

**York County Choral Society**  
*presents*



*Johann Sebastian Bach's*  
***Magnificat in D Major***

Sunday, December 4, 4 pm  
St. John's United Methodist Church

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## GREETINGS FROM OUR YCCS PRESIDENT...

Greetings, Friends and YCCS Patrons,

The York County Choral Society welcomes you to our concert today as we present the music of Johann Sebastian Bach in celebration of the Advent Season. Bach's Magnificat in D Major is one of the composer's most famous works and is known for its energetic choruses, intricate instrumental writing as well as its beautiful arias. We truly hope that you enjoy our performance and appreciate your support!

We have more great music in the future, so please mark your calendars for the conclusion of this, our 41st Season when we will feature one of choral music's most iconic works: Wolfgang Amadeus Mozart's Requiem. The concert will be held on Sunday, April 30, (4 p.m.) at the beautiful Unity Presbyterian Church in Fort Mill, SC. You will not want to miss this performance.

As an intergenerational choir, we are comprised of college aged singers to retirees who have enjoyed choral music all their lives. These dedicated singers combine their voices and love of choral literature to bring great choral experiences to our local area. Our Artistic Director, Dr. Katherine Kinsey masterfully brings these voices together to create some of the most stunning music in our area. We are extremely appreciative of her leadership, the innovative/selfless members of our YCCS Board of Directors, our loyal Patrons and especially our talented singers.

We encourage you to consider joining our group as a patron and/or a singer. Please visit our website at [www.yorkcountychoralsociety.org](http://www.yorkcountychoralsociety.org) for information on how you can become a part of this wonderful organization.

The York County Choral Society is extremely grateful for the support that you are showing us by attending our concert today. Supporting music and the arts in our community is vital to our society on so many levels. We appreciate your patronage and will look forward to seeing you at future YCCS performances!

With heartfelt thanks and gratitude,

Mary Beth Burton  
President, York County Choral Society

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# The York County Choral Society

*Presents*

## Johann Sebastian Bach's Magnificat in D Major, BWV 243

### Organ Prelude

Es ist ein 'Ros' entsprungen (*Lo, How a Rose E'er Blooming*)

Johannes Brahms  
(1833 – 1897)

Grand Fantasia on *Joy to the World*

Marc F. Cheban  
(b. 1953)

*Dr. Timothy Belflowers, organ*

### York County Choral Society Chamber Singers

*See Program Notes for English translations.*

Vom Himmel hoch (*E-Flat Magnificat, BWV 243a*)

J. S. Bach  
(1685 – 1750)

Ubi Caritas

Paul Mealor  
(b. 1975)

*Madelyn Corcoran, soprano*

Christmas Cantata (*Sinfonia Sacra*)

Daniel Pinkham  
(1923 – 2006)

- I. Quem Vidistis pastores?
- II. O magnum mysterium
- III. Gloria in excelsis Deo

### York County Choral Society Main Choir

Magnificat in D Major, BWV 243

J. S. Bach  
(1685 – 1750)

- I. Magnificat (Chorus)
- II. Et exsultavit spiritus meus (Soprano II solo)
- III. Quia respexit humilitatem (Soprano I solo)
- IV. Omnes generationes (Chorus)
- V. Quia fecit mihi magna (Bass solo)
- VI. Et misericordia (Alto, Tenor solo)
- VII. Fecit potentiam (Chorus)
- VIII. Deposuit potentes (Tenor solo)
- IX. Esurientes implevit bonis (Alto solo)
- X. Suscepit Israel (Soprano I, II, Alto solo)
- XI. Sicut locutus est (Chorus)
- XII. Gloria Patri (Chorus)

*Soloists: Lisa Knox, soprano II; Angel Thomason, soprano I;  
Linwood Little, bass; Irene Pointon, alto; Craig Allen, tenor*

# York County Choral Society Personnel

## York County Choral Society Chamber Singers

<b>Soprano</b>	Madelyn Corcoran, Colleen Guseman, Lisa Knox, Jill Marshall, Lauren Mobley, Gayle Sawyer, Nora Sliney, Wendy Wingard-Gay
<b>Alto</b>	Samantha Bradner, Jennifer Buck, Mary Beth Burton, Kathryn Byar, Jessica Hall, Kim Lee, Irene Pointon
<b>Tenor</b>	John Arant, Bradley Brown, NeTorrian Patton, James Welsh, TJ Williams
<b>Bass/Baritone</b>	Paul Broome, Al Grathwohl, Will Kiblinger, Linwood Little, Jarvis Miller, Harry Tune, Steve Vogel

