

York County Choral Society



Carl Orff's
CARMINA BURANA
Cantiones Profanæ

YCCS Chamber Singers

performing works by Schütz; Brahms' Liebeslieder Walzer, Op. 52; Gjeilo; Rheinberger

Sunday, April 15, 2018 at 4:00

Byrnes Auditorium at Winthrop University

1703 Memorial Circle · Rock Hill, South Carolina



GREETINGS FROM OUR YCCS PRESIDENT...

Dear York County Choral Society Friends,

Welcome to our 2018 spring concert. We hope you enjoy the music! The York County Choral Society is grateful for your support.



The Choral Society is made up of people from many different professions and walks of life. Our singers range in age from high school to retirement.

Dr. Katherine Kinsey, our Artistic Director, brings all of these voices together to create some of the most awesome music in our region. We are extremely appreciative of our Artistic Director, the innovative and selfless members of the YCCS Board of Directors, our loyal patrons, and especially the singers who comprise our choir.

We encourage you to consider joining our group as a patron or a singer. Please visit our website www.yorkcountychoralsociety.org for more information regarding membership and our upcoming spring concert.

Best regards,

David Caines
President, York County Choral Society

- Special Thanks -

The York County Choral Society wishes to thank Westminster Presbyterian Church for their generous hospitality. The YCCS rehearses weekly in the WPC choir room and sanctuary. We have been accommodated in a variety of ways over the years and are entirely grateful for our association with this outstanding church.

We also heartily thank Winthrop University and Dr. Donald Rogers, Chair (Dept. of Music) for the use of Byrnes Auditorium, departmental facilities and instruments for this concert.

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Susan Read

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The York County Choral Society

presents

Carl Orff's

CARMINA BURANA

featuring

The YCCS Chamber Singers

April 15, 2018, 4 o'clock in the afternoon
Byrnes Auditorium, Winthrop University

See Program Notes for information and text translations.

YCCS Chamber Singers

Pater Noster (*Our Father*, from *Cantiones sacrae*)

Heinrich Schütz
(1575 - 1672)

Abendlied, Op. 69, No. 3 (*Evening Song*)

Josef Rheinberger
(1839 - 1901)

Northern Lights

Ola Gjeilo
(b. 1978)

Liebeslieder Walzer, Op. 52 (*Lovesong Waltzes*)

Johannes Brahms
(1833 - 1897)

1. Rede, Mädchen (*Answer, maiden*)
2. Am Gesteine rauscht die Flut (*Deep in thunder roars the tide*)
6. Ein Kleiner, hübscher Vogel (*There was a tiny, pretty bird*)
10. O wie sanft die Quelle (*Oh, how calm the river flows*)
11. Nein, es ist nicht auszukommen (*No, I will not listen to them*)
12. Schlosser auf, und mache Schlösser (*Locksmith, go and bring me padlocks*)

Amy Morris, Zinorl Broñola, piano

YCCS Main Choir

Carmina Burana (*Cantiones Profana*)

Carl Orff
(1895 - 1982)

Fortuna Imperatrix Mundi (Fortune, Empress of the World; Movements 1 - 2)

Primo Vere (Spring; Movements 3 - 5)

Uf Dem Anger (On the Lawn, Movements 6 - 10)

In Taberna (In the Tavern, Movements 11 - 14)

Cour D'Amour (Court of Love; Movements 15 - 23)

Blanziflor et Helena (White Flower and Goddess Helen; Movement 24)

Fortuna Imperatrix Mundi (Fortune, Empress of the World; Movement 25)

TJ Williams, baritone; Zachary Hugo, baritone;

Aaron McKone, tenor/baritone; Angel Thomason, soprano;

Joshua Wald, baritone; Julian Holland, baritone; Hannah Jessup, soprano

Amy Morris, Zinorl Broñola, piano

York County Choral Society Personnel

Soprano

Ana Barkley, Ann Barrett, Mary Bland, Jeri-Jean Cornwell, Judy Cowell, Alexis Croy, Emily Doehling, Jennifer Floyd, *Calli Haralambis*, *Kristen Herndon*, Jeanie James, *Hannah Jessup*, Hye-Sung Kim, Lisa Loflin, Vania Love, *Lauren Mobley*, Sarah Ochou, Suzanne Robinson, **Gayle Sawyer*, Nora Sliney, Angel Thomason, *Necie Wald*, *Wendy Wingard-Gay*

Alto

Jennifer Buck, Mary Beth Burton, *Kathryn Byar*, Linda Caines, *Amy Cassidy*, Mary Anne Gomulinski, Jessica Hall, *Samantha Knowlton*, *Lisa Knox*, Laura Jean McBurney, *Amy Morris*, *Katy Motsinger*, Jackie Murphy, Jennifer Peelman, **Irene Pointon*, Kathryn Powell, Leigh Poole, Amber Shockley, Sangwon Sohn, Vicki Stevens, Susan Vogel, Victoria Watson, *Alexandra White*, Kat Wilson

Tenor

†*John Arant*, *Bradley Brown*, *David Caines*, †Jeff Culp, †Chris Fischesser, Malik Jenkins, *Aaron McKone*, Chandler Robinson, †Thomas Robinson, *Robert Stonebraker*, James Welsh, Sam Williams, **TJ Williams*

Bass/Baritone

TyQuan Butler, †Page Connelly, David Cowan, Thomas Cullen, Michael Davis, **Charles Faris*, Julian Holland, Ralph Johnson, *Alex Jones*, Gordon Schmidt, *Harry Tune*, *Steve Vogel*, *Joshua Wald*, Michael Wilcox, Jim “Carrot” Williams

