

YORK COUNTY CHORAL SOCIETY



W O L F G A N G A M A D E U S

M O Z A R T

Requiem, KV 626

Also Featuring the YCCS Chamber Singers

Sunday, April 30, 4 pm
Unity Presbyterian Church

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GREETINGS FROM OUR YCCS PRESIDENT

Good afternoon, Friends and Patrons of York County Choral Society (YCCS),

On behalf of our Board of Directors, welcome and thank you for joining us this joyous spring day for our performance of Requiem in D Minor by Wolfgang Amadeus Mozart, one of the most familiar and well-loved choral masterworks.

Founded in 1981-82 by Drs. David Lowry and Shirley Fishburne, YCCS is one of the most successful and long-standing performance groups in our area, now celebrating the 41st season! We sincerely appreciate your support as we successfully provide opportunities to improve singers' musical skills and enhance the quality of life in our community through performances of beautiful and challenging music of the masters.

Today's performance in the sanctuary of the historic Unity Presbyterian Church is especially significant as our esteemed conductor, Dr. Katherine Kinsey, will conduct her final concert as Artistic Director of YCCS. Since 2012, Dr. Kinsey has led the Society's 60+ singers and musicians in outstanding performances. Please join us in extending heartfelt appreciation to Dr. Kinsey for her musical expertise, dedication, and commitment to York County Choral Society. During retirement, we know Dr. Kinsey will continue to be a tireless advocate for excellent music education and performance in our greater community.

We invite you to know more about us and welcome your participation! Please visit our website for performance dates, singing opportunities, sponsorship information, and details concerning the search for our next Artistic Director.
yorkcountychoralsociety.org

With warmest regards and great appreciation to our musicians, supporters, and volunteers,

Kimberly Lee
President, York County Choral Society

**YORK COUNTY CHORAL SOCIETY
BOARD OF DIRECTORS**

Dr. David Lowry *Co-Founder, Director Emeritus*

Dr. Shirley Fishburne *Co-Founder*

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The York County Choral Society

Presents

Wolfgang Amadeus Mozart's Requiem K. 626

Organ Prelude

Organ Sonata No. 2 in C Minor, Opus 65

Felix Mendelssohn
(1809-1847)

Grave – Adagio

Allegro maestoso e vivace

Fuga: Allegro moderato

Margaret Monroe, organ

Welcome and Announcements

Kim Lee, YCCS President

The YCCS Chamber Singers

Please consult program notes for translations.

Four Psalm Settings

Beati Quorum Via (Psalm 119)

Charles Villiers Stanford
(1852 – 1924)

Laudate Dominum (Psalm 117)

Jan Pieterszoon Sweelinck
(1562 – 1621)

Beati Omnes (Psalm 128)

Ivo Antognini
(b. 1963)

Psalm 150

John Rutter
(b. 1945)

When In Our Music God Is Glorified

C. V. Stanford/H. Ziegenhals, arr.

Combined YCCS Choirs

The YCCS Main Choir

Requiem (K. 626)

I. Introitus: Requiem

VII. Lacrymosa

II. Dies Irae

VIII. Domine Jesu

III. Tuba Mirum

IX. Hostias

IV. Rex tremendae

X. Sanctus

V. Recordare

XI. Benedictus

VI. Confutatis

XII. Agnus Dei

Soli: Alexis Wraith, soprano; Colleen Guseman, mezzo soprano;

NeTorrian Patton, tenor; Jarvis Miller, Bass

York County Choral Society Personnel

York County Choral Society Chamber Singers

Italicized names indicate founding members.

Soprano: Emily Doehling, Madelyn Corcoran, Colleen Guseman, Jill Marshal, Lauren Mobley, Nora Sliney, Victoria Watson, Wendy Wingard-Gay

Alto: Samantha Bradner, Jennifer Buck, Kathryn Byar, Jessica Hall, Kim Lee, Irene Pointon

Tenor: John Arant, Bradley Brown, *Jeff Culp*, Tyler Lewis, NeTorrian Patton, James Welsh, TJ Williams

Bass/Baritone: Paul Broome, Al Grathwol, Will Kiblinger, Linwood Little, Jarvis Miller, Harry Tune, Steve Vogel

York County Choral Society Main Choir

Soprano: Cathy Baker, Katie Britton, Judy Cowell, Madelyn Corcoran, Emily Doehling, Deena Faris, Susan Floyd, Jean James, Jill Marshall, Lauren Mobley, *Susanne Okey*, Nora Sliney, Angel Thomason, Victoria Watson, Wendy Wingard-Gay, Alexis Wraith

Alto: Marifrances Bolger, Samantha Bradner, Jennifer Buck, Kathryn Byar, Linda Caines, Amy Cassidy, Melissa Chaney, Erin Clegg, Kendall Farnum, Colleen Guseman, Jessica Hall, Kim Lee, Laura Jean McBurney, Nancy Meyer, Jeanne Musgrove, Irene Pointon, Sangwon Sohn, Susan Vogel, Erica Wearing, Kat Wilson

Tenor: *John Arant*, Bradley Brown, David Caines, *Jeff Culp*, *Chris Fischesser*, Tyler Lewis, NeTorrian Patton, James Welsh, TJ Williams