## York County Choral Society Main Choir

<b>Soprano</b>	Cathy Baker, Samantha Bradner, Katie Britton, April Caruso, Judy Cowell, Madelyn Corcoran, Emily Doehling, Deena Faris, Susan Floyd, Colleen Guseman, Jean James, Bettie Johnson, Harriet Jaworowski, Lisa Knox, Jill Marshall, Lauren Mobley, Susanne Okey, Gayle Sawyer, Nora Sliney, Angel Thomason, Victoria Watson, Wendy Wingard-Gay
<b>Alto</b>	Mary Rose Adkins, Jennifer Buck, Mary Beth Burton, Kathryn Byar, Linda Caines, Amy Cassidy, Melissa Chaney, Erin Clegg, Kendall Farnum, Jessica Hall, Kim Lee, Jenn Lentz, Richelle Manns, Nancy Meyer, Jeanne Musgrove, Irene Pointon, Sangwon Sohn, Kat Wilson
<b>Tenor</b>	John Arant, Bradley Brown, David Caines, Chris Fischesser, NeTorrian Patton, George Sawyer, James Welsh, TJ Williams
<b>Bass/Baritone</b>	Paul Broome, Page Connelly, Al Grathwol, Orlando Johnson, Will Kiblinger, Linwood Little, Jarvis Miller, Drew Robinson, Harry Tune, Steve Vogel, 'Carrot' Jim Williams

## Instrumental Ensemble

<b>Violin I</b>	Leigh Marsh, Olena Ross, Galina Atanasova
<b>Violin II</b>	Jeremy Mims, Michelle Thompson, Linda Whitesitt
<b>Viola</b>	Elda Franklin, Courtney Guthrie
<b>Cello</b>	Elizabeth Burns
<b>Flute</b>	Jill O'Neill, Sara Therrell
<b>Oboe</b>	Terry Maskin, Haley Willis
<b>Trumpet</b>	Marisa Youngs, Courtney Wyatt, Michael Casey
<b>French Horn</b>	Keelan Lovvorn
<b>Trombone</b>	Ryan Tinker
<b>Percussion</b>	Matthew Bratton
<b>Organ</b>	Timothy Belflowers



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# Program Notes and Text Translations

**Vom Himmel hoch**

**Martin Luther/J. S. Bach**

*Vom Himmel hoch, da komm ich her* (*From Heaven Above to Earth I Come*) is a hymn tune relating to the Nativity of Jesus, written in 1534 by German theologian, priest and hymn composer Martin Luther (1483 – 1546; the most influential leader of the Protestant Reformation). The hymn is most often sung to the melody, Zahn No. 346, also attributed to Luther and featured in a 1539 songbook. This classic Christmas carol remains popular today but has inspired many composers such as Schein, Hassler and Pachelbel (to name but a few) to utilize it as the basis for various types of settings in instrumental, choral and organ works (especially). J. S. Bach was no different in his setting of *Vom Himmel hoch* which he featured as a movement in his original *Magnificat in E-Flat*. He also used it as the basis of an organ work of five canonic variations on the melody. Interestingly, in 1746 Bach was preparing to enter Lorenz Christoph Mizler's *Society of Musical Sciences*, and in order to be admitted he had to submit a composition for which he chose his *Canonic Variations on Vom Himmel hoch, da komm ich her*.

In the arrangement that we present today, the sopranos will sing a rhythmically augmented statement of the hymn tune that is accompanied by a busy, polyphonic choral setting in the remaining vocal parts. The work is sung in German and the text translation is provided below.

Vom Himmel hoch ich her,	From Heaven above to earth I come
Ich bring euch gute neue Mär,	To bring good news to every home,
Der guten Mär bring ich so viel,	Glad tidings of great joy I bring
Davon ich singen und sagen will.	Where of I now will say and sing.

**Ubi Caritas**

**Paul Mealor**

Ubi Caritas is a prayer text and hymn that originated as far back as the 8th c. Countless composers have set it utilizing its original hymn tune but also in creative and lovely ways. This hauntingly beautiful setting was rendered by contemporary composer, Paul Mealor and was commissioned for the wedding of the marriage of His Royal Highness Prince William and Catherine Middleton. It was first performed by the Choirs of Westminster Abbey on April 29, 2011. The piece is in a chordal/homophonic texture that consists of 9 – 10 vocal parts. These vocal parts often sing notes that are a mere one to one half step apart. This renders a mysterious, other-worldly effect that is surprisingly pleasing to the ear. Paul Mealor is a Welsh composer who is considered one of the world's most performed living composers. Like his American contemporary, Eric Whitacre, he is known for innovative compositional writing that greatly challenges singers but creates wonderful musical experiences for the listener.

