

# Carmina Burana

Carl Orff

**25<sup>th</sup> Anniversary Concert**

**The Bucks County Choral Society**

Elma Heckler, *Artistic Director*  
Wendy McNally, *Accompanist*  
Elinor Armsby, *Assistant Director*

Robin Leigh Massie, *Soprano*  
Erik Gullickson, *Tenor*  
Richard Lewis, *Baritone*

The Young Singers of Pennsylvania  
Susan Ohrt, *Director*

Judith Large, Wendy McNally, *Duo-Pianists*

Festive Arts Percussion Ensemble

May 2, 1998 - 8 p.m.  
Central Bucks East High School  
Buckingham, Pennsylvania

The Mission of the Bucks County Choral Society is  
*to influence and enrich the choral experience for ourselves  
and our audience through skillful and artistic performance.*

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# Carmina Burana

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24. AVE, FORMOSISSIMA, *Chorus*

### FORTUNA IMPERATRIX MUNDI

25. O FORTUNA, *Entire Ensemble*

**You are invited to an Anniversary Reception  
in the foyer following the concert.**

# Carmina Burana

## FORTUNA IMPERATRIX MUNDI

### 1. O Fortuna

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,  
obumbrata et velata  
michi quoque niteris;  
nunc per ludum dorsum nudum  
fero tui sceleris.

Sors salutis et virtutis  
michi nunc contrarian  
est affectus et defectus  
semper in angaria.

Hac in hora sine mora  
corde pulsum tangite;  
quod per sortem sternit fortem,  
mecum omnes plangite!

### 2. FORTUNE PLANGO VULNERA

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;  
quisquid tamen florui  
felix et beatus,  
nunc a summo corruui  
gloria privatus.

Fortune rota volvitur:  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice –  
caveat ruinam!

## FORTUNE, EMPRESS OF THE WORLD

O Fortune, variable as the moon,  
always dost thou wax and wane.  
Detestable life, first dost thou  
mistreat us,  
and then, whimsically,  
thou heedest our desires.  
As the sun melts the ice, so dost thou  
Dissolve both poverty and power.

Monstrous and empty fate,  
thou, turning wheel,  
art mean,  
voiding good health at thy will.  
Veiled in obscurity,  
thou dost attack me also.  
To thy cruel pleasure  
I bare my back.

Thou dost withdraw my health  
and virtue, thou dost threaten  
my emotion and weakness  
with torture.

At this hour, therefore, let us  
pluck the strings without delay.  
Let us mourn together,  
for fate crushes the brave.

I lament Fortune's blows  
with weeping eyes,  
for she extorts from me  
her gifts,  
now pregnant  
and prodigal,  
now lean  
and sear.

Once was I seated  
on Fortune's throne,  
crowned with a garland  
of prosperity.  
In the bloom  
of my felicity  
I was struck down  
and robbed of my glory.

At the turn of Fortune's wheel,  
one is deposed,  
another is lifted on high  
to enjoy a brief felicity.  
Uneasy sits the king –  
let him beware his ruin,

nam sub axe legimus  
Hecubam reginam.

I

PRIMO VERE

3. VERIS LETA FACIES

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

Flore fusus gremio  
Phebus novo more  
risum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore.  
Certatim pro bravio  
curramus in amore.

Cytharizat cantico  
dulcis philomena,  
flore rident vario  
prata iam screna,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

4. OMNIA SOL TEMPERAT

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

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

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

5. ECCE GRATUM

Ecce gratum et optatum  
ver reducit gaudia,  
purpuratum floret pratum,  
sol serenat omnia.  
Iam iam cedant tristitia!  
Estas redit, nunc recedit  
hyemis sevitia.

for beneath the axle of the wheel  
we read the name of Hecuba.

I

IN SPRINGTIME

The bright face of spring  
shows itself to the world,  
driving away  
the cold of winter.  
Flora reigns  
in her colorful robes,  
