



DVORAK
TE DEUM

VAUGHAN WILLIAMS
FIVE MYSTICAL SONGS

DUTCH FORK CHORAL SOCIETY

MAY 26, 7:30PM

IRMO HIGH SCHOOL

INTERNATIONAL SCHOOL OF THE ARTS

WASHINGTON ISAAC HOLMES, BARITONE

STEPHANIE BEINLICH, SOPRANO

YONIE PENEV, ACCOMPANIST

LAWRENCE ABERNATHY, CONDUCTOR



About us.....

Established in 2001, the Dutch Fork Choral Society is a non-profit all volunteer community choral ensemble with a passion for sharing the gift of music. Through participation, members have the opportunity to preserve and advance the art of choral singing, in addition to developing their talents by performing a varied and challenging repertoire, both sacred and secular. From Broadway and Negro spirituals to major works by Handel and John Rutter to American Folk and today's popular music, this ensemble strives to bring diversity to its audiences.

Artistic direction is provided by Lawrence Abernathy. Joining the group in June 2014, Lawrence holds a Bachelors of the Arts in Music from the Columbus State University (Columbus, Georgia) and a Masters of Choral Conducting from the University of South Carolina. Accompaniment is provided by Yonie Penev, a undergraduate student at USC majoring in Public Health and minoring in music with a performance certificate in piano performance. And Suzanne Ringer, Director of Music and Organist at St. Peter Lutheran Church in Chapin, SC serves as Assitant Artistic Director and just happens to be Lawrence's mother.

Currently the Society performs two formal programs each year and a mid-winter fundraiser. Rehearsals begin in January for the spring season and in August for the fall/winter season. New members are welcome. Only an informal audition with the director is required. Membership dues are \$60 per year. If you are interested in singing in the Dutch Fork Choral Society, call Lill Mood at 803.345.3460 or e-mail at info@dutchforkchoralsociety.com.

And, as the Society does not charge admission to its formal concerts, donations and sponsorships are gratefully accepted at the door or may be mailed to

Program Notes

Five Mystical Songs - Ralph Vaughan Williams (1872 - 1958)

Following the death of Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century with the emergence of Elgar, followed by a whole new generation of talented composers. The leading figure of this younger group of musicians was Ralph Vaughan Williams, who for nearly sixty years remained one of the most influential figures in English music, his nine symphonies and succession of major choral works being widely regarded as his greatest achievements.

Like Elgar, Vaughan Williams was a late developer, reaching his mid-thirties before attracting serious attention as a composer. He eventually developed his own unique musical style, which was profoundly influenced by his love of Tudor music and his immensely important work in collecting English folksongs.

In 1908 Vaughan Williams studied with Ravel for a brief three months, and shortly afterwards produced a series of major works, including the song-cycle *On Wenlock Edge*, the *Fantasia on a theme by Thomas Tallis* and, in 1911, the *Sea Symphony* and the *Five Mystical Songs*, the latter a setting of poems by George Herbert (1593 - 1633). Despite his declared atheism, which in later years mellowed into what his wife Ursula described as 'a cheerful agnosticism', Vaughan Williams was inspired throughout his life by much of the liturgy and music of the Anglican church, the language of the King James Bible, and the visionary qualities of religious verse such as Herbert's.

The baritone soloist is prominent in the first four of the *Mystical Songs*, with the chorus taking a subsidiary role. In the opening song, the lute and its music are used as a metaphor for the poet's emotions at Easter. The second song features a simple but moving melody for the baritone soloist, who is joined by the chorus for the third verse. In the third song the choir can be heard intoning the ancient plainsong antiphon, *O sacrum convivium*, whilst the fourth movement, *The Call*, is for baritone solo. An accompaniment suggestive of pealing bells introduces the triumphant final song of praise, in which the chorus is heard to full effect.

Te Deum - Antonin Dvorak (1841 - 1904)

From very humble beginnings and modest circumstances, Dvorak rose to become a national hero, his country's (Bohemia now part of the Czech Republic) greatest composer and one of the most celebrated musicians in the world. He was decorated with many honors, his music was enthusiastically received wherever it was played and he was invited to visit all the major musical centres of Europe including England, where he was especially feted.

Across the Atlantic, the American cultural establishment was acutely aware that it did not have the musical heritage and institutions enjoyed by Europe and was keen to take steps to rectify the situation by establishing an American musical tradition. It was decided that a suitably distinguished figure to head the Conservatory would give weight and impetus to this objective, and so it was that in October 1891 Dvorak was appointed Director of the National Conservatory in New York, his duties to commence the following autumn. It had been a very exhausting year for Dvorak, so in January 1892 he decided to give himself a long rest before setting off for the United States. However, in June he received a request from Jeanette Thurber, the founder of the National Conservatory and soon to be his new employer, to write a cantata to celebrate the 400th anniversary of the discovery of America by Christopher Columbus. This would also be, she wrote, a celebration of Dvorak's arrival. She would send him a suitable text immediately and the new work would receive its premiere on October 12th.