Ubi caritas et amor	Where charity and love are, God is there,
Congregavit nos in unum Christi amor	The love of Christ has brought us together.
Exultemus in ipso jucundemos	Let us rejoice and be pleased in Him,
Time amus et amemus Deum vivum	Let us fear and let us love the living God,
Et ex corde diligamus nos sincero.	And may we love each other with a sincere heart.

**Christmas Cantata (*Sinfonia Sacra*)**

**Daniel Pinkham**

Daniel Pinkham was a twentieth century American composer born in Lynn, Massachusetts. He studied composition with renowned composers such as Samuel Barber, Nadia Boulanger, and Arthur Honnegger, and he was an accomplished solo organist and harpsichordist. He earned undergraduate and graduate degrees from Harvard. He served on the faculty of the New England Conservatory of Music as a senior professor in the Musicology (music history) Department and as the Music Director of King’s Chapel in Boston from 1958 to 2000. His prolific musical output includes cantatas, oratorios, instrumental solo works for piano, piccolo, trumpet, violin, harp; organ concertos, theatrical and chamber operas, electronic music and music for television film scores.

Pinkham’s *Christmas Cantata* is presented in three movements *Quem Vidistis pastores*, *O magnum mysterium*, and *Gloria in Excelsis Deo*. The work is harmonically and melodically interesting utilizing dissonance, strange/disjunct melodies and multi-metric rhythmic ideas. The first movement is celebratory and stylistically urgent in its news of the birth of the Christ child. The brass accompaniment is somewhat chaotic and predominantly disassociates from the choral writing. In the second movement, the opening section contains unison writing that is (Gregorian) chant-like in nature. The women begin singing about the mysteriousness/wonder of the nativity within a unison line that contains melodic “twists and turns,” and like chant, these lines are more syllabically perpetuated than rhythmically traditional (containing a detectable, consistent beat). This section also contains a repetitive instrumental theme that is reiterated between phrases and as voices sustain longer held phrase endings. The third movement is a vivacious *Gloria in Excelsis Deo* – Glory to God in the highest. It is in a rondo compositional form in that the Gloria begins the movement and this particular section repeats identically between three vastly different verses. As in previous movements, Pinkham utilizes syncopated, multi-metric rhythms and unpredictable harmonization. The cantata will be performed in Latin and concludes with majesty and extreme dynamics.

Quem Vidistis pastores?	Shepherds, tell us your story!
Dicite:	Speak to us!
Annuntiate nobis in terris quis apparuit.	Announce to us the vision that has appeared on earth.
Natum vidimus, natum	Born for us, born!
Et chorus angelorum	And we hear the chorus of angels
Collaudates Dominum!	Singing praises to God!
Alleluia! Alleluia!	Alleluia! Alleluia!

O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum natum  
jacentem in praesepeio!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Iesum Christum.

O wondrous mystery  
and wonderful sacrament  
that animals should see the newborn Lord  
lying in a manger!  
Blessed is the Virgin whose womb  
was worthy to bear  
The Lord Jesus Christ.

Gloria in excelsis Deo  
et in terra pax hominibus bonae voluntatis

Glory to God in the highest  
And peace on earth peace; good will  
toward men!

Introite in conspectus ejus in extultatione  
Scitote quoniam Dominum ipse est Deus  
Ipse fecit nos, et non ipsi nos.  
Alleluia!

Come before his presence with exultation!  
Know that He is the Lord God  
He alone made us!  
Alleluia!

## Magnificat in D Major

Johann Sebastian Bach

### Johann Sebastian Bach

J. S. Bach was a German, Baroque period composer that is regarded as a musical genius due to his prolific musical output and his compositional influences on all of Western music. He is known for his instrumental and orchestral genre, most notably the *Brandenburg Concertos*, *Goldberg Variations*, *The Well-Tempered Clavier*, *Tocatta and Fugue in D Minor* for organ, as well as for his great choral works such as his *B Minor Mass*, *St. Matthew Passion* and his over 300 choral cantatas. Bach was born in Eisenach into a musical family of numerous, professional musicians but was orphaned by the age of 10 and raised by his eldest brother. By the age of 15 he began working in various Protestant churches and eventually was employed as a cantor at St. Thomas (Lutheran) Church in Leipzig. He eventually became *Kapellmeister* (music director) there until his death in 1750. St. Thomas is famous for its association with later composers such as Richard Wagner and Felix Mendelssohn-Bartholdy who also worked there as music directors. Today, the church holds Bach's remains and boasts of Martin Luther himself having preached there in 1539.

