

# YORK COUNTY CHORAL SOCIETY

David Lowry  
Conductor

1993-94 THIRTEENTH SEASON

**MONDAY, NOVEMBER 8, 8:00 P.M.**

**Oakland Baptist Church**

Vaughan Williams - Dona nobis pacem

Faure - Requiem

Soloists

Danielle Goldin

Lendon Todd Munday

**MONDAY, MARCH 21, 8:00 P.M.**

**First Presbyterian Church**

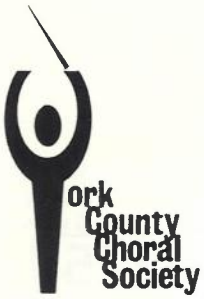
Bach - Cantata 147

Biebl - Ave Maria

Wesley - Thou wilt keep him in perfect peace

Parry - I was glad

Hear my words, ye people



To our Audiences:

Welcome to the Thirteenth Season of the York County Choral Society! Our membership has been hard at work since August preparing music for what we hope will be another enriching choral season for you, our audience.

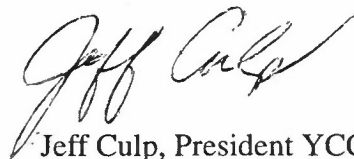
We begin our season Monday evening, November 8, 1993, at 8:00 p.m. at Oakland Baptist Church. Dedicated to the memory of Bill Sturgis and Peter Drake, two of our charter members who passed away last year, this concert features Faure's Requiem and Ralph Vaughan Williams' Dona nobis pacem. Barbara Ann Sturgis-Everett, Bill's daughter, is the special guest violinist in the Requiem. The ever smiling faces of Bill and Peter will be sorely missed, but pleasant memories will be recalled often.

Our Spring Concert will be Monday evening, March 21, 1994, at First Presbyterian Church, Rock Hill. This concert will be a part of First Presbyterian's 125th anniversary celebration that continues throughout the year. The concert will feature Bach's Cantata 147 and other selected short works by Biebl, Parry, and Wesley. The YCCS is proud to be a part of this celebration.

The YCCS is a community organization and welcomes new singers and patrons from the surrounding communities of York County. If you are interested in joining us or know of someone else who may have such an interest, please contact any member of the chorus or board. The board members and their telephone numbers are listed elsewhere in this program.

The YCCS is extremely grateful for the support we receive from this community. We appreciate all patron contributions and funding made possible by the Combined Arts Fund. Also, thanks to our advertisers who support the fine arts. Please patronize these firms and businesses.

Thanks again for your support.

  
Jeff Culp, President YCCS

# YORK COUNTY CHORAL SOCIETY

David Lowry, Music Director and Conductor  
Shirley Fishburne, Co-founder and Accompanist (on leave)  
Susan Read, Accompanist

**DANIELLE GOLDIN, SOPRANO**  
**LONDON TODD MUNDAY, BARITONE**  
**MEMBERS OF THE CHARLOTTE SYMPHONY ORCHESTRA**

Monday, November 8, 1993

8:00 p.m. Oakland Baptist Church, Rock Hill

## *Dona nobis pacem*

Ralph Vaughan Williams  
1872-1958

- I. AGNUS DEI
- II. BEAT! BEAT! DRUMS!
- III. RECONCILIATION
- IV. DIRGE FOR TWO VETERANS
- V. THE ANGEL OF DEATH HAS BEEN ABROAD
- VI. NATION SHALL NOT LIFT UP SWORD

This performance of *Dona nobis pacem* by Vaughan Williams  
is sung in loving memory of  
PETER DRAKE, 1951-1993  
SOMETIME MEMBER OF THE YORK COUNTY CHORAL SOCIETY

## *Requiem*, Op. 48

Gabriel Fauré  
1845-1924

- I. INTROIT AND KYRIE
- II. OFFERTORY
- III. SANCTUS
- IV. PIE JESU
- V. AGNUS DEI
- VI. LIBERA ME
- VII. IN PARADISUM

This performance of *Requiem* by Fauré is sung in loving memory of  
WILLIAM I. STURGIS, 1923-1993  
CHARTER MEMBER OF THE YORK COUNTY CHORAL SOCIETY

Barbara Ann Sturgis-Everett is violin soloist in the *Requiem*.