When the promised text failed to arrive, Dvorak became increasingly anxious that there might be insufficient time to write the piece before his departure. Naturally, he felt obliged to do his best to comply with Mrs Thurber's request and so he turned instead to the great Latin hymn, *Te Deum Laudamus*, which was suitably festive and appealed to his deeply felt religious convictions. He sketched the work out in less than a week and had completed it by the end of July. It was not in fact performed at the Columbus celebrations for which it had been intended but received its first performance only two weeks later, on October 21, 1892 at the New York Hall, with a choir of 250 singers conducted by Dvorak himself.

Dvorak eventually received the text which Mrs. Thurber had promised. It was called 'The American Flag'. Dvorak dutifully set it to music but it is not considered to be amongst his better works. The *Te Deum*, on the other hand, though smaller in scale than the *Stabat Mater*, *Requiem* and the *Mass*, inspired him to write some of his finest music.

Program

Five Mystical Songs

Ralph Vaughan Williams

Washington Isaac Holmes, Baritone

- I. Easter
- II. I Got Me Flowers
- III. Love Bad Me Welcome
- IV. The Call
- V. Antiphon

Te Deum

Antonín Dvorák

Stephanie Bzinlich, Soprano

Washington Isaac Williams, Baritone

- I. Te Deum Laudamus
- II. Tu Rex Gloriae
- III. Aeterna Fac cum Sanctis
- IV. Dignare Domine

Translation from the Latin

I. Te Deum Laudamus

Chorus

Te Deum laudamus,
Te Dominum confitemur,
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli,
Tibi coeli et universae Potestates,
Tibi cherubim et seraphim incessabili voce
proclamant:
Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.

We praise thee, O God:
We acknowledge thee to be the Lord.
All the earth doth worship thee:
The Father everlasting.
To thee all angels cry aloud:
The Heavens, and all the powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy. Lord God of Sabaoth;

Solo

Pleni sunt coeli et terra majestatis gloriae tuae. Heaven and earth are full of the Majesty of thy glory.
Te gloriosus Apostolorum chorus, The glorious company of the Apostles praise thee.
Te Prophetarum laudabilis numerus, The goodly fellowship of the Prophets praise thee.
Te Martyrum candidatus laudat exercitus. The noble army of Martyrs praise thee.
Te per orbem terrarum sancta confitetur Ecclesia: The holy Church throughout all the world doth acknowledge thee;
Patrem immensae majestatis, The Father of an infinite Majesty;
Venerandum tuum verum et unicum Filium, thine honorable, true, and only Son;
Sanctum quoque Paraclitum Spiritum. Also the Holy Ghost: the Comforter.

III. Tu Rex Gloria

Solo

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes in gloria Patris.
Judex crederis esse venturus.

Thou art the King of Glory: O Christ.
Thou art the everlasting Son of the Father.
When thou tookst upon thee to deliver man:
Thou didst not abhor the Virgins womb.
When thou hadst overcome the sharpness of
death:
Thou didst open the Kingdom of Heaven to all
believers.
Thou sittest at the right hand of God:
In the Glory of the Father.

Chorus

Te ergo quaesumus tuis famulis subveni,
quos pretioso Sanguine redemisti.

We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants:
Whom thou hast redeemed with thy precious
blood.

III. Aeterna Fac cum Sanctis

Chorus

Aeterna fac cum Sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic haereditate tuae.
Et rege eos, et extolle illos in aeternum.
Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum seculi.

Make them to be numbered with thy Saints:
In glory everlasting.
O Lord, save Thy people:
And bless thine heritage.
Govern them: And lift them up forever.
Day by day we magnify thee;
And we worship thy Name, ever world without
end.

IV. Dignare, Domine

Solo

Dignare, Domine, die isto,
sine peccatos nos custodire.
Miserere, miserere nostri, Domine.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te;
non confundar in aeternum.

Vouchsafe, O Lord:
To keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us:
As our trust is in thee.
O Lord, in thee have I trusted:
Let me never be confounded.

All

Benedicamus Patrem et Filium
cum Sancto Spiritu
Laudemus et super exaltemus eum in saecula
Alleluja!, Alleluja!, Alleluja!

Let us bless the Father, the Son and the Holy
Ghost
Let us praise and exalt him forever.
Alleluia!, Alleluia!, Alleluia!