Bach composed music for the principal Lutheran churches of the city during his career and for its university's student ensemble *Collegium Musicum*. This was one of many types of musical societies that arose in German/Swiss towns during the Reformation and continued to thrive into the mid-18th century. The *musica collegia* performed vocal, but predominantly instrumental music for various state and festive municipal events. They were comprised of both professional and amateur members and were heavily dependent upon the support of patronage – very much like our organization, YCCS. Bach published some of his best keyboard and organ music for the *Collegium Musicum*.

Bach is known to have fathered many children. He was married to his first wife Maria

Barbara until her death in 1720. They had 4 surviving children, several who (including C. P. E. Bach) became renowned composers. His second wife, Anna Magdalena was 17 years his junior. She was a talented vocalist, and the couple had 13 children. Their descendants still survive to this day.

Ultimately, Bach is considered the most prolific composer to date. He wrote over 1100 compositions in all genres. He is especially known for his hundreds of cantatas written for every Sunday and feast day of the year. His complete list of works, compiled as BWV (*Bach-Werke-Verzeichnis*, or Bach Works Catalog) contains 1127 compositions for organ, harpsichord, voice/choirs, multiple instrumental solos and combinations, chamber/orchestral music and concertos (solo instrument with orchestra). His influence is far reaching and has infiltrated all students of music within private lessons, church/school choirs, and orchestras. He is also known to have greatly influenced some of music's most iconic composers and performers such as Beethoven, Mendelssohn, Rachmaninoff, Liszt, Brahms, and Prokofiev. One of his greatest achievements was the perfection of polyphonic music – or counterpoint. He is unparalleled as a composer of this intricate writing, and he is especially known for his fugal writing in which independent voices interweave thematic material while simultaneously and perfectly creating harmonic structures.

### **Magnificat in D Major, BWV 243**

The Magnificat text is the canticle or song taken from the New Testament book of St. Luke 1: 46 – 55 that represents Mary's reaction to the Angel Gabriel's Visitation that she would be the Mother of the Messiah. This text is found in ancient Christian hymnody and represents the earliest example of music that extols and focuses on the Virgin Mary. Within the Catholic, Lutheran, Anglican and eastern European Christian churches, Magnificat settings are featured most often in Advent services and during Matins (morning services). Within classical music, a vast number of choral Magnificat settings can be found as far back as the medieval and Renaissance periods by such composers as Dunstable, Josquin, Tallis and Palestrina. Later works were composed and frequently performed by Mozart, Schubert, Vaughan Williams, Stanford, and in the 20th century, John Rutter. All are based on the following scripture:

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Saviour  
Because He hath regarded the humility of his handmaid: for behold from henceforth all  
generations shall call me blessed.  
Because He that is mighty hath done great things to me, and holy is His name.  
And His mercy is from generation unto generations to them that fear Him.  
He hath showed might in His arm: He hath scattered the proud in the conceit of their heart.  
He hath put down the mighty from their seat, and hath exalted the humble.  
He hath filled the hungry with good things, and the rich He hath sent empty away.  
He hath received Israel His servant, being mindful of His mercy.  
As He spoke to our fathers; to Abraham and his seed forever.  
Glory be to the Father, and to the Son, and to the Holy Ghost,  
As it was in the beginning is now, and ever shall be, world without end. Amen

Bach and his predecessors typically took each phrase or groups of phrases from this canticle to develop them into multi-movement works closely related to the format of cantatas. The structural components of the Magnificat would include arias sung by solo performers and choruses, and they were accompanied by instrumental ensembles (the earliest works being performed a cappella or with organ only). They would have been performed within church services or in concert halls depending upon the historical period.