Bass/Baritone: Paul Broome, *Page Connelly*, Charlie Farnum, Al Grathwohl, Orlando Jones, Will Kiblinger, Linwood Little, Jarvis Miller, Drew Robinson, *Donald Rogers*, Harry Tune, Steve Vogel, 'Carrot' Jim Williams

Instrumental Ensemble

Violin I	Leigh Marsh, Jeremy Mims, Olena Ross
Violin II	Eliza Johnson, Michelle Thompson, Linda Whitesitt
Viola	Elda Franklin, Courtney Guthrie
Cello	Elizabeth Burns
Clarinet	Deborah Loomer, Aaron Keith
Bassoon	Hilary Yost, Andrew Gossett
Trumpet	Marisa Youngs, Courtney Wyatt
Alto Trombone	Melissa Hagstedt
Tenor Trombone	Ryan Tinker
Bass Trombone	Keith Johnson
Percussion	Matthew Bratton
Organ	Margaret Monroe

Thank You, York County Choral Society!

Dearest Singers and Patrons of the YCCS,

I want to take this opportunity to say what a wonderful experience it has been for me to serve as your Artistic Director for the last 10 years. Your support, diligent work and patronage to this organization has been inspiring and a true joy in my life.

When accepting my leadership role for YCCS, I had realized that I had big shoes to fill having followed Co-Founder, Dr. David Lowry as your conductor and Artistic Director (1982 – 2012). He was with you for so many years and you accomplished many outstanding musical feats – not least of which was your performance of Verdi's *Requiem* and Stravinsky's *Symphony of Psalms*! That said, you accepted my style of making music/leadership and were determined to keep Dr. Lowry and Dr. Shirley Fishburne's dream alive, and I truly hope that is the case going forward as you seek new leadership for your upcoming season in the fall. The York County Choral Society meets numerous artistic needs for our local community; it satisfies the needs of singers and lovers of great choral works to experience challenging music making, high quality musical performances and authentic/exhilarating orchestral accompaniments.

I have been so very proud of our concerts - most notably last year when we performed three concerts from December to May that included Handel's *Messiah*, Beethoven's *Mass in C* and Brahms' *Requiem*. Our 40th Season was exhausting, but oh so very rewarding! You returned to rehearsals after the pandemic break to sing and did so with gusto, musicality and determination. Other memorable concerts for which I am most grateful are our performances of Durufle's *Requiem*, Orff's *Carmina Burana* (complete with a tornado over our heads!), Forrest's *Requiem for the Living*, and our most recent performance of Bach's intricate *Magnificat*! What a privilege and blessing to have conducted you and our talented players in these outstanding concerts as well as in today's performance of Mozart's *Requiem*!

To our Board of Directors, thank you for allowing our choirs and me to pursue ever-higher musical achievements. Without your support, along with our many patrons, we would not have been able to present our lovely concerts with such quality and authenticity. You all have been there for me in numerous ways, and I have enjoyed working with each and every one of you and especially our presidents of the YCCS Board. I hope that we will remain close friends and colleagues indefinitely! An additional thanks to YCCS members Sangwon Sohn and Kat Wilson for their assistance with our lovely posters and program generation. You have both been extremely generous and valuable to us in immeasurable ways!

To our accompanist and assistant director, Zinor! Brofiola, I want to say that you have been one of the strongest musicians with which I have been associated. Our time at Winthrop University as well as your coming aboard last year to accompany the YCCS Main Choir has been joyful and inspiring. I also wish to thank Susan Read (founding accompanist), Sharon Courtney and Amy Morris for their years of amazing keyboard application and their leadership. *What talent we have witnessed over the years!*

You *all* have allowed me to grow professionally and personally. Your kindness, generosity and sincerity in performing our repertoire with such focus and passion has motivated me beyond words. I will truly miss *each and every* one of you tremendously and will continue to support YCCS in different ways.

Best wishes in moving forward and my sincerest appreciation!

Kathy Kinsey

Dr. Katherine Kinsey, Artistic Director (2012 - 2023)

Program Notes and Text Translations

Four Psalm Settings

For numerous centuries composers have turned to the Old Testament Book of Psalms for choral text settings. The Psalms, or Hebrew songs, are a collection of poems, songs, prayers and historic accounts of the Israelites. They were predominantly written by King David, a musician and poet, who is said to have composed 73 of the 150 songs. Their contents range from animated praise, humble prayers, descriptions of adversity, and allegiance to God as King and Savior of His people. They are also mentioned in the New Testament by Jesus Christ, and the Apostles Luke and Paul as rituals of worship. Theologians have grouped the Psalms into distinct categories: Psalms/songs of praise (hymns), Psalms of thanksgiving, Psalms of lament (both individual and communal), royal Psalms (messianic in nature), and Psalms of wisdom and law.