## YCCS Singing Membership

**Soprano** - Lucinda Barker, Cynthia Brown, Sara Castillo, Martha Cowan, Shana Davis, Linda Hutchison, Beth Joyce, Miriam Kilbourne, Allean McGowan, Mary Martin, Gale Moore, Toni Norris, Betty Rawls, Karen Roadman, Jan Westerman, Adelaide Williams, Pat Wilson, Wendy Wingard-Gay

**Alto** - Ann Adams, Ann Cody, Faye Daniel, Frances Ellison, Susan Kelly, Jane Modla, Kitty Rugg, Betty Salmond, Virginia Scruggs, Linda Shealy, Becky Staton, Ann Moody, M. J. Stegall, Margaret Ann Tice

**Tenor** - John Arant, Bill Blough, Bradley Brown, Sharon Collins, Jeff Culp, Chris Fischesser, Bob Gamble, Chip Grant, Priscilla Jennings, Dan Lawson, Bill Mauney

**Bass** - Gordon Brookfield, Page Connelly, J. T. Ellenberger, Joe Faris, Tom Helmeke, Larry Nipe, Will Read, Ed Stultz

## Orchestra Personnel

### Vaughan Williams

#### Violin I

Jane Snyder, Concertmaster  
Martha Koljonen  
Barbara Ann Sturgis Everett

#### Violin II

Martha Geissler  
Evelyn Blalock

#### Viola

Mark Ottesen  
Linda Scott

#### Violoncello

Janis Nilsen  
Charles Wiens

#### Double Bass

Leo Bjorlie  
Jeff Ferdon

#### Piano

Jill Lee

### Fauré

#### Violin Solo

Barbara Ann Sturgis Everett

#### Double Bass

Leo Bjorlie  
Jeff Ferdon

#### Viola I

Martha Geissler  
Martha Koljonen

#### Horn

Richard Goldfaden  
Robert Blalock

#### Viola II

Mark Ottesen  
Linda Scott

#### Harp

Lorraine Little

#### Violoncello

Janis Nilson  
Charles Wiens

#### Organ

Susan Read

## Text to *DONA NOBIS PACEM*

### I

*Agnus Dei qui tollis peccata mundi  
Dona nobis pacem.*

### II

Beat! beat! drums!---blow! bugles! blow!  
Through the windows---through the doors---burst like a ruthless force,  
Into the solemn church, and scatter the congregation,  
Into the school where the scholar is studying;  
Leave not the bridegroom quiet---no happiness must he have now with his bride,  
Nor the peaceful farmer any peace, ploughing his filed, or gathering in his grain,  
So fierce you whirr and pound you drums---so shrill you bugles blow.

Beat! beat! drums!---blow! bugles! blow!  
Over the traffic of cities---over the rumble of wheels in the streets;  
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,  
No bargainers' bargains by day---would they continue?  
Would the talkers be talking? would the singer attempt to sing?  
Then rattle quicker, heavier drums---you bugles wilder blow.

Beat! beat! drums!---blow! bugles! blow!  
Make no parley---stop for no expostulation,  
Mind not the timid---mind not the weeper or prayer,  
Mind not the old man beseeching the young man,  
Let not the child's voice be heard, nor the mother's entreaties,  
Make even the trestles to shake the dead where they lie awaiting the hearses,  
So strong you thump O terrible drums---so loud you bugles blow.

from *Drum Taps* by WALT WHITMAN

### III

#### RECONCILIATION

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;  
For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin---I draw near,  
Bend down and touch lightly with my lips the white face in the coffin.

WALT WHITMAN

### IV

#### DIRGE FOR TWO VETERANS

The last sunbeam  
Lightly falls from the finished Sabbath,  
On the pavement here, and there beyond it is looking  
Down a new-made double grave.

Lo, the moon ascending,  
Up from the east the silvery round moon,  
Beautiful over the house-tops, ghastly, phantom moon,  
Immense and silent moon.

I see a sad procession,  
And I hear the sound of coming full-keyed bugles,  
All the channels of the city streets they're flooding  
As with voices and with tears.