Bach originally scored his Magnificat in the key of E-flat most likely for an Advent service. He inserted four hymns (one of which is the *Vom Himmel hoch* hymn tune variation motet that opened our concert). This original version included five vocal parts (two sopranos, alto, tenor and bass), a Baroque orchestra including trumpets and timpani. It was the first major liturgical composition on a Latin text by Bach. However, in 1733, he produced a new version without the Christian hymn interpolations and inserted some upgrades to the instrumentation, expanded some of the movements and changed the key to D major which especially accommodated the trumpets. The D Major version is now the most frequently performed of the two, and even though it was originally catalogued as BWV 243.2 it has now become BWV 243. We will perform the work with one of the original interpolations (*Gloria in Excelsis Deo*) from the E-flat Magnificat immediately after Movement 7.

As is typical of J. S. Bach's compositional style, the work contains various types of stylistic writing. Many of the movements may contain extended, imitative, and florid vocal lines (melismas) within a polyphonic fashion, and these lines are rhythmically independent of each other; or the movements may be in a homophonic texture that is chordal and rhythmically unified. Some of the movements require virtuosic skill and dramatic emotional expression that is greatly enhanced by the instrumental accompaniment. While this work is not as mainstream as Handel's *Messiah*, it equally represents the essence of the Advent Season – that being the glorification of the Nativity and the miracles surrounding this beautiful biblical story.



**I. Chorus**

Magnificat anima mea Dominum

My soul doth magnify the Lord!

**II. Aria (Soprano II)**Et exultavit spiritus meus  
in deo salutari meoAnd my spirit hath rejoiced  
in God my Savior.**III. Aria (Soprano I)**Quia respexit humilitatem ancillae suae,  
ecce Enim ex hoc beatam me dicent.For He hath regarded the low estate of his  
handmaiden;  
From henceforth, all shall call me blessed;**IV. Chorus**

Omnes generationes.

All generations!

**V. Aria (Bass)**Quia fecit mihi magna qui potens est,  
Et sanctum nomen eius.For He that is mighty hath done to me  
great things;  
And holy is His name.**VI. Aria (Duet; Alto, Tenor)**Et misericordia a progenie in progenies  
timentibus eum.And His mercy is on them that fear Him  
from generation to generation.**VII. Chorus**Fecit potentiaum in brachio suo,  
dispersit superbos mente cordis sui.He hath shown strength with his arm;  
he scattered the proud in the imagination  
of their hearts.**Gloria in Excelsis Deo (Magnificat in E-Flat major)**Gloria in excelsis Deo  
et in terra pax bona voluntatis!Glory to God in the highest  
and on earth, good will toward men!**VIII. Aria (Tenor)**Deposuit potentes de sede  
et exaltavit humiles.He hath put down the mighty from their seats  
and exalted the lowly.**IX. Aria (Alto)**Esurientes implevit bonis  
et divites dimisit inanes.He hath filled the hungry with good things;  
And the rich He hath sent away empty.**X. Aria (Trio: Soprano I, II, and Alto)**Suscepit Israel puerium suum recordatus  
misericordia suae.He hath helped His servant Israel  
in remembrance of His mercy.**XI. Chorus**Sicut locutus est ad Patres nostros  
Abraham et semini eius in saecula.As He spoke to our fathers,  
To Abraham, and to his seed forever,

## XII. Chorus

Gloria Patri, gloria Filio,  
gloria et Spiritui Sancto!  
Sicut erat in principio  
et nunc et semper  
et in saecula saeculorum. Amen.

Glory be to the Father, and to the Son,  
and Holy Ghost,  
As it was in the beginning,  
is now and ever shall be,  
World without end. Amen.

## Featured Artists

### Timothy Belflowers, organ

Dr. Belflowers is native to North Carolina with a rich and diverse musical background. He has served for over thirty years as a music minister, organist and pianist in such notable churches as West End UMC (Nashville), Myers Park UMC (Charlotte), and Myers Park Baptist (Charlotte). In the academic setting, Dr. Belflowers has taught on the music faculties of East Carolina University, Catawba College and Wingate University. He is a founding member of Charlotte's premier professional concert choir, *The Ethos Consortium* where he served as principal accompanist and cover conductor to Maestro Paul E. Oakley.

Dr. Belflowers became Director of Music & Worship/Principal Organist for St. John's United Methodist Church in 2019 (Rock Hill) where he oversees an active music program of vocal and instrumental ensembles for all ages and musical styles. Prior to this appointment, he served for ten years as Minister of Music and Organist at First Baptist Church (Monroe, NC).

Dr. Belflowers holds the Doctorate of Ministry degree in Arts and Theology from Wesley Theological Seminary (Washington, DC); the Master of Sacred Music with a concentration in Organ Performance from East Carolina University (Greenville, NC); and the Bachelor of Music degree in Piano Performance from Methodist University (Fayetteville, NC).