Ragazzi

Ana Barkley, Jennifer Buck, Jeri-Jean Cornwell, Jessica Hall, Calli Haralambis, Kristen Herndon, Samantha Knowlton, Lisa Knox, Katy Motsinger, Sara Ochou, Necie Wald, Alexandra White

* denotes section leader

†denotes founding member

italicized names denote YCCS Chamber Singers

Instrumental Personnel

Piano

Amy Morris, Zinorl Broñola

Percussion Ensemble

Kathryn Kilroy, Kyle Merck, Joshua Walker, Nathan Matthews, Matthew Bratton, Zachary McLean

Program Notes and Translations

Pater Noster

Heinrich Schütz

Heinrich Schütz was a renowned German composer and organist who preceded Johann Sebastian Bach. Considered an early Baroque composer, his compositional style represented both the Renaissance and Baroque musical periods, and many count him among the most important composers of the 17th century. Schütz's compositions show the influences of (his teacher) Giovanni Gabrieli and Claudio Monteverdi both of whom were prominent Venetian composers. These influences are particularly evident within his use of polychoral settings (double chorus). Additionally, the influence of the (Renaissance) Netherlandish composers of the 16th century is prominent in his work. His best known works are in the area of sacred music, ranging from solo voice with instrumental accompaniment to a *cappella* choral music. Representative works include his *Psalmen Davids*, *Cantiones sacrae* (Opus 4), three books entitled *Symphoniae sacrae*. The motet *Pater Noster* (*Our Father*, from *Cantiones sacrae*) is a setting of the Lord's Prayer. It is stylistically similar to Renaissance writing with its use of highly imitative, contrapuntal writing. The text is set syllabically, and the vocal parts interweave beautifully to highlight the meaning of the prayer. The motet increases with intensity toward the end with use of both chordal and imitative writing that culminates with the words *sed libera nos a malo, quia tuum est regnum et potentia et gloria in saecula saeculorum, amen* ("Deliver us from evil. For thine is the Kingdom, the power and glory, forever and ever, Amen").

Pater Noster, qui es in coeli
sanctificetur nomen tuum,
Adveniat regnum tuum, fiat voluntas tua sicut
in coeli et in terra.
Panem nostrum cotidie da nobis hodie.
Et dimitte nobis debita nostra
sicut nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationes,
Sed libera nos a malo
Quia tuum es regnum et potentia et gloria,
In saecula saeculorum, Amen.

Our Father who art in heaven
hallowed by thy name,
Thy Kingdom come thy will be done
on earth as it is in heaven.
Give us this day our daily bread,
And forgive our debts
as we forgive our debtors.
And lead us not into temptation,
But deliver us from evil,
For Thine is the Kingdom, the power and the glory,
Forever and ever, Amen.

Abendlied, Op. 69, No. 3

Josef Rheinberger

Josef Rheinberger was an organist and composer who was born in Liechtenstein (located between Austria and Switzerland) and was a resident for most of his life in Germany. He showed exceptional musical talent at an early age, and at the age of seven years old, began serving as organist for his parish church with his first composition being performed at the age of eight. His father, who had initially opposed his son's desire to pursue a career as a professional musician, eventually allowed him to enter the *Munich Conservatorium*. Not long after graduating, he became professor of piano and composition at the same institution. With regard to his musical writing, his influences ranged from his contemporaries (Johannes Brahms) to his predecessors (Mendelssohn, Schumann, Schubert, and, above all, J. S. Bach). Recognized as a distinguished music educator, he instructed numerous American/European students, including Horatio Parker, Engelbert Humperdinck and Richard Strauss. Rheinberger was a prolific composer whose works were set for organ, choir, symphony and opera.

His popular *Abendlied (Evening Song)*, Op. 69, No. 3, is one of three sacred motets in this opus written for six-part mixed choir. Its text is taken from the New Testament Gospel of Luke 24:29 that describes Christ's appearance on the Road to Emmaus. The motet begins simply with women's voices in a chordal texture that is immediately imitated by the men and later features imitative vocal lines which ascend as well as create cascade-like effects. Musically, one can also imagine this piece performed on the organ as the voices swell with harmonic nuance as well as diminish to innocent, melodic simplicity in a pleading nature. Sung in German, the motet is translated as:

Bleib bei uns den es will Abend werden
Und der Tag hat sich geneiget.

Abide with us for evening shadows darken
And the day will soon be over.

Northern Lights

Ola Gjeilo

Ola Gjeilo is a contemporary Norwegian-born composer who currently resides in Manhattan, NY. He is a classically trained musician who learned to play piano at the age of five and learned to read music when he was seven years old. He studied classical composition at the Norwegian Academy of Music, later transferred to the United States to the Juilliard School (2001) and eventually earned a bachelor's degree in composition at the Royal College of Music in London (2002–2004). He then continued his education at Juilliard where he received his master's degree in composition (2006). Within the last ten years Gjeilo became a freelance performer and composer-in-residence for such highly acclaimed choral ensembles as the Phoenix Chorale and Voces8 (Manhattan). In addition, he regularly appears at national music conferences (as a composer, accompanist, and clinician) for organizations as the American Choral Directors Association. His piece, *Northern Lights* is a textual setting of scripture found within the Old Testament book, *Song of Solomon*. Gjeilo himself describes this music as being one his most Norwegian works stylistically but also one that reflects the stark, "terrible beauty that is reflected by the northern lights or *aurora borealis*" that occur in his beloved homeland. The YCCS also has performed his large choral work *Sunrise Rise Mass* and his extremely popular *Ubi Caritas* motet. *Northern Lights* is performed *a cappella*, and the translation of the Latin text is provided below:

Pulcha es amica mea
Suavis et decora Sicut Jerusalem.
Terroribilis ut castrorum acies ordinate.
Averte oculos tuos a me
quia ipsi me avolare fecerunt

Thou are beautiful, O my Love
Sweet and comely as Jerusalem,
Terrible as an army set in array.
Turn away thy eyes from me,
for they have made me flee away.