I hear the great drums pounding,  
And the small drums steady shirring,  
And every blow of the great convulsive drums  
Strikes me through and through.

For the son is brought with the father,  
In the foremost ranks of the fierce assault they fell,  
Two veterans, son and father, dropped together,  
And the double grave awaits them

Now nearer blow the bugles,  
And the drums strike more convulsive,  
And the daylight o'er the pavement quite has faded,  
And the strong dead-march enwraps me.

In the eastern sky up-buoying,  
The sorrowful vast phantom moves illumined,  
'Tis some mother's large transparent face,  
In heaven brighter growing.

O strong dead-march you please me!  
O moon immense with your silvery face you soothe me!  
O my soldiers twain! O my veterans passing to burial!  
What I have I also give you.

The moon gives you light,  
And the bugles and the drums give you music,  
And my heart, O my soldiers, my veterans,  
My heart gives you love.

WALT WHITMAN

V

The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old.....to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

JOHN BRIGHT

*Dona nobis pacem.*

We looked for peace, but no good came; and for a time of health, and behold trouble!  
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land....and those that dwell therein....  
The harvest is past, the summer is ended, and we are not saved....  
Is there no balm in Gilead?; is there no physician there? Why then is not the health of the daughter of my people recovered?

JEREMIAH VIII. 15-22

VI

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.

DANIEL X. 19

The glory of this latter house shall be greater than of the former....and in this place will I give peace.

HAGGAI II. 9

Nation shall not lift up a sword against nation, neither shall they learn war any more.  
And none shall make them afraid, neither shall the sword go through their land.  
Mercy and truth are met together; righteousness and peace have kissed each other.  
Truth shall spring out of the earth, and righteousness shall look down from heaven.  
Open to me the gates of righteousness, I will go into them.  
Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.  
And it shall come, that I will gather all nations and tongues.  
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.  
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.  
Glory to God in the highest, and on earth peace, goodwill toward men.

Adapted from MICHA IV. 3, LEVITICUS XXVI. 6, PSALMS LXXV.10, AND CXVIII.19,  
ISAIAH CLIII. 9, AND LSVI.18-22, AND LUKE II.14.

*Dona nobis pacem.*

**English translation to *Requiem***  
Sung in Latin

*Introit and Kyrie* (Chorus)

Rest eternal grant them O Lord, and let perpetual light shine upon them. Hymns are sung to you in Zion; vows are made in Jerusalem. Hear us, hear all our prayers come up to you. Lord, have mercy. Christ, have mercy. Lord, have mercy.

### Offertory

(Chorus) O Lord Jesus Christ, King of glory, free your faithful souls from infernal pain, from eternal death, and from the lion's mouth, lest they are absorbed by hell: save them from utter darkness. (Baritone solo) Hear our prayers come to you, Lord; we offer praise and prayer for the departed; remember them; grant them deliverance from death unto life, as you did promise to Abraham and his seed forever. (Chorus) O Lord, King of glory, free your faithful souls from infernal pain and the deep abyss, and eternal darkness. Amen.

### Sanctus (Chorus)

Holy, holy, holy Lord, God of power and might. Heaven and earth are full of your glory. Hosanna in the highest.

### Pie Jesu (Soprano solo)

Blessed Jesus, grant them rest forever.

### Agnus Dei (Chorus)

Lamb of God, you take away the sins of the world, grant them rest.

Lamb of God, you take away the sins of the world, grant them rest.

Lamb of God, you take away the sins of the world, grant them eternal rest.

Let light perpetual shine on them with all the saints in endless glory, for you tender mercies.

Rest eternal grant them O Lord, and let perpetual light shine upon them.

### Libera me

(Baritone solo) Deliver me, Lord, from death eternal in that day of judgment; when the heavens and the earth are shaken; you shall judge with the flame of fire. (Chorus) Trembling I stand before you in fear and dread when your anger descends and brings all flesh to desolation; day of wrath, and day of judgment, calamity and misery, and mourning and grief. Grant them eternal rest and let light perpetual shine upon them. Deliver me, Lord...

### In Paradisum (Chorus)

Into paradise may the angels lead you; may the martyrs receive you, and guide your steps into the holy city Jerusalem; Choirs of angels lead you, and, with Lazarus, raise you to eternal life; may you have eternal rest.