Acclaimed for his "solid musicianship, technical security and poise" by *Charlotte Magazine*, Dr. Belflowers is a versatile artist known for his skillful, musical playing, conducting and accompanying. He has performed extensively throughout the United States and in Europe, making his European debut at Christ Church Cathedral in Dublin, Ireland (2002). As an organist, he performed as soloist with the *Charlotte Philharmonic Orchestra* and has made appearances as a performer and presenter at such conferences as the *American Choral Directors Association*, *The American Guild of Organists*, the *Choristers Guild* and *The Fellowship of United Methodists in Music and Worship Arts*. He made his solo debut at the age of sixteen playing Grieg's *Concerto in A minor for Piano and Orchestra* with the *NC Youth Symphony Orchestra* and was awarded *Grand Prize* at the Encore National Talent Competition in the piano division while still in high school touring nationally thereafter. An adroit pianist of breathtaking artistry, his technique combined with his improvisational skills make him a sought-after pianist in the classical, jazz, and gospel genres. We are quite fortunate and proud to feature him in our performance today and look forward to future performances with him as well.

### **Angel Thomason, soprano**

Angel Thomason (Sumter, SC) graduated from Winthrop University in May 2016 with a Bachelor of Music in Vocal Performance where she studied private voice with Dr. Jennifer Hough and Dr. Jeffrey McEvoy. In her five years at the university, she performed leading roles in both children's and full-length operas within Winthrop's Opera program. These performances included roles in the *Pirates of Penzance*, Poulenc's *Dialogues of the Carmelites* and Adamo's *Little Women*. She also performed in Opera Experience Southeast's production of *Madama Butterfly* and has performed solos in large choral works such as Carl Orff's *Carmina Burana* with the Winthrop Chorale and YCCS, John Rutter's *Magnificat* and performed as part of a solo duet in the YCCS Spring 2017 concert (Delibe's *Flower Duet*). She is currently employed as a chorister/soloist at Oakland Baptist Church in Rock Hill, SC, teaches private voice and piano lessons at Music Quarters in Charlotte, NC.

### **Lisa Knox, soprano**

Lisa Knox is currently the Instructional Specialist of Visual and Performing Arts for the Lancaster County School District. She earned a Bachelor of Music Education in 2010 and continued her studies earning a Master of Music in Choral Conducting in 2012 at Winthrop University, Rock Hill, SC. While at Winthrop, she studied voice with Professor of Music (Emeritus) Lorraine Gorrell and Dr. Kristen Wunderlich. During her graduate studies she served as the Graduate Assistant for Dr. Katherine Kinsey (then Director of Choral Activities). Upon graduation, Ms. Knox was hired as the choral director for Indian Land High School where she taught various choirs (auditioned and non-auditioned) piano, guitar, and dance classes. After 7 years in the classroom, she was selected as District Teacher of the Year for the Lancaster County School District (2018-2019). The following school year, she was hired as the Instructional Specialist of Visual and Performing Arts for the district.

Ms. Knox studied dance for 15 years while growing up in North Charleston, SC. She is the founder of *Vocal Movement*, a non-profit organization that provides music education to underserved communities. She currently serves as the Liturgical Dance Director at Freedom Temple Ministries (downtown Rock Hill) and is a member of the *Theta Eta Sigma* Chapter of *Sigma Gamma Rho* Sorority, Inc. She currently lives in Rock Hill with her husband Antonio Knox and their 4 sons Antonio Jr., Maxwell, Xander, and Langston.

### **Irene Pointon, alto**

Mrs. Pointon's professional career in music education and performance has encompassed working with many ages, abilities and types of music. A native Pennsylvanian, she holds a Bachelor of Science in Music Education from Edinboro University (Pennsylvania) and a Master of Music Education from Winthrop University where she studied voice with Lorraine Gorrell. Mrs. Pointon also studied voice with voice instructor Susan Read (Rock Hill, SC). She served as a choral director at Charlotte Latin School (Charlotte, NC) where she was awarded the coveted *Inlustrate Orbem* award in 2013. She retired from that position in 2018. Additionally, she was a chosen



participant for the 2015 Oxford University Choral Institute. She is sought after as a choral clinician and adjudicator for various festivals and competitions in North and South Carolina. In previous years, Mrs. Pointon has sung with the Charlotte Oratorio Singers, Renaissance Singers of Charlotte, Caritas *a cappella* ensemble in Charlotte and with the YCCS Chamber Singers. Mrs. Pointon has served as a YCCS rehearsal assistant and alto soloist for numerous years, and she participates in the youth music ministry at Grace Lutheran Church (Rock Hill).