Liebeslieder Walzer, Op. 52

Johannes Brahms

Johannes Brahms was a German composer and pianist of the Romantic period who was born in Hamburg and spent much of his professional life in Vienna, Austria. Regarded as a musical genius of his generation, his stature is often linked with that of Johann Sebastian Bach and Ludwig van Beethoven ("The Three B's" of music – Bach, Beethoven and Brahms; a comment attributed to the nineteenth-century conductor Hans von Bülow). He composed for a variety of musical genres including symphony orchestra, chamber ensembles, piano, organ, solo voice, and chorus. He was considered a *virtuoso* pianist and premiered many of his piano works. In addition, he worked with some of the leading performers of his time, including the pianist Clara Schumann (wife of Robert Schumann) and the violinist Joseph Joachim (the three were close friends; he and

Clara rumored to be “more than friends”). Many of his works have become staples of modern concert repertoire. Over the span of his life he voraciously studied the music of his predecessors, including William Byrd, Giovanni Gabrieli, Heinrich Schütz, George Frideric Handel, and, especially, Johann Sebastian Bach. In addition, early Romantic composers as well as his peers had major influences on Brahms, particularly Schumann, who encouraged Brahms as a young composer.

The *Liebeslieder Walzer* (Waltzes) are contained in opus numbers 52 and 65. The waltzes are a collection of love songs in Ländler (triple meter, folk dance) style for SATB voices and four-hand piano accompaniment. The lyrics for the *Liebeslieder* come from Georg Friedrich Daumer’s *Polydora*, a collection of folk songs and love poems. While there is no concrete record indicating the exact inspiration for the Waltzes, there is speculation that Brahms’ motivation for the songs was his frustrated love for Robert Schumann’s wife, Clara. Greatly influenced by his predecessor Franz Schubert and his contemporary Johann Strauss (the “Waltz King”), Brahms’ waltzes lend themselves to a lighthearted, at times emotionally charged, and greatly enjoyable musical experience that may be performed by a vocal quartet or full choral ensemble. For this performance, we will perform 6 of the 18 waltzes from Opus 52. Both the German text and English translations for each are provided below.

No. 1

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?
Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

Speak, girl whom I love all too well,
you who with your glance have hurled
these wild feelings of ardor
o my once-indifferent heart!
Won't you soften your heart?
Do you wish to remain overly pious
without a sweet bliss of your own,
or do you want me to come to you?
To remain without a sweet bliss of my own—
I don't want such a bitter penance.
So come, dark-eyed boy,
come when the stars greet you.

No. 2

Am Gesteine rauscht die Flut, heftig angetrieben:
wer da nicht zu seufzen weiß,
lernt es unterm Lieben

The stream dashes against the stones, violently:
anyone who doesn't learn to sigh at that
will learn it when they fall in love.

No. 6

Ein kleiner, hübscher Vogel nahm den Flug zum
Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.
Leimruten-Arglist lauert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte doch wie der.

A little pretty bird took flight to the garden,
where there was fruit in plenty.
If I were a pretty little bird,
I wouldn't hesitate, I'd do the same thing he did.
Treacherous birdlime-smear'd twigs
were lying in ambush there;
the poor bird could no longer get away.
If I were a pretty little bird,
I would have hesitated, I wouldn't do what he did.
The bird fell into a beautiful girl's hand;
there the lucky fellow had nothing to complain of.
If I were a pretty little bird,
I wouldn't hesitate, I would do just what he did.

No. 10

O wie sanft die Quelle sich
 durch die Wiese windet;
 O wie schön, wenn Liebe sich
 zu der Liebe findet!

Oh, how gently the stream
 winds its way through the meadow!
 Oh, how beautiful it is when a lover
 finds his way to his beloved!

No. 11

Nein, es ist nicht auszukommen
 Mit den Leuten;
 Alles wissen so giftig
 Auszudeuten.
 Bin ich heiter, hegen soll ich
 Lose Triebe;
 Bin ich still, so heißt, ich ware
 Irr, aus Liebe.

No, there's just no dealing
 with people;
 they manage to put such an evil
 interpretation on everything.
 If I'm jolly, they say
 I harbor wayward lusts;
 if I'm calm, the story is I'm
 out of my mind with love.

No. 12

Schlosser auf, und mache Schlösser,
 Schlösser ohne Zahl!
 Denn die bösen Mäuler will ich
 schließen allzumal.

Locksmith, come, and make locks,
 locks without number!
 For I want to lock up
 all the spiteful mouths.

Carmina Burana**Carl Orff**

Carl Orff was a German twentieth century German composer who was born in Munich. He studied at the Munich Academy of Music and spent his life as a high profile conductor for symphony, dramatic theater, and Munich's Bach Society. He also served as a soldier for the German Army during World War I which has been a topic of controversy due to affiliations to Nazi Germany. He denounced these affiliations after World War I, and he became universally accepted as a composer in the free world where his music has been respected and enjoyed for decades. Orff is predominantly known, however for his development of an elementary music education methodology (Orff *Schulwerk*) that features the instrumental playing of barred/percussion instruments, rhythmic movement, game playing, and singing. This method has been embraced internationally and is considered a staple for elementary music instruction.