## WALT WHITMAN

### A Program Note on the Whitman texts in *Dona nobis pacem*

by Professor Earl J. Wilcox

Unresolved ambiguities still exist about several aspects of Walt Whitman's biography, but some facts about his life are clear: he had a gifted ear for music, he was devoted to President Lincoln's causes, and the poet was forever changed once he became directly involved in the Civil War.

Standing aloof at first from the War, Whitman became involved when his brother was wounded. The poet went immediately to the battle front and discovered that his brother was not seriously wounded; but so deeply was he touched by the suffering he witnessed there, Whitman devoted more than three years of his life to helping the sick and wounded soldiers.

Well before he was a famous poet, Whitman had been a reviewer of operas for various New York papers for several years, and he was a regular in attendance at musical gatherings throughout the city. Thus, one is not surprised to discover the stunning, inspired lyrical quality of his writing. And even though readers of his poems may not agree on whether he is reflecting a "mystical" experience of his own or simply describing one metaphorically, the end result erases all lines of disagreement.

The personal pain of war which racked the poet is most poignantly observed in the elegiac quality of many of his poems, most fully realized in his elegy to President Lincoln, "When Lilacs Last in the Dooryard Bloom'd." As the poet of democracy who sought reconciliation by identifying with the pain of others, Whitman succeeds majestically in "Dirge for Two Veterans" and "Reconciliation," two of the *Drum Taps* collection---poems dedicated to those Americans who gave their lives in the Civil War. The poet's lyricism, his devotion to democracy, and his sensitivity to the nation's needs are best seen in his line, "For my enemy is dead, a man divine as myself is dead." He was indeed the bard of democracy.

### Two Program Notes on the Music

by David Lowry

## RALPH VAUGHAN WILLIAMS

English music history is curious in that after Henry Purcell's short life (1659-1695) in which he rose to enormous stature as a composer, there seem to be no universally great composers until Edward Elgar some 300 years later. Elgar, not even trained as a composer, ushered in a whole new era of composers. Ralph Vaughan Williams and Benjamin Britten followed in the footsteps of Elgar to produce not only music that has nationalistic qualities but profound music for the English language, for

all three composers wrote a great amount for various vocal forces within and without the church.

Vaughan Williams must go down as the composer who established a truly nationalistic music for England. His early work on the folk music of England, Scotland, Ireland and Wales established not just his interest, but an influence in the way in which he wrote original hymn tunes and themes for other works. Coupled with this was a cosmopolitan sense gained by studies in France, notably his study with Maurice Ravel, whom VW regarded as a profound teacher. It was some eight years after his work with Ravel that VW found himself for a long tour of duty in the military during WW I, stationed with a medical unit in a quiet countryside in France. The peacefulness of the surroundings pitted against the suffering and death of the hundreds of casualties brought into the unit affected VW deeply. He lost several close musician friends in the war. It is interesting to note from Dr. Wilcox's note about Whitman (above) the parallel of experience Vaughan Williams and Whitman shared in wars separated by half a century and half a world. On that same note, John Bright, British statesman, whose words (The angel of Death has been abroad...) are taken from his most famous speech in the Houses of Parliament in 1855, was a frequent correspondent with Abraham Lincoln.

VW's temperament, musically, simply never leans to the violent. It would seem that he would have been the perfect composer to write extraordinary bombast and dramatic portrayals of war, death, destruction, and the testing of hope. Yet (was it, in part, the early sensitivity to the folk music of his nation?) unless he was depicting the sea (a favorite subject), he would always search for the optimistic way to portray hope in despair, comfort in affliction, peace amidst chaos. Some have remarked how much of VW's music is as richly pastoral as the famous rich color of England's green grass. Indeed, in *Dona nobis pacem* we have a reflection of his war experience through the texts he chose and the caste of serenity and faith which his music portrays.

### GABRIEL FAURÉ

Fauré wrote his *Requiem* in a style "as gentle as I am myself". Despite the strength of a few phrases of the Roman Catholic Latin liturgy of the day, the work is indeed fairly devoid of the imagery of the threat of damnation "if you don't straighten up and fly right!" It is instead reflective of a heavenly concept of freedom/peace/rest, not an earthly concept. It is the sort of thing only music conveys, not words.