### **Craig Allen, tenor**

Mr. Allen currently serves as adjunct Professor of Vocal Music at Winthrop University. He holds a Bachelor of Music in Vocal Performance and a Bachelor of Arts in Theatre (Texas Tech University), a Master of Music in Vocal Performance (University of Missouri-Kansas City Conservatory of Music & Dance) and is presently pursuing a Doctorate of Musical Arts in Vocal Performance at the University of South Carolina (Columbia, SC).

He has been described as “an exemplary soloist” (*Kansas City Star*) with a “brilliant nimble voice” (*KC Metropolis*). Mr. Allen has been seen in numerous recent productions, including *Company*, *La Bobeme*, *Joseph and the Amazing Technicolor Dreamcoat*, *Gentleman’s Guide to Love and Murder*, *Die Fledermaus*, and *Diary of One Who Vanished*, and he has performed in theatres across the country from Washington to Florida. He has been a soloist on the concert stage with the Winthrop University Chorale, Dubuque Chorale, *Musica Vocale*, Simon Carrington Chamber Singers, Walla Walla Symphony, Whitman College Chorale and Orchestra, Loras College, and the Mid-Columbia Master Singers and has been a chorister in many houses in Europe.

As a vocal professor on the faculty at Winthrop University, Mr. Allen has had numerous national finalists and winners at the National Association of Teachers of Singing competition as well as other prestigious competitions along the way. He is also an accomplished dancer, having danced featured roles in ballets including *Cinderella*, *Giselle*, *Nutcracker*, and *Snow White* as well as professionally choreographed/directed vast number of professional dance productions. Most recently, he has performed with the *Wanda Project* and *Moving Body*. This is Mr. Allen’s first solo performance with the YCCS and we look forward to future collaborations with him.

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### **Linwood Little, baritone**

Linwood Little is a graduate of Barton College, formerly Atlantic Christian College, in Wilson, NC where he earned a Bachelor of Science degree in music education. He has been involved in church music his entire life as a singer and choir director. He received his Master of Music Education from Winthrop University where he studied with Voice Professor Jerry Helton. He has performed with prestigious choral ensembles such as *The Festival Singers* and *Renaissance* in Charlotte, N.C. and with the *York County Choral Society* as a choir member and soloist. While employed with Harris Teeter he continued his vocal studies with Susan Read of Rock Hill, SC.

## **Artistic Staff**

### **Katherine Kinsey, Artistic Director/Conductor**

Dr. Katherine Kinsey was appointed Artistic Director and Conductor of the York County Choral Society on May 10, 2012 following co-founder Dr. David Lowry's 31 years of musical leadership who retired in spring 2012. From 1997 to 2017, she served as the Director of Choral Activities at Winthrop University (Rock Hill) and currently holds the title Professor of Music, Emeritus. During her time at Winthrop University, she directed the Winthrop Chorale and the Winthrop Chamber Singers. In addition, she taught both undergraduate and graduate conducting, oversaw and instructed courses related to the Master of Music in Choral Conducting program and was integral to the secondary choral music education program.

A resident of Charlotte, NC since 1980, she holds a Master of Music Education from UNC-Greensboro and a Doctor of Musical Arts in Choral Conducting from the University of South Carolina (Columbia, SC) where she studied with Dr. Larry Wyatt and Dr. Emanuel Alvarez. She also earned her Bachelor of Music Education degree from the University of SC/Columbia where she studied piano with John Adams and conducting with Dr. Arpad Darazs. She began her teaching career in the Charlotte Mecklenburg Schools where she taught middle and high school choral music for thirteen years prior to her appointment at Winthrop and simultaneously worked with the Community School of the Arts (Charlotte) teaching voice, piano, and music theory for seven years. She has held the state offices of President, Vice President, Collegiate Repertoire & Standards Chair, and Membership Chair for the *SC American Choral Directors Association* and yearly serves as an adjudicator for choral festivals sponsored by *NC Music Educators Association*, the *SC Music Educators Association*, and the *Carowinds Festival of Music*. In October 2022 she was awarded the 2022 South Carolina American Choral Directors Association Lifetime Achievement Award for her dedication and educational contributions to her students as future music educators.