The Psalm settings that the YCCS Chamber Singers present today represent various musical styles and time periods. *Beati quorum via* was composed by Anglo-Irish, Romantic period composer Charles Villiers Stanford (1852 – 1924). It is the second of his *Three Latin Motets* (Op. 38) and is an *a cappella* choral motet (a sacred, *a cappella* choral piece) comprised of 6 voices (Soprano 1, 2, Alto, Tenor, Baritone, Bass). The work features the women's voices as one "choir" or grouping, and the men's voices as another choir. Although imitative and full of motivic material (repeated melodies), the texture of the voices are lush, chordal renderings with sweeping/arched melodic phrases. The text of the motet comes from Psalm 119 and falls into the category of Psalms of wisdom and law:

Beati quorum via integra est,
qui ambulat in lege Domini.

Blessed are those whose life is full of integrity
that walk in the law of the Lord.

Our second Psalm setting was composed by Dutch composer Jan Pieterszoon Sweelinck (1562 – 1621) whose life straddled the Renaissance and early Baroque periods. Sweelinck was considered a virtuosic organist, composer and pedagogue.



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His compositions include keyboard works, madrigals (Italian, secular part songs) and chanson (French, secular part songs), but his largest musical contribution was a four-volume collection of *all* 150 Psalms. *Laudate Domino*, quite madrigal-like in compositional style, is a busy, polyphonic setting of 5 voices (Soprano 1, 2, Alto, Tenor, Bass). Unlike the chordal *Beati quorum via*, this older setting is highly imitative with lines independently singing various melodies that have been assigned to each text of the Psalms. If voices sing in homophonic settings (rhythmically simultaneous) it is only for a brief phrase before they return to their active, imitative style of singing within this joyful, *a cappella* motet. The text of *Laudate Dominum* is categorized as a Psalm of praise and originates in Psalm 117:

Laudate Dominum, omnes gentes.

Laudate eum, omnes populi.

Quoniam confirmata est super nos misericordia ejus,
et veritas Domini manet in aeternum.

Praise the Lord, all nations.

Praise him, all peoples.

Certain is his mercy for us
and the faithfulness of the Lord endures
forever.

Beati omnes is a contemporary Psalm setting composed by Ivo Antognini (b. 1963), a Swiss composer whose educational background includes extensive studies in piano and jazz. Early in his career he composed for television and film as well as composed jazz works. His music is performed internationally and has been given high acclaim by the American Choral Directors Association. A concert solely dedicated to his choral music was performed in New York City at Lincoln Center in 2016. His *Beati Omnes* features contemporary harmonies in a predominantly homophonic/chordal setting with bits of imitation. It contains several time signatures (instead of one, consistent meter as in the previous two pieces performed) for the purpose of accommodating the natural flow of the text. The motet begins in triple meter, then goes to a brisk compound triple meter relaxing back into triple and duple meters. The text of *Beati omnes* is one verse taken from Psalm 128 (a Psalm of wisdom). Set in Latin, the work features the following text:

Beati omnes qui timent Dominum
qui ambulant in viis ejus

Blessed are all who fear the Lord,
who walk in his ways.

Our final Psalm setting is *Psalm 150* composed by English contemporary composer John Rutter (b. 1945). Rutter composed the work for the *Queens Golden Jubilee* in 2002 where it was debuted in St. Paul's Cathedral (London). The piece features a predominant chordal vocal setting with brass, percussion and organ accompaniment. It contains numerous time signatures which accommodate the natural inflection of the text as well as various musical styles which represent the tone of the Psalm text. Rutter features a Latin textual statement of Psalm 150 utilizing the women's voices twice within the anthem; these portions are initially sung in the style of Gregorian chant. The choral writing for the mixed voices (both men and women) ranges from unison singing, fanfare-like chordal textures, dramatic, dissonant jazz chords that express high praise, and rhythmic *alleluia's* which transpose and ascend in anticipation

of the anthem's conclusion through the use of rhythmically augmented *alleluia's*. The work is through-composed in compositional structure (as are our other works) in that each section of the piece contains a biblical verse set within new musical ideas, moods, and styles of writing. Psalm 150 (the final chapter in the Book of Psalms) speaks of the utilization of specific musical instruments and exuberant worship of the Lord through song, dance and exultation. Categorically, it is truly a Psalm of praise in every aspect of its text, and John Rutter has captured its spirit through celebratory musical writing in a most effective manner.

O praise God in his holiness,
praise Him in the firmament of his power.
Praise him in his noble acts.
Praise him according to his excellent greatness.

Laudate Dominum in sanctis eius, laudate eum in firmament virtutis eius. Laudate eum in virtutibus eius.	Praise God in his sanctuary, praise him in the firmament of his power, Praise him for his mighty acts.
--	--

Praise him in the sound of the trumpet.
Praise him upon the lute and harp.

Laudate Dominum, laudate.	Praise God, praise Him.
---------------------------	-------------------------

Praise him in the cymbals and dances;
praise him upon the strings and harp.
Praise him upon the well-tuned cymbals.
Praise him upon the loud cymbals.
Let everything that hath breath
Praise the Lord!
Alleluia, Amen, Alleluia!

When In Our Music God Is Glorified

**Charles V. Stanford/
Harriet Ziegenhals, arr.**

Sir Charles Villiers Stanford is accredited as the composer of this hymn tune known as *Engelberg*, and the text was originated by Fred Pratt Green in 1971 for a Methodist Choral Music Society in London. The content of the hymn focuses on the power and necessity of music as an integral part of our practicing faith. Its various stanzas deal with our humbleness and musical gifts to God through performance, the historical aspects of sacred music, as well as textual nods to portions of Psalm 150. It boldly states that music can open new dimensions that bring profound spiritual experiences to our lives: All people who have a voice should lift their voices in song! This hymn alone and its marvelous text serve as the crux of our mission as choral musicians and its longstanding place in worship.