The original versions of this work began without the Offertory or the Libera me. It was first used in Paris' magnificent La Madeleine, where Fauré was the organist, for the obsequies of someone unrelated to the entire process in January of 1888. Even though Fauré's mother had died at the end of December, and his father some two years before, this *Requiem* has less to do with things personal and more to do with a view of death, as Fauré put it, "as a happy deliverance, a reaching for eternal happiness, rather than a mournful passing".

Particularly notable is the absence of the text for the sequence: the *Dies irae, dies illa*, a long poem intended to "scare the hell out of anyone" who listens. The *Libera me* does quote a line from that sequence, but that is all we have to deal with in Fauré's setting. The version we hear in this performance is a chamber orchestra version which he first wrote for the typically restricted resources within a church. The full orchestra version heard on some recordings comes some time later, and possibly by another's hand. Unlike so many settings of the mass for the dead, this was the first to be arranged by the composer so that the first and the last word of the work is *requiem*.

The first few days of November each year celebrate two important dates: the Church celebrates All Saints' Day, a time of commemoration of those who have died, and the Nation celebrates Veterans' Day, a time of commemoration of those who have died in military service. One a Holy Day, one a Civic Day, yet both carrying similar messages. While the YCCS remembers two of its dear members with these two works, it is clear that the mystical experience of music reaches far beyond to the memories and deeds of countless souls who walked this life for whatever reasons.



## About our Soloists...

**Danielle Goldin**, soprano, is a native of Copenhagen, Denmark. She began her vocal studies in the United States at Winthrop University where in 1990 she received the degree Bachelor of Music in performance. She has also received the degree Master of Music in performance from Boston University, where she was part of the Boston University Opera Program. Her operatic roles include Zerlina, Susanna, Gretel, Yum-Yum, Despina, Lakmé and Baby Doe. She has appeared as soloist with the Andover Choral Society (Massachusetts) and is a former member of the Chamber Choir of the York County Choral Society. We welcome Danielle back in her first appearance as a soloist with the YCCS.

**Lendon Todd Munday**, baritone, has recently returned from a European tour of *Il Barbiere di Siviglia* on which he sang Figaro 38 times plus a dozen performances of *La Bohème* as Marcello. He is a graduate of Winthrop University. In 1992 he received the Boston Opera Association's Young Artist Award. He has toured in major operatic roles in tours throughout the United States and China, as well as Europe. As an oratorio soloist, he has appeared with the Charlotte Oratorio Singers, the Nassau Symphony (Long Island), and this performance marks his third with the York County Choral Society. His first appearance was in *Messiah* in the first performance of the YCCS, and some years later in the Duruflé *Requiem*.

Danielle and Todd were married earlier this year and in the past few weeks returned to Charlotte to make their home. We heartily welcome them back!

### Auditions for new chorus members will be held

Thursdays, January 6 and 13, from 7-8 p.m. at  
Oakland Baptist Church  
or by appointment 329-1967

### Christmas Shopping?

YCCS Stereo Cassette Tapes @ \$10 each  
**JOHANNES BRAHMS - A GERMAN REQUIEM**  
Kim Caldwell-Bean, soprano Bruce Schoonmaker, baritone  
March 22, 1993  
**JANE WALKER WILEY - COLUMBUS: DREAM TO REALITY**  
Susan Read, soprano Keith Jones, tenor William Read, baritone  
Combined Choruses of YCCS and Lancaster Chamber Choir  
October 12, 1992

**COLUMBUS ART POSTER @ \$35 each**  
Handsome 24"x 32" full color lithograph of painting  
commissioned by YCCS to commemorate the 500<sup>th</sup> anniversary of Columbus' voyage

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Oakland Baptist Church  
The Episcopal Church of Our Saviour  
Martin Printing  
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Martha Geissler  
Dr. Earl J. Wilcox

# MUSICAL QUIZ

How many can you answer before the concert begins?

## WHAT?

1. What motivated Fauré to write a Requiem in 1887-88?
2. What was two years old when the first version of *Requiem* by Fauré was done in 1888?