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Dr. Kinsey considers her musical strengths to be periodic/stylistic interpretation and vocal blend. She is adamant about maintaining the strong musical and artistic traditions of the York County Choral Society. She recognizes the wealth of vocal/instrumental talent in Rock Hill and the surrounding area and hopes to continually feature both established and young artists in annual YCCS performances. Ultimately, she encourages singers in our area who have a passion for great choral repertoire and singing to join us!

### **Zinorl Broñoła, Rehearsal Accompanist, Directing Assistant**

Mr. Broñoła is currently an instructor/accompanist of various courses in Winthrop's Dept. of Theatre and Dance, an accompanist for the Winthrop Chorale, and serves as the Director of Music at Epworth United Methodist Church in Rock Hill, SC. He earned a Master of Music in piano performance (Winthrop University) and a BA in piano performance from the Bulgarian State Academy of Music. He is a native of Manila, Philippines, and throughout his young adult years has won prestigious awards and distinctions both nationally and internationally as a solo pianist. His achievements include winning first prize at the *1981 National Music Competitions for Young Artists* and the *1990 International Piano Competition for Young Pianists* held in Marsala, Sicily, Italy. Mr. Broñoła also is the recipient of the *1990 Young Achievers' Award in Music* which was awarded to him by the *National Commission on Culture and the Arts* in Manila, and he was featured as a guest artist on Philippine radio/television programs on many occasions. He was discovered by then-First Lady of the Philippines, Imelda Marcos, was invited frequently to perform at the presidential palace, and in 1982 he was invited to be part of her delegation (as a solo artist) to Russia, Morocco, and the United States. His other performances abroad include concerts in Bulgaria, Poland, and Italy, where he was featured both by the Italian Ministry of Foreign Affairs and the Philippine Embassy in Rome. After completing his Master of Music in Piano Performance degree in 2005 at Winthrop, he has continually played an active part in the life of the university and the surrounding communities through performance in solo/collaborative music, accompanying statewide festivals (both in choral music and dance) and has directed/accompanied several musical theater productions at Winthrop University and for the Rock Hill Community Theater.

### **Rehearsal Assistants**

We are fortunate to have professional musicians as singers in our choir, and they are quite valuable with regard to assisting Dr. Kinsey in our rehearsals, substituting as leaders in her absence, and providing positive feedback within our rehearsals and to our Board of Directors as non-voting members.

**Jessica Hall** serves as the Alto Singer Representative to our YCCS Board of Directors and contributes as a rehearsal accompanist in Mr. Broñoła's absence, as an accompanist for sectional rehearsals, and she works with our soloists as needed. She sings in the alto section of our Main Choir and has performed numerous years with the YCCS Chamber Singers. Mrs. Hall is a staff accompanist for St. John's United Methodist Church, Fort Mill, SC, where she serves with her husband, the church's Director of

Music, Dr. Jonathan Hall. She also is a creative business entrepreneur as the owner of The Quilting Roost, Rock Hill and the mother to their young son, Matthew.

**Tex J. (TJ) Williams** has been a member of our choir for many years as a tenor in the Main Choir, tenor soloist in numerous large choral works such as Mozart's *Requiem* and *Solemn Vespers*, Orff's *Carmina Burana*, Handel's *Messiah*, and Forest's *Requiem for the Living*. He also has performed for numerous years as a member of the YCCS Chamber Singers. He directs the choir in Dr. Kinsey's absence and conducts sectional rehearsals as needed. He is the current Director of Choral Activities at Northwestern HS, Rock Hill, SC where he leads a successful choral music education program known for its highly rated choirs and challenging repertoire. He also serves as the Music Director of the Trinity United Methodist Church, York, SC. He earned a Master of Music degree in Choral Conducting and a Bachelor of (Choral) Music Education from Winthrop University.

### **Special Thanks**

The YCCS would like to extend our gratitude to Oakland Baptist Church for the use of their building for our weekly rehearsals as well as their generosity in allowing us to use their instruments for rehearsals and in today's performance. We are grateful to the OBC Music Director, Suzanne Ringer and the staff of Oakland Baptist for their generosity and patience with our organization.

We also are eternally grateful to St. John's United Methodist Church for their staff's assistance and hospitality in allowing us to perform in this lovely space. A heartfelt "thank you" goes out to Dr. Timothy Belflowers, Organist and Music Director, for his talented contributions to today's concert as well as to Mr. David Powell, Facilities Manager, for his time and efforts in assisting us with our set-up and use of the building.

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