The Dutch Fork Choral Society

Soprano

Leslie Archie	Bianca McDowell	Elaine Abercrombie	Lisa Kerns
Kay Brown	Joan Marco	Toni Brown	Linda Lockwood
Jan Buck	Deborah Mencarelli	Caroline Buck	Sherry Luzar
Robyn Casey	Martha Richardson	Anna Caro	Lill Mood
Beth Churchill	Janice Tholstrup	Mary Kay Elsasser	Suzanne Ringer
Pam Coleman	Kathy Torres	Carol Funk	Jeanette Stepp
Lib Derrick	Jill Washabau	Tracey Hagerty	Karen Tisdale
Shari Johnson	Mary Wessinger		
Terri Leszczyszyn			

Alto

Tenor

Patrica Butler
Alan Hale
Steve Leszczyszyn
Jim Ringer
Randall Rushe
Joey Tucker
Patrick Pilat*
Aaron Cates*

Bass/Baritone

Jim Buck
Arvid Carlson
Tim Casey
Jim Lindler
Gary Marco
Jack Parrish
Stuart Thompson
Nicholas Hawkins*
Zach Burrage-Goodwin*

*Guest

About Our Guest Soloists



Stephanie Beinlich, a native of Northern Michigan, is a versatile soprano who is experienced both onstage and behind the scenes. She has performed, stage managed and directed with professional opera and choral companies in Michigan, Florida, and South Carolina most recently with FBN Productions, Opera-Tunity, the Southern Exposure Concert Series, and the Arpad Darazs Singers. Recent solo engagements include Mendelssohn's *Hear My Prayer*, Zelter's *Kantata auf den Tod Friedrichs*, Saint-Saëns' *Christmas Oratorio*, Handel's *Messiah*, Derr's *I Never Saw Another Butterfly*, and Reich's *Music for 18 Musicians*. In 2011, Dr. Beinlich studied at the Professional Choral Institute with Seraphic Fire, where she sang on their Grammy-nominated recording of Brahms' *Ein deutsches Requiem*. Other recent recordings include *Beneath the Ice*, the debut album of composer George Fetner. Onstage, she has been seen most recently as Cunegonde in *Candide*, Franca in *The Light in the Piazza* and as the title role in *Cendrillon*, all with Opera at USC, where she recently completed her DMA in Voice Performance. Dr. Beinlich holds degrees in voice and pedagogy from Western Michigan University and the University of South Carolina. She is a member of the National Association of the Teachers of Singing, the Music Teachers National Association, the Golden Key Honor Society and the Pi Kappa Lambda Honor Society. Dr. Beinlich is on the vocal faculty of Newberry College and serves on the choral faculty of Blue Lake Fine Arts Camp.



Washington Isaac Holmes (Baritone), born in Augusta, GA and raised in the New Hope Community in Graniteville, SC, holds degrees in vocal performance from the University of South Carolina (B.M.) and the University of Michigan (M.M.). A student of Dr. Gregory Broughton, he is currently a third-year doctoral student in vocal performance and serves as Assistant Professor of Music at Paine College in Augusta, GA. While at The University of South Carolina, Washington studied with Dr. Donald Gray, Harry Cardwell and Laury Christie. He was a member of the Concert Choir directed by Dr. Arpad Daraz; also, he was a drum major for the USC Marching Band directed by Mr. James Copenhaver. While at The University of Michigan, he studied with Leslie Guinn and George Shirley. Washington was a member of the Augusta Men's Chorus, founded by Joseph Jennings, former Artistic Director and Conductor of the Columbia County Choral Society, and the Cecilia Ensemble, and has performed at the Piccolo Spoleto Festival, the Mepkin Abbey, and at the American Choral Directors Association conference. Washington has recently performed in Hong Kong, China with The Horns Chorus, directed by Mr. David Lee; with the Augusta Chorale, the Augusta Choral Society, the Masterworks Chorale, the Columbia County Choral Society, UGA University Choir and the Cecilia Ensemble and CORO Vocal Artists. Additionally, Washington was the narrator for opera star Kathleen Battle in her **Underground Railroad: An Evening with Kathleen Battle** tour in Athens, GA. Credits include Prospero (the Tempest), Creon (Antigone), Dr. Jekyll/Mr. Hyde (Jekyll & Hyde), the Beast (Beauty and the Beast), and roles in Gilbert and Sullivan's *MIKADO*, *H.M.S. PINAFORE*, and *PIRATES OF PENZANCE* with the former Augusta Opera Association.

Thank You!



The success of the Dutch Fork Choral Society is due in part to the generous support of local businesses and individuals. The Board of Directors and members of the Dutch Fork Choral Society would like to thank the following groups and individuals for their help in making this concert possible:

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