## WHEN?

3. When was the last performance by YCCS of the Fauré *Requiem*?
4. When was the last time the YCCS sang any work by Bach?

## WHERE?

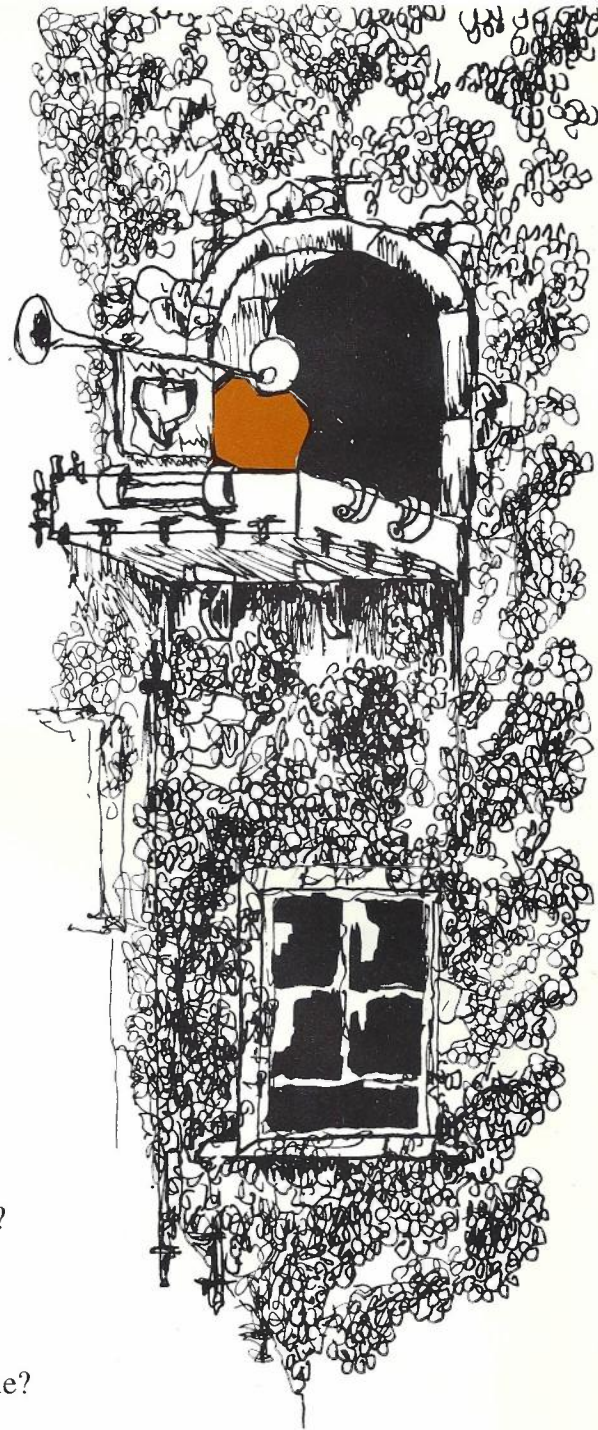
5. Where did Ralph Vaughan Williams serve during World War I?
6. Where did the first performance of Fauré's *Requiem* take place?

## WHY?

7. Why did Vaughan Williams write *Dona nobis pacem*?
8. Why do string instruments have those "f" holes in their sound boards?

## HOW?

9. How do people search for a new home and stay in tune at the same time?
10. How do harpists change the pitch of their strings?



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ANSWERS: 1. "Purely for the pleasure of it," he recalled in 1910. 2. Winthrop Normal and Industrial School for Women, now Winthrop University. 3. Spring 1986 in Byrnes Auditorium. 4. Spring 1985, the 300th anniversary year of the birth of Bach and Handel. 5. In French countryside in a medical unit. 6. In Paris' famous church, the Madeleine. 7. For the 100th anniversary of the Huddersfield Choral Society, and as a warning of another war. 8. To allow the rich beauty of their sounds to come out. Without the holes, the sound would be weak and scratchy. 9. By calling Lee Fast, of course. 10. By changing the position of each of the seven pedals at the bottom of the harp. It's worse than playing the organ!