Between 1935 and 1936, *Carmina Burana* (Songs of Beuern) a "scenic cantata" was composed. Orff selected 25 poems from a collection found in the Benedictine Monastery in Beuren (Bavaria) and musically set the collection for soprano, tenor and bass soloists, a small children's choir (or *ragazzi*; preferably young boys; our *ragazzi* will be represented by a small women's chorus) and a large choral ensemble that could be divided into a double chorus. The text of the work is extensive being composed mostly of poems (secular and somewhat suggestive in nature) that were written by wandering ancient minstrels and a group of young clergy (goliards) in Europe that wrote satirical Latin poetry in the 12th and 13th centuries. The poems are written in non-liturgical Latin (the basis of today's Romance languages), Medieval German dialect and antiquated French. Orff divided the work into several sections concerned with the overall topics of spring, activities in the tavern, and the Court of Love. He then interjected the sections with 25 movements (both *solis* and chorus) that are musical declarations discussing the fickleness of fortune and wealth, the inconsistent nature of life, the carnal pleasures found in nature and love, and of course, the perils of drinking, gluttony, gambling, and lust. An easily recognized (musical) prologue addressed to "Fortune, the

Empress of the World” appears at the beginning and end of the work. This ominous/ dramatically heart- pounding movement has been integrated into movies, sports events, and television commercials for decades.

Musically speaking, the work contains great variety. The choral portions are predominantly homophonic (chordal) in nature with some writing resembling Medieval chant. It contains a variety of writing styles that include folk or dancelike movements (some with vastly contrasting moods and dynamics), ever changing rhythmic meter, and settings for vocal parts which may expand up to eight-part writing but may quickly diminish to unison singing or Medieval chant. There are instrumental interludes, bombastic vocal outbursts, and serene to highly dramatic solo portions. *Carmina Burana* is often presented theatrically with soloists and chorus in costume along with dancers and scenic sets. It has remained immensely popular because of its fantastic music and programming possibilities. Orff created two versions of this work with regard to accompaniment. One contains an orchestral accompaniment with two pianos and large percussion ensemble, and the other (the one that we present today) was written for two pianos and percussion. Both are quite exhilarating requiring skillful execution for all involved. We hope that you will enjoy this wonderful work and that you will follow the text translations closely in order to achieve a full understanding of the text.

FORTUNA, IMPERATRIX MUNDI (Fortune, Empress of the World)

1. O Fortuna (O Fortune; chorus)

O Fortuna, velut luna statu variabilis
semper crescis aut decrescis; vita detestabilis
nunc obdurat et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut glaciem.
Sors immanis et inanis, rota tu volubilis,
status malus, vana salus semper dissolubilis,
obumbratam et velatam michi quoque niteris;
nunc per ludum dorsum nudum fero tui sceleris.
Sors salutis et virtutis michi nunc contraria
est affectus et defectus semper in angaria. hac in hora
sine mora corde pulsum tangite; quod per sortem
sternit fortem, mecum omnes plangite!

O Fortune, like the moon you change,
ever waxing and waning; hateful life
first oppresses and then soothes as fancy takes it;
poverty, power it melts them like ice.
Fate - monstrous and empty, you whirling wheel,
you are malevolent, well-being is vain and dissolves,
shadowed and veiled you plague me too;
now through the game my back is bare to your villainy.
Fate is against me in health and virtue, weighted
down, always enslaved. So at this hour without
delay pluck the strings; since Fate strikes down the
strong man, everyone weep with me!

2. Fortune plango vulnera (I bemoan the wounds of Fortune; chorus)

Fortune plango vulnera stillantibus ocellis
quod sua michi munera subtrahit rebellis.
Verum est, quod legitur, fronte capillata,
sed plerumque sequitur Occasio calvata.

In Fortune solio sederam elatus,
prosperitatis vario flore coronatus;
quicquid enim florui felix et beatus,
nunc a summo corruo gloria privatus.
Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur; nimis exaltatus
rex sedet in vertice caveat ruinam!
nam sub axe legimus Hecubam reginam.

From the wounds of Fortune weep my eyes, for
the gifts she made me she perversely takes away.
It is true that she has a fine head of hair, but,
when it comes to seizing an opportunity
she is bald.

On Fortune's throne I used to sit raised up,
crowned with the colorful flowers of prosperity;
though I may have flourished happy and blessed,
now I fall from the peak deprived of glory.
The wheel of Fortune turns;
I go down, demeaned;
another is raised up; far too high up
sits the king at the summit - let him fear ruin!
for under the axis is written Queen Hecuba.

PRIMO VERE (Spring)

3. Veris leta facies (The merry face of spring; chorus)

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur, in vestitu vario
Flora principatur, nemorum dulcisono
que cantu celebratur.

Flore fusus gremio Phebus novo more
risum dat, hac vario iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravo curramus in amore.

Cytharizat cantico
dulcis Philomena, flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virginiam gaudia millena.

The merry face of spring turns to the world,
sharp winter now flees, vanquished; bedecked in colours
Flora reigns, the harmony of the woods
praises her in song.

Lying in Flora's lap Phoebus once more
smiles, now covered in colorful flowers,
Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize.

In harp-like tones sings the sweet nightingale,
with many flowers the joyous meadows are laughing,
a flock of birds rises up through the pleasant forests,
the chorus of maidens already promises a thousand joys.

4. Omnia sol temperat (The sun warms everything; Tex J. Williams, baritone)

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemnibus vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas,
et in tuo vere fides est et probitas
tuum retinere.

Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

All this rebirth in spring's festivity
and spring's power bids us to rejoice;
it shows us paths we know well,
and in your springtime it is true and right
to keep what is yours.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns on the wheel.

