balanced voices, presenting premieres of three contemporary works, singing in seven different cities in the Carolinas, touring the United Kingdom twice – including England, Scotland, Wales and Ireland (was that gloating?) – we have focused on making significant plans for the Silver Anniversary year.

We are still working to solidify the plans. We hope an announcement will be forthcoming soon. Whatever it is, we want to mark the Silver Anniversary in a truly outstanding way.

This year's spring concert, *Messiah*, March 6, also marks the first time we will have used Tillman Auditorium at Winthrop. It is a very fine hall, but one many people do not know about. It's in Tillman – the clock tower building – on the second floor. Despite outside construction, there will be handicap parking and elevator service. Public parking will be no more difficult than it is to park for an event in Byrnes Auditorium, which we all know requires patience. It is also the year we are doing *evening* (7:00pm) concerts, in an effort to service the cultural events requirements at Winthrop University and attract a broader audience.

Over the years we have performed over 30 major works with appropriate accompaniment, including complete performances of Brahms's *German Requiem*, Bach's *St. John Passion*, Handel's *Messiah*, Haydn's *The Creation*, Mozart's *Coronation Mass* and *Grand Mass in C minor*, Honegger's *King David*, and Mendelssohn's *Elijah*, all with fine soloists, and we have presented some 45 smaller works, many *a cappella*. The reason we have succeeded is that York County has a population that wants and supports a fine chorus of its own people committed to choral masterworks, making the YCCS unique in the southern Metrolina area. We'll keep you posted on the plans for next season, our Silver Anniversary.

#### ACKNOWLEDGMENTS

Oakland Baptist Church, Rock Hill First Presbyterian Church, Rock Hill  
Purity Presbyterian Church, Chester  
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for creating and maintaining the web site [www.YorkCountyChoralSociety.org](http://www.YorkCountyChoralSociety.org)

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