When in our music, God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried: Alleluia!

How often making music we have found
a new dimension in the world of sound,
as worship moved us to a more profound Alleluia!

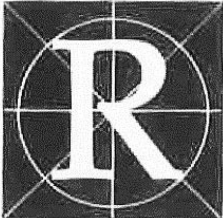
So has the church in liturgy and song,
in faith and love, through centuries of wrong
borne witness to the truth in every tongue, Alleluia!

And did not Jesus sing a Psalm that night?
What utmost evil strove against the light?
Then let us sing, for whom He won the fight: Alleluia!

Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always: Alleluia!

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (christened Johannes Chrysostomus Wolfgangus Theophilus Mozart) was born Jan. 27, 1756, in Salzburg, Austria. He was the son of the violinist and composer Leopold Mozart (1719 – 1787) who originally taught him basic musical skills on the harpsichord at the age of four. Mozart composed his first piece at the age of five in 1761, and by age six, he performed for royalty in two imperial courts. His father saw the monetary value of his unusually talented children's performance skills, and from 1763, Leopold toured throughout western Europe with his son and daughter (Maria Anna, "Nannerl," 1751 – 1829). This was an opportunity to show off the "miracle that God allowed to be born in Salzburg" (as he is attributed to have boasted). The children performed in such places as Munich, Augsburg, Paris and London. Within each of these tours, the young Mozart was greeted as a "wonder child." His improvisations, spur-on-the-moment compositions, and ability to read music on sight astounded all who experienced his performances. In each country he heard and absorbed the music of the most prominent composers. For example, in England, he was tutored by Johann Christian Bach (who influenced Mozart's first symphonic writing). In Italy, he was instructed in counterpoint by Padre Martini and

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was decorated by the Pope where he performed in the Sistine Chapel. Upon returning to Salzburg in 1771, he discovered the beauty of Joseph Haydn's string quartets and was so moved that he composed six quartets of his own and dedicated them to his prominent predecessor.

Mozart's professional life was an ever-changing series of various jobs that included composing musical commissions, court/church musical leadership, direction and composing, teaching, and of course, performing and conducting his works. His musical output was prolific and unusually quick and reflects the many facets of his personality (comedic, lighthearted, dramatic and noble). It is additionally admired for its formal elegance and rich harmonic texture. He was a genius at utilizing the most popular compositional methods of his time as well as hearkening back to those of his predecessors (J. S. Bach, G. F. Handel, and J. Haydn). The Classical period genre for which he is known is vast – especially when considering his short life. His prolific/quickly drafted musical output resulted in more than 800 works in virtually every genre. Many of these compositions are acknowledged as the finest musical examples in existence, and they include 41 symphonies, concerti, 26 string quartets, almost 40 divertimenti/serenades (including his popular Serenade No. 13, *Eine kleine nachtmusik – A Little Night Music*), chamber music of various instrumental combinations, 18 operas, and 18 choral masses including his *Requiem*. His most famous compositions include his operas the *Magic Flute (Die Zauberflöte)*, *Don Giovanni*, his *Symphony No. 41, K. 551*, (known as the *Jupiter Symphony*), *Serenade No. 13 Eine Kleine Nachtmusik*, and the *Requiem Mass K. 626*. His works are catalogued with the initial “K” which stands for the word *köchel*, and the number represented in their titles corresponds to the chronological order in which they were composed.

Mozart married his wife Constanze in 1782 and the two were financially secure at the beginning of his marriage, but the money that the composer brought home never proved enough for his wife, as well as the fact that Mozart had a pension for fine clothes, gambling and mishandling his proceeds by living a lavish lifestyle. His



unhealthy way of living, various illnesses and exhaustive work schedule to complete commissions inevitably led to his early demise at the age of 35. Sadly, he was giving a pauper's funeral with few in attendance and his body was buried in an unmarked grave in the St. Marx Cemetery in Salzburg.

Requiem, K. 626

Requiem K. 626 is one of choral music's greatest works, and one that has been surrounded by legend and mystery. It was commissioned by Count Walsegg-Stuppach whose office was held in Schloss Suppach in the southern part of Austria. The Count was an enthusiastic lover of music and composer who had the habit of commissioning works from respected composers in his region and then claiming them as his own. After the death of his wife in February 14, 1791 he had the idea of commissioning a Requiem for his wife and sent a costumed, anonymous employee ("the grey man") with 50 ducats (as a first monetary installment) to hire Mozart for this purpose. Mozart never knew who had employed him, and more significantly, it reached Mozart at a time when he was overworked, underpaid, and unwell. The legend persists that Mozart was convinced that he was writing his own Requiem mass. This idea was exacerbated by the play and eventual movie *Amadeus* (1984) that presented the grey man as Mozart's perception of his dead father and a suggestion that his contemporary Salieri pushed and assisted Mozart in his final days to complete the work.

The more realistic version of this story indicates that at the time of this commission, Mozart was working diligently to compose his operas *The Magic Flute* and *La Clemenza di Tito* as well as a clarinet concerto. Given that Mozart was already unwell, composing those operas, a large instrumental work, and a Requiem mass must have added to his ever-weakening condition. Additionally, he attended a performance of one of his operas in Prague then returned to Vienna to conduct a performance of *The Magic Flute*. It was at the conclusion of this whirlwind schedule that he was able to focus more fully on *Requiem K. 626*, but at that point, was ultimately quite unwell. He died on December 5, 1791 leaving the work unfinished. It is reported that his widow Constanze made arrangements for the *Requiem* to be completed even though this decision may have been forced on her at this time of great distress. She approached various musicians to complete the work, but ultimately, it was Mozart's student 25-year-old Franz Xaver Süssmayer who attributed for the completion of the work. The *Introit* and *Kyrie* were completed by Mozart. He had sketches of the bass and vocal parts for the next eight movements, but the last three movements – *Sanctus*, *Benedictus*, and *Agnus Dei* – were solely Süssmayer's. The final movement *Lux aeterna* and its concluding section *Cum Sancto Spiritu* are recycled material from the *Introitus* and *Kyrie* (therefore Mozart's writing).

Musical Overview of Requiem K. 626

Requiem K. 626 is scored for orchestra, four *sol*i (soloists), and choir. Mozart incorporated the compositional Classical trends of his time but creatively melded his music

to dramatically or tenderly express its powerful text. He additionally utilized the writing style of Baroque composers (Bach and Handel) in his fugal/polyphonic sections. Each movement of the *Requiem* is unique and varied with the exception of the last movement that utilizes identical writing from the first two movements of the work.

I. **Introitus** (chorus with solo): begins with an ominous, sustained chorus; at times declamatory; includes a lovely soprano solo that is followed by a punched, imitative setting of *exaudi orationem meam* (“hear our prayer”). The movement concludes with the melodic statement heard in the initial section of the *Introitus* but then is accompanied by an extended vocal setting of the text *dona eis requiem* in each voice (“give them eternal peace”) as an additional fugal statement.

II. **Kyrie** (chorus): intricate and fast-paced; a double fugue in structure; contains polyphonic vocal and instrumental writing. It concludes with an abrupt change of tempo emphatically stating the final *Kyrie eleison* (“God have mercy on us”).

III. **Dies Irae** (chorus): musically depicts the Day of Wrath/Judgement; fiery in nature; a dramatic homophonic chorus

IV. **Tuba miram** (solo quartet): sustained, lyrical solo quartet; a complete contrast to the preceding movement; contains an alto trombone solo symbolic of the “trumpet” that will “sound through every grave to drive us before the throne of God.”

V. **Rex tremendae** (chorus); exclamatory choral movement; written for full chorus and full orchestra including percussion. It fully embraces the majesty and power of the ‘King of tremendous majesty’ within its weighty writing.

VI. **Recordare** (solo quartet): contains penitent, lyrical vocal writing accompanied by cascading strings and sustained woodwinds. The solo voices in this movement imitate and overlap in the style of Renaissance/Baroque writing and are doubled by the woodwinds which essentially do the same.

VII. **Confutatis**: This movement sets basses and tenors in a competitive imitation of a “diabolical” melody describing those that are confounded in the “flames of hell.” This section of the movement is then drastically contrasted by the women who sing the text *voca me* (“hear us...save us”) distantly and simplistically. The orchestral writing features a nervous, fast-paced rhythmic ostinato which attributes to an ever present feeling of terror.

VIII. **Lacrimosa**: This may be the most familiar movement of the work. It is a chorus with a homophonic texture and rolling compound meter that has been used in numerous movies and commercials expressing mournfulness and prayers that plead for God’s mercy.

IX. **Domine Jesu** (chorus, solo quartet): This chorus is an upbeat movement of praise and thanksgiving that later includes a fugue presenting disjunct, fugal melodies that describe the possibility of being “absorbed in the flames of hell” without the granting of God’s salvation. There is a brief solo quartet in the middle of the movement that gives way to the *Quam olim Abrahae* text set in an upbeat fugue celebrating God’s promise of salvation to Abraham and his descendants.

X. **Hostias** (chorus): An exquisite chorus set in the style of a hymn is featured

in the opening portion of the movement that later gives way to dramatic choral statements with quick-changing dynamics. It concludes with a reprise of the *Quam olim Abrahae* material.

XI. Sanctus (chorus): similar to the *Rex tremendae* in style; majestic, choral, declamatory; it contains a vivacious fugal section on the text *Osanna to the highest* that is initially stated in the bass section.

XII. Benedictus (solo quartet): This movement begins simplistically; the musical writing is quintessentially Classical in style; harmonically basic; straightforward and clean. The movement concludes with a reprise of the *Osanna* section that is begun with the tenor section this time.

XIII. Agnus Dei (chorus): The chorus begins with a choral texture that dramatically sets the phrase *Agnus qui tollis peccata mundi* ("Lamb of God who takes away the sins of the world") in an extended, interrupted phrase within loud dynamics. This is followed by a peaceful and simplistic *dona eis requiem* ("give them eternal rest") that segues into the final movement.

XIV. Lux aeterna (chorus, solo): The soprano soloist begins this sustained portion of the movement presenting the melodic material that was presented in the *Introitus*. The choral writing also reprises material from the first movement but like the soprano, is given a new text in which to do so. The second section of the movement presents the text *Cum sancto tuis in aeternum* ("with your saints in eternity") in the same double fugue writing that is found in the *Kyrie*. The chorus ends with voices uniting in choral texture and slow, majestic tempo to conclude the work on the text *qui pius es* ("because you are merciful").

(Introitus)

Requiem

Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternum, dona eis, Domine,
et lux perpetua dona eis.

Grant them eternal rest, O Lord
and may perpetual light shine on them.
Thou, O God, art praised in Zion,
to Thee shall the vow be performed in Jerusalem.
Hear my prayer,
unto Thee all flesh shall come.
Grant them eternal rest, O Lord,
and may perpetual light shine on them

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Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

(Sequence)

Dies Irae

Dies irae, dies illa
solvent saeculum in favilla.
teste David cum Sibylla.

Day of wrath, that day
will dissolve the earth in ashes
as David and the Sibyl bear witness.

Quantus tremor est futurus
quando iudex est venturus
cuncta stricte discussurus.

What dread there will be
when the Judge shall come
to judge all things strictly.

Tuba mirum

Tuba mirum spargens sonum
per sepulchra regionum
coget omnes ante thronum.

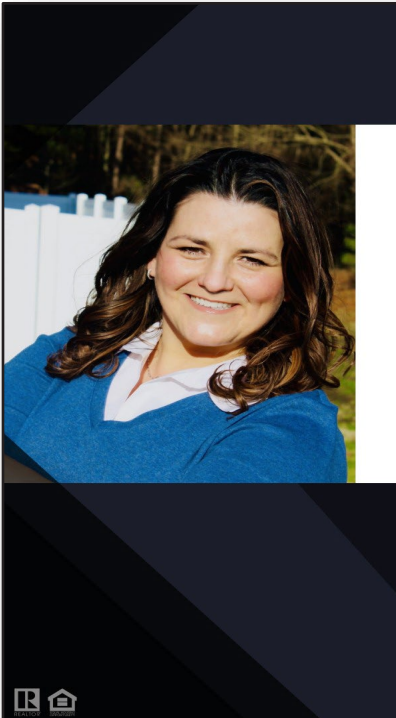
A trumpet, spreading a wondrous sound
through the graves of all lands
will drive mankind before the throne.

Mors slopebit et natura
cum resurget creatura
judicanti responsura.

Death and nature shall be astonished
when all creation shall rise again
to answer the Judge.

Liber scriptus proferetur

A book, written in, shall be brought forth



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in quo toteum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit
in quo totum continetur
quidquid latet apparebit
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum togaturus,
cum vix Justus all secures?

Rex tremendae

Rex tremendae majestatis,
qui salvandos gratis.
salve me, fons pietatis.

Recordare

Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus.
Tantus labor non sit cassus.

Juste iudex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tanquam reus;
culpa rubet vultus meus;
supplicanti parce, Deus.

Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Confutatis

Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.

Lacrimosa

Lacrimosa dies illa,

in which is contained everything that is,
out of which the world shall be judged.

When the judge shall take his place,

Whatever lies hid shall come to light,
No act unpunished shall remain.

What then shall I say, wretch that I am?
What advocates entreat to speak for me
when even the righteous may hardly be secured?

King of tremendous majesty,
who freely savest the redeemed,
save me, fount of goodness.

Remember me, kind Jesus,
my salvation caused your suffering.
Do not forsake me on that day.

Faint and weary, you sought me,
redeemed me, suffering on the cross.
May such great effort not be in vain.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

I moan as one who is guilty;
owning my shame with a red face;
suppliant before you, Lord.

You, who absolved Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from everlasting fire.

Place me among Thy sheep
and separate me from the goats,
setting me at Thy right hand.

When the cursed have been confounded
and given over to the bitter flames,
call me with the blessed.

That day of tears and mourning

qua resurget ex favilla
judicandus homo reus.
huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

(Offertorium)

Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium
fidelium defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
quam olim Abrahae promisisti
et semini ejus.

Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti
et semine ejus.

Sanctus

Sanctus, sanctus, sanctus
Domine Deus Sabaoth!
Pleni sunt coeli et terra
gloria tuam.
Osanna in excelsis!

Benedictus

Benedictus qui veni in nomine Domine.
Osanna in excelsis!

Agnus Dei

Agnus Dei,
qui tollis peccata mundi
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis sempiternam

(Communio)

Lux aeterna

Lux aeterna luceat eis, Domine,

when from the ashes shall arise
all humanity to be judged,
spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

Lord Jesus Christ, King of glory
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard bearer, holy Michael,
bring them into holy light
which was promised to Abraham
and his descendants.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them on behalf of those souls
we commemorate today

And let them, Lord, pass from life to death,
which was promised to Abraham
and his descendants.

Holy, holy, holy
Lord God of Sabbath.
Heaven and earth
are full of Thy glory.
Hosanna in the highest!

Blessed is he who comes in the name of the Lord.
Hosanna in the highest!

Lamb of God,
who takes away the sins of the world,
grant them rest.
Lamb of God,
Who takes away the sins of the world,
grant them rest eternal forever.

Let eternal light shine on them, Lord,

cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum Sanctus tuis in aeternum,
quia pius es.

As with your saints in eternity
because you are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine them,
as with your Saints in eternity
because you are merciful.

Featured Performers and Musical Staff

Margaret Monroe, organ

Margaret Monroe, a lifelong Carolinian, began her musical studies at the age of five. She is a graduate of the Jacobs School of Music at Indiana University, where she completed a Masters degree in Organ and Church Music. Her primary teachers were Larry Smith and Marilyn Keiser. Ms. Monroe is also a graduate of Stetson University in DeLand, Florida, where she received a full scholarship to study organ and harpsichord with Boyd Jones. While at Stetson, she was named the Presser Scholar for 2003-2004, the highest honor given to a student in the school of music. Margaret currently serves as Director of Music at Unity Presbyterian Church in Fort Mill, South Carolina. She is responsible for overseeing the church's music ministry, which includes the Chancel Choir, two children's choirs, and handbells. Ms. Monroe previously served as Organist and Director of Music Ministries at First United Methodist Church in Lancaster, South Carolina and as Director of the Lancaster Chamber Choir, an auditioned community choir. In addition to her church position, Ms. Monroe serves as accompanist for area schools. Ms. Monroe lives in Rock Hill with her husband Thomas and daughter Quinn.

Alexis Croy Wraith, soprano

Ms. Wraith is a Charleston, SC native and 2016 graduate of Winthrop University earning a degree in vocal performance where she studied with Drs. Jennifer Hough and Jeffrey McEvoy. She is also currently studying with John Fowler. She was a member of Winthrop's auditioned choral ensembles often serving as a soloist for the Winthrop Chorale in large works such as Orff's *Carmina Burana* and Vaughan Williams' *Dona Nobis Pacem*.

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She has been an active performer in the Charlotte music community as well. Her performances include the roles of Adina in *Elisir d'amor* (Donizetti), Musetta in *La Boheme* (Puccini) and most recently Michaela in *Carmen* (Bizet; Central Piedmont Community College opera productions). Internationally, she sang Frau Silberkang with the Austrian American Mozart Association in their production of *Der Schauspeildirektor* as well as covered Queen of the Night in *Die Zauberflöte* (Mozart). She was a semifinalist in the Premiere Opera International Competition as well as a finalist in the Heafner Williams competition. In addition to performing both sacred and secular repertoire, Ms. Wraith instructs private voice at Music Quarters in Charlotte and has served as soprano section leader for Harrison United Methodist (Pineville, NC). This is her second solo performance with YCCS.

Colleen Guseman, mezzo-soprano

Mezzo-soprano Colleen Guseman is originally from Columbia, South Carolina. She graduated from Winthrop University in May of 2022 with her bachelor's degree in music performance studying voice under the tutelage of Dr. Kristen Wunderlich. Before graduating she starred in the Winthrop Theater Dance Department's musicals *Annie Get Your Gun* (ensemble cast; I. Berlin), the role of Alice Beineke in *The Addams Family* (Lippa) and the Department of Music's opera, *Hansel and Gretel* as Hansel (Humperdinck). Since graduating she has been working as a voice teacher at Clover High School and performing with Opera Carolina as a chorus member in *La Traviata* (Verdi) and starring as the Tortoise as part of Opera Carolina's educational outreach program, OperaXpress whose purpose is to bring opera experiences to schools in the Charlotte-Mecklenburg county and surrounding areas. This is Ms. Guseman's solo debut with the YCCS.

NeTorrian Patton, tenor

Mr. Patton is originally from Clover, SC and resides in Rock Hill. He earned his Bachelor of Music Education degree with an emphasis in choral music from Winthrop University in 2021 and studied voice with Dr. Kristen Wunderlich and conducting under Dr. Jeremy Mims. He was the recipient of the *Kinsey Choral Excellence Scholarship* in 2019. While at Winthrop, he was also selected to participate in the SC ACDA Conducting Masterclass and the 2020 Southern Division ACDA Conducting Masterclass as one of only three undergraduate conductors throughout the Southeast. Mr. Patton was an active participant in the Department of Music's opera productions as well as productions in the Department of Theater Dance. He performed the role of Gideon March in *Little Women* (Adamo), Gherardo in *Gianni Schicchi* (Puccini), Mal Beineke in *The Addams Family* (Lippa), and began preparation for the role of Albert Herring in *Albert Herring* (Britten) before the Covid-19 pandemic shutdown. In addition to these accomplishments, Mr. Patton made his Opera Carolina (Charlotte, NC) debut as a member of the opera chorus in Verdi's *Aida* in 2022.

Mr. Patton is currently in his second year as the Choral Director at Buford High School (Lancaster, SC). He was named the 2022-2023 *Beginning Teacher of the Year* for Buford High School and was named the 2022 Lancaster County School District

Beginning Teacher of the Year. He is also the Director of Music at Matthews Presbyterian Church (Matthews, NC). Mr. Patton enjoys singing in multiple ensembles and concurrently performs with *Reprise* (Dr. Jonathan Hall, Director) and *Inspirar* (Dr. Jeremy Mims, Director) in which he serves as the Board President. He is an active member of the National Association for Music Educators (Nafme), the American Choral Directors Association (ACDA), and the Presbyterian Association of Musicians. This is Mr. Patton's debut solo with the YCCS.

Jarvis Miller, bass-baritone

Jarvis Dijon Miller is a native of Rock Hill, SC and contributes to the musical and spiritual vitality of our region as a soloist, ensemble performing artist, and as a recital lecturer and presenter. He has been a member of the Resident Company at Opera Carolina for 16 seasons in a range of capacities: a two-term member of the Opera Carolina Chorus Association Board, a member of touring productions with North Carolina cARTwheels (2012) and OperaXpress (2012-2013) as a Young Artist and Resident Artist; a Teaching Artist and participant in the New Pathways project through EMCArts and the *Voices Engaged* (a community dialogue series). Having appeared in nearly 50 mainstage productions as an Opera Carolina chorister, Mr. Miller has also performed *comprimario* roles as the L'Imperial Commissario in *Madama Butterfly* (Puccini), Guccio in *Gianni Schicchi* (Puccini) and appeared as a soloist in Douglas Tappin's *IDream*. In 2023, he appeared as the Undertaker in Gershwin's *Porgy and Bess* (Opera Carolina) and reprised the role in his North Carolina Opera debut (Raleigh, NC). Mr. Miller has sung in many other operatic roles that include *Die Zauberflöte* (Mozart), *Amahl and the Night Visitors* (Menotti), and in the Gilbert & Sullivan's operettas, *HMS Pinafore*, and *The Mikado* (leading role). He performs solos in oratorio, cantatas, and other large choral works. These performances include: *The Crucifixion* (Stainer), *Vesperae Solennes de Confessore* (Mozart), in J. S. Bach's cantatas *Wachet Auf* and *Gottes zeit ist die allerbeste zeit* as well as in the contemporary work, *Considering Matthew Shepard* (Johnson).



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Mr. Miller is a past Regional Semi-Finalist for both the NATS and the NANBPWC, Inc. Vocal Arts, formerly the Leontyne Price Vocal Arts Competition. A deep love for choral music moves Mr. Miller to sing concurrently with other local choirs such as Caritas (formerly Firebird Singers of Charlotte, Kathy Youngblood, Director), *Inspirar* (Rock Hill, Dr. Jeremy Mims, Director), The Queens Choral Union/Royal Voices of Charlotte (Queen's University), and *Reprise* (Fort Mill, Dr. Jonathan Hall, Director). Mr. Miller is currently a choral scholar at the Church of the Holy Comforter (Charlotte, NC). He holds a Bachelor of Music in Vocal Performance from Winthrop University. In addition to vocal studies with John Fowler, Victoria Livengood and Prof. Jerry Helton, Mr. Miller studied choral conducting with Dr. Katherine Kinsey and piano with Prof. Jennifer Austin. Jarvis is a SC Certified Community Healthcare Worker and serves as a Citizen Health Advocate for the City of Rock Hill with Clinton College (Rock Hill). Finally, Mr. Miller is a proud member of *Pbi Mu Alpha Sinfonia* Fraternity, Inc. and this is his debut solo performance with the YCCS.

Dr. Katherine Kinsey, Artistic Director

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. Upon retirement, she and her husband Charles (a retired medical physicist) began the *Kinsey Choral Excellence Scholarship* for high achieving choral music education majors and who also perform in Winthrop's auditioned ensembles. 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.

Zinorl Broñola, Rehearsal Accompanist, Directing Assistant

Mr. Broñola 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 Ma-nila, 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. Broñola 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/music educators 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

Ms. Hall serves as the alto Singer Representative to our YCCS Board of Directors and contributes as a rehearsal accompanist in Mr. Broñola'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. Ms. 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), sings with her husband's ensemble *Reprise*, and most importantly, is mother to their young son, Matthew.

Tex J. (TJ) Williams

Mr. 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 Solemn Vespers, Orff's Carmina Burana, Handel's Messiah, and Forrest'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.

Irene Pointon

Ms. Pointon has been a regular soloist and section leader with the YCCS for numerous years. Her 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. Ms. 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, Ms. Pointon has sung with the Charlotte Oratorio Singers, Renaissance Singers of Charlotte, Caritas *a cappella* ensemble in Charlotte and with the YCCS Chamber Singers. She is a member of Grace Lutheran Church (Rock Hill) where she actively participates in the youth music ministry program.

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Seeking new Artistic Director

Dr. Katherine Kinsey, Artistic Director of the York County Choral Society (YCCS), has announced her retirement. The YCCS Board of Directors is actively searching for the organization's third Artistic Director. Entering its 42nd season, YCCS is a vibrant, growing, intergenerational group of auditioned singers consisting of 60+ voices.

All qualified individuals are invited to apply, and applications will be solicited until the position is filled. All interested individuals are encouraged to submit materials prior to June 1, 2023, for priority review.

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In addition, we would like to thank Margaret Monroe, Director of Music and Unity Presbyterian Church staff for their willingness to host this concert today.

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