5. Ecce gratum (Behold, the pleasant spring; chorus)

Ecce gratum et optatum Ver reducit gaudia,
Purpuratum floret patium,
Sol serenat omnia. Iamiam cedant tristitia!

Estas redit, nunc recedit Hyemis sevitia.

Iam liquescit et decrescit grandio, nix et cetera;
bruma fugit, et iam sugit Ver Estatus ubera;
illi mens est misera, qui nec vivit,
nec lascivit sub Estatus dextera.

Gloriantur et letantur in melle dulcedinis, qui conantur,
ut utantur premio Cupidinis:
simus jussu Cypridis gloriantes et letantes
pares esse Paridis.

Behold, the pleasant and longed-for spring brings
back joyfulness, violet flowers fill the meadows,
the sun brightens everything, sadness is at an end!
Summer returns, now withdraw the rigours of winter.
Now melts and disappears ice, snow and the rest,
winter flees, and now spring sucks at summer's
breast: a wretched soul is he who does not live
or lust under summer's rule.

They glory and rejoice in honeyed sweetness
who strive to make use of Cupid's prize;
at Venus' command let us glory and rejoice in
being Paris' equals.

UF DEM ANGER (On the Lawn)

6. Tanz (Dance)

7. Floret silva nobilis (The woods are burgeoning; chorus)

(Chorus) Floret silva nobilis floribus et foliis.

(Women) Ubi est antiquus meus amicus?

Hinc equitavit, eia, quis me amabit?

(Chorus) Floret silva undique,

nah min gesellen ist mir we.

(Women) Gruonet der walt allenthalben,

wa ist min geselle also lange?

Der ist geriten hinnen, o wi, wer sol mich minnen?

The noble woods are blooming with flowers and leaves.

Where is the lover I knew? Ah!

He has ridden off! Oh! Who will love me? The

woods are burgeoning all over,

I am pining for my lover.

The woods are turning green all over,

why is my lover away so long?

He has ridden off, Oh woe, who will love me?

8. Chramer, gip die varwe mir (Shopkeeper, give me color; chorus)

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.
Seht mich an, jungen man!
lat mich iu gevallen!
Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen
Seht mich an jungen man!
lat mich iu gevallen!
Wol dir, werit, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an, jungen man!

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.
Look at me, young men!
Let me please you!
Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.
Look at me, young men!
Let me please you!
Hail, world, so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me, young men!
Let me please you!

9. Reie (Round dance; interlude)

Swaz hie gat umbe (chorus)

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan!

Those who go round and round are all maidens,
they want to do without a man all summer long.

Chume, chum, geselle min (chorus)

Chume, chum, geselle min,
ih enbite harte din, ih enbite harte din,
chume, chum, geselle min. Suzer rosenvarwer munt,
chum un mache mich gesunt
chum un mache mich gesunt, suzer rosenvarwer munt

Come, come, my love, I long for you,
I long for you, come, come, my love.
Sweet rose-red lips,
come and make me better,
come and make me better, sweet rose-red lips.

Swaz hie gat umbe (chorus)

Swaz hie gat umbe, daz sint alles megede,
die wellent an man allen disen sumer gan!

Those who go round and round are all maidens,
they want to do without a man all summer long.

10. Were diu werlt alle min (Were all the world mine; chorus)

Were diu werlt alle min
von deme mere unze an den Rin
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

IN TABERNA (In the Tavern)

11. Estuans interius (Burning Inside; Zachary Hugo, baritone)

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.
Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.
Feror ego velutisine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.
Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.
Via lata gradior more iuventutis
inplicor et vitiis immemor virtutis,
voluptatis avidus magis quam salutis,
mortuus in anima curam gero cutis.

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.
If it is the way of the wise man
to build foundations on stone,
the I am a fool, like a flowing stream,
which in its course never changes.
I am carried along like a ship without a steersman,
and in the paths of the air like a light, hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.
The heaviness of my heart seems like a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.
I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation, my soul is dead,
so I shall look after the flesh.

12. Cignus ustus cantat (Song of the Roast Swan; Aaron McKone, tenor; male chorus)

(Tenor)
Olim lacus colueram, olim pulcher extiteram,
dum cignus ego fueram.
(Men)
Miser, miser! modo niger et ustus fortiter!
(Tenor)
Girat, regirat garcifer; me rogus urit fortiter;
propinat me nunc dapifer,
(Men)
Miser, miser! modo niger et ustus fortiter!
(Tenor)
Nunc in scutella iaceo, et volitare nequeo
dentes frendentes video:
(Men)
Miser, miser! modo niger et ustus fortiter!

Once I lived on lakes, once I looked beautiful
when I was a swan.
Misery me! Now black and roasting fiercely!
The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up.
Misery me! Now black and roasting fiercely!
Now I lie on a plate, and cannot fly anymore,
I see bared teeth:
Misery me! Now black and roasting fiercely!

13. Ego sum abbas (I am the abbot; Zachary Hugo, baritone; male chorus)

(Baritone)
Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
(Baritone, Men)
Wafna, wafna! quid fecisti sors turpassi
Nostre vite gaudia abstulisti omnia!

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the tavern
in the morning, after Vespers he will leave naked,
and thus stripped of his clothes he will call out:
Woe! Woe! what have you done, vilest Fate?
the joys of my life you have taken all away!

14. In taberna quando sumus (When we are in the tavern; male chorus)

In taberna quando sumus non curamus quid sit humus,
sed ad ludum properamus, cui semper insudamus.

Quid agatur in taberna ubi nummus est pincerna,
hoc est opus ut queratur, si quid loquar, audiatur.
Quidam ludunt, quidam bibunt, quidam indiscrete vivunt.
Sed in ludo qui morantur, ex his quidam denudantur
quidam ibi vestiuntur, quidam saccis induuntur.
Ibi nullus timet mortem sed pro Baccho mittunt sortem.

Primo pro nummata vini, ex hac bibunt libertini;
semel bibunt pro captivis, post hec bibunt ter pro vivis,
quater pro Christianis cunctis,
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis, septies pro militibus silvanis.
Octies pro fratribus perversis, nonies pro monachis dispersis,
decies pro navigantibus undecies pro discordantiibus,
duodecies pro penitentibus, tredecies pro iter agentibus.
Tam pro papa quam pro rege bibunt omnes sine lege.
Bibit hera, bibit herus, bibit miles,
bibit clerus, bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magnus.
Bibit pauper et egrotus, bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater, bibit anus,
bibit mater, bibit ista, bibit ille,
bibunt centum, bibunt mille.
Parum sexcente nummate durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta, sic nos rodunt omnes
gentes et sic erimus egentes.
Qui nos rodunt confundantur et cum iustis non scribantur.

When we are in the tavern, we do not think how
we will go to dust, but we hurry to gamble, which
always makes us sweat.

What happens in the tavern, where money is host,
you may well ask, and hear what I say.
Some gamble, some drink, some behave loosely.
But of those who gamble, some are stripped bare,
some win their clothes here, some are dressed in sacks.
Here no-one fears death, but they throw the dice in
the name of Bacchus.

First of all it is to the wine-merchant the libertines drink,
one for the prisoners, three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters, seven for the footpads in the wood,
Eight for the errant brethren, nine for the dispersed
monks, ten for the seamen, eleven for the squabblers,
twelve for the penitent, thirteen for the wayfarers.
To the Pope as to the king they all drink without restraint.
The mistress drinks, the master drinks, the soldier drinks,
the priest drinks, the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks, the old lady drinks,
the mother drinks, this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly suffice, if every-
one drinks immoderately and immeasurably.
However much they cheerfully drink we are the ones
whom everyone scolds, and thus we are destitute.
May those who slander us be cursed and may their
names not be written in the book of the righteous.

COUR D'AMOUR (Court of Love)

15. Amor volat undique (Cupid flies everywhere; Angel Thomason, soprano; ragazzi chorus)

Amor volat undique, captus est libidine.
Iuvenes, iuencule coniunguntur merito.
(Soprano) Si qua sine socio, caret omni gaudio;
tenet noctis infima sub intimo cordis in custodia:
(Ragazzi) fit res amarissima.

Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.
The girl without a lover misses out on all pleasures,
she keeps the dark night hidden in the depth of her heart;
'it is a most bitter fate.

16. Dies, nox et omnia (Day, night and everything; Aaron Mckone, tenor)

Dies, nox et omnia michi sunt contraria;
virginum colloquia me fay planszer,
oy suvenz suspirer, plu me fay temer.
O sodales, ludite,
vos qui scitis dicite
michi mesto parcite, grand ey dolor,
attamen consulite per voster honur.
Tua pulchra facies me fay planszer milies,
pectus habet glacies.
A remender statim vivus fierem per un baser.

Day, night and everything is against me,
the chattering of maidens makes me weep,
and often sigh, and, most of all, scares me.
O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am, great is my grief,
advise me at least, by your honour.
Your beautiful face, makes me weep a thousand times,
your heart is of ice.
As a cure, I would be revived by a kiss.

17. Stetit puella (A girl stood; Hannah Jessup, soprano)

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia.
Stetit puella tamquam rosula;
facie splenduit, os eius fioruit. Eia.

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!
A girl stood like a little rose: her face was radiant
and her mouth in bloom. Eia!

18. Circa mea pectora (In my heart; Joshua Wald, baritone; chorus)

(Baritone, Men) Circa mea pectora multa sunt suspiria
de tua pulchritudine, que me ledunt misere.
(Women) Manda liet, Manda liet
min geselle chumet niet.
(Baritone, Men) Tui lucent oculi sicut solis radii,
sicut splendor fulguris lucem donat tenebris.
(Women) Manda liet, Manda liet
min geselle chumet niet.
(Baritone, Men) Vellet deus, valent dii
quod mente proposui:
ut eius virginea reserasset vincula.
(Women) Manda liet, Manda liet
min geselle chumet niet.

In my heart there are many sighs
for your beauty, which wound me sorely.
Mandaliet, mandaliet,
my lover does not come.
Your eyes shine like the rays of the sun,
like the flashing of lightning in the darkness.
Mandaliet, mandaliet,
my lover does not come.
May God grant, may the gods grant
what I have in mind:
that I may loose the chains of her virginity.
Mandaliet, Mandaliet, my lover
does not come.

19. Si puer cum puellula (If a boy with a girl; Julian Holland, baritone; male chorus)

Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscescenter pariter e medio
avulso procul tedio, fit ludus ineffabilis
membris, lacertis, labii

If a boy with a girl tarries in a little room,
happy is their coupling.
Love rises up, and between them
prudery is driven away, an ineffable game begins
in their limbs, arms and lips.

20. Veni, veni, venias (Come, come, come; chorus)

Veni, veni, venias, Veni, veni, venias,
ne me mori facias, hycra, hycrce, nazaza, trillirivos!
Pulchra tibi facies oculorum acies,
capillorum series, o quam clara species!
Rosa rubicundior, lilio candidior
omnibus formosior, semper in te glorior!

Come, come, O come, Come, come, O come,
do not let me die, hycra, hycrce, nazaza, trillirivos!
Beautiful is your face, the gleam of your eye,
your braided hair, what a glorious creature!
redder than the rose, whiter than the lily,
lovelier than all others, I shall always glory in you!

21. In trutina (In the balance; Angel Thomason, soprano)

In trutina mentis dubia fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video, collum iugo
prebeo: ad iugum tamen suave transeo.

In the wavering balance of my feelings
set against each other lascivious love and modesty.
But I choose what I see, and submit my neck to
the yoke; I yield to the sweet yoke.

22. Tempus es iocundum (This is the joyful time; Zachary Hugo, baritone; Angel Thomason, soprano; ragazzi, full chorus)

Tempus es iocundum, o virgines,
modo congaudete vos iuvenes.
(Baritone) Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
(Women) Mea me confortat promissio,
mea me deportat
(Soprano; ragazzi) Oh, oh, oh, totus floreo
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
(Men) Tempore brumali vir patiens,
animo vernali lasciviens.
(Baritone) Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
(Women) Mea mecum ludit virginitas,
mea me detrudit simplicitas.
(Soprano and Ragazzi) Oh, oh, oh, totus floreo,
iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.
(Chorus) Veni, domicella, cum gaudio, veni, veni,
pulchra, iam pereo.
(Baritone, Ragazzi, Chorus) Oh, oh, oh,
totus floreo, iam amore virginali totus ardeo,
novus, novus amor est, quo pereo.

This is the joyful time, O maidens,
rejoice with them, young men!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
I am heartened by my promise,
I am downcast by my refusal
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
In the winter man is patient,
the breath of spring makes him lust.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
My virginity makes me frisky,
my simplicity holds me back.
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!
Come, my mistress, with joy, come, come,
my pretty, I am dying!
Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love!
New, new love is what I am dying of!

23. Dulcissime (Sweetest one; Hannah Jessup, soprano)

Dulcissime, totam tibi subdo me!

Sweetest one! I give myself to you totally!

BLANZIFLOR ET HELENA (White Flower and Goddess Helen)

24. Ave formosissima (Hail, most beautiful one; chorus)

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blanchefleur and Helen, noble Venus!

FORTUNA IMPERATRIX MUNDI

25. O Fortuna (O Fortune, chorus; reprise)

O Fortuna, velut luna statu variabilis
semper crescis aut decrescis; vita detestabilis
nunc obdurat et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut glaciem.
Sors immanis et inanis, rota tu volubilis,
status malus, vana salus semper dissolubilis,
obumbratam et velatam michi quoque niteris;
nunc per ludum dorsum nudum fero tui sceleris.
Sors salutaris et virtutis michi nunc contraria
est affectus et defectus semper in angaria. hac in hora
sine mora corde pulsum tangite; quod per sortem
sternit fortem, mecum omnes plangite!

O Fortune, like the moon you change,
ever waxing and waning; hateful life
first oppresses and then soothes as fancy takes it;
poverty, power it melts them like ice.
Fate - monstrous and empty, you whirling wheel,
you are malevolent, well-being is vain and dissolves,
shadowed and veiled you plague me too;
now through the game my back is bare to your villainy.
Fate is against me in health and virtue, weighted
down, always enslaved. So at this hour without
delay pluck the strings; since Fate strikes down the
strong man, everyone weep with me!

Featured Soloists and Musical Staff

Amy Morris, Assistant Director, piano - Amy Morris has been on the faculty at Winthrop since fall of 2010. Ms. Morris holds a BM in vocal performance from Queens University and a MM in accompanying and chamber music from UNC-Greensboro, where she was a student of Benton Hess and Andrew Harley. She teaches class piano, private piano lessons, serves as one of the music department's accompanists for private studios, choirs, and the opera program, and musically directs for the theatre department's musical theatre productions. In addition to her work at Winthrop, she is active in the Charlotte region as a vocalist, orchestral pianist, vocal coach, audition accompanist, and private teacher. She has sung with Opera Carolina, Oratorio Singers of Charlotte, Oratorio Chamber Singers, Cantata Singers, and the Ethos Consortium, and is currently a member and soloist of the chancel choir at Myers Park Baptist Church. As a pianist, Ms. Morris has been Artist-in-Residence at Opera Carolina, is on staff with CPCC's professional summer stock theatre company, has played for countless theatre, opera, choral, and recital programs throughout the Charlotte metro area, and is in demand as a coach/accompanist for both opera and musical theatre performers. On a weekly basis, Ms. Morris assists Dr. Kinsey with both the YCCS Main Choir and Chamber Singers as a director and accompanist. She has proven to be a valuable member of our YCCS family and we are proud to have her aboard.

Zinori Broñola - 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 MM 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. 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 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's 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.

Tex J. Williams, baritone - Mr. Williams is the Director of Choral Activities at Northwestern High School (Rock Hill, SC) where he is earning distinction as a successful choral music educator and choral director. His students and choirs perform regularly at state festivals and competitions where they earn top ratings and placement. He holds a BME in choral music education and a MM in Choral Conducting from Winthrop University, where he studied with Dr. Kinsey and assisted with directing (as well as singing) with the Winthrop Chorale and Winthrop Chamber Singers. In addition to his work as a music educator, Mr. Williams is employed as the Director of Music at Trinity United Methodist Church in York, SC. He has sung with the YCCS Main Choir and Chamber Singers since 2012 and has been a regular, featured soloist with both ensembles. He also serves as the YCCS Tenor section leader and assists with musical direction of our choirs in Dr. Kinsey or Ms. Morris' absence.

Zachary Hugo, baritone - Zachary Hugo, a native of Sumter, SC, is an active performer, voice teacher, and choral director. His primary voice teachers include Jerry Helton, John Fowler, Jeffery Black, and Kristen Wunderlich. Mr. Hugo's solo work includes performances of Handel's *Messiah*, Mozart's *Requiem* and *Great Mass in C minor*, Faure's *Requiem*, Bach's *Magnificat*, Haydn's *Creation*, and Finzi's *In Terra Pax*. This will be Mr. Hugo's fifth solo appearance with the YCCS. Mr. Hugo is currently performing with the chorus of Charlotte's Opera Carolina and with its educational touring component Opera Xpress. He travelled to Salzburg, Austria in the summer of 2017 where he was accepted to the Austrian-American Mozart Academy and performed the role of Pappageno in Mozart's *Die Zauberflöte* (Magic Flute). He also is active as an operatic performer at Central Piedmont Community College in Charlotte, NC, having recently performed in the role of Belcore in their production of *L'elisir d'amore* as well as the role of Sharpless (*Madama Butterfly*) for Opera Experience Southeast. He received his Bachelor of Music degree in vocal performance (2008) from Winthrop University and earned a Master of Music degree at Winthrop in choral conducting (2016) under the direction of Dr. Katherine Kinsey.

Aaron McKone, tenor - Aaron McKone is currently pursuing a Bachelor of Vocal Performance at Winthrop University, where he studies with Dr. Jeffrey McEvoy in the Department of Music and performs regularly in Winthrop's opera program also under the direction of Dr. McEvoy. His most recent roles have included Einstein in *Die Fledermaus* and the role of Laurie in the 2018 production of *Little Women*. He has been a chorister and soloist in The Winthrop Chorale and Chamber Singers, York County Choral Society, and YCCS Chamber Singers. He is from Rock Hill, SC, and a graduate of Rock Hill High School, where he was active in the choral program under the direction of Jonathan Hall.

Angel Thomason, soprano - Angel Thomason (Sumter, SC) graduated from Winthrop University in May 2016 with a BM 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 most recently the role of Joe in their production of Adamo's *Little Women*. She also recently performed in Opera Experience Southeast's production of *Madama Butterfly*. She has performed solos in large choral works such as Carl Orff's *Carmina Burana* and John Rutter's *Magnificat*, as well as Delibe's *Flower Duet* in the YCCS Spring 2017 concert. She is currently employed as a chorister/soloist at Oakland Baptist Church in Rock Hill, SC, at the York County Library, and as a private voice teacher. Her future plans include pursuing a graduate degree in music and a career in both opera and jazz performance.


Hannah Jessup, soprano - Ms. Jessup is currently a senior vocal performance major at Winthrop University where she studies with Dr. Kristen Wunderlich. She is originally from Columbia, SC, where she studied private voice with Tom Brunson while attending high school. Throughout her years at Winthrop, she has been an active choral singer at the university, performing with the Winthrop Chorale and Chamber Singers. She has been a member of the Caritas *a cappella* ensemble, the Holy Comforter Episcopal Church Choir (Charlotte), and the Salem Drive Ensemble. This is Ms. Jessup's first year singing with the YCCS and YCCS Chamber Singers. She was featured in our concert last December within our performance of Vivaldi's *Gloria*. She is a regular performer in Winthrop's Opera Workshop productions, having sung roles in Poulenc's *Dialogues of the Carmelites*, Strauss's *Die Fledermaus*, and will perform the role of Amy in Adamo's *Little Women* this spring. She has been a semi-finalist in vocal competitions sponsored by the National Association of Teachers of Singing on the state and regional levels, and in the summer 2017, she auditioned as a national NATS semi-finalist in Colorado where she ranked 14th nationally.

Joshua Wald, baritone - Joshua Wald, baritone, originally from Anderson, SC, is a recent graduate of Winthrop University where he earned his Bachelor's in Music Education with an emphasis in vocal performance. While at Winthrop, Joshua had the privilege of studying voice under Dr. Kristen Wunderlich and sang with the Winthrop Chorale and Winthrop Chamber Singers under Dr. Kinsey. Since graduating, he has performed with Opera Carolina's Opera Xpress program and its Main Stage Productions, the Winston Salem Symphony, and was recently featured in the Winthrop University opera production of *Little Women*. He has performed with various choral groups throughout the Carolinas and currently works as a private voice teacher at Clover High School in Clover, SC.

Katherine Kinsey, Artistic Director - Dr. 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. Dr. Kinsey served as the Director of Choral Activities at Winthrop University (Rock Hill, SC) from 1997 – 2017; she now holds the title of Professor of Music, Emeritus. During that time, 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 continues to assist with musical stage direction in the Dept. of Theatre and Dance. She also was integral to the secondary choral music education program. She ultimately takes great pride in the impressive accomplishments of her former Winthrop University students who have become musical leaders and artists in public school music and higher education. A resident of Charlotte, NC, for over 30 years, she holds a Master's degree in Music Education from UNC-Greensboro and a Doctorate of Musical Arts in conducting from the University of South Carolina. 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, NC) teaching voice, piano, and music theory for seven years. Dr. Kinsey has served in numerous state offices for the SC American Choral Directors Association including that of state president and vice president (2007– 2011). She frequently is invited to work with teachers within professional education in-service clinics, to serve as a conductor clinician for choral festivals, a musical consultant, and adjudicator. She considers her musical strengths to be energetic leadership, the promotion of a strong work ethic in the rehearsal format, periodic/stylistic interpretation for each performance, and vocally blended choral tone. She is adamant about maintaining the strong musical/artistic traditions of the York County Choral Society and recognizes the wealth of vocal talent in our surrounding area. She hopes to continually feature both professionally established and young artists in our annual YCCS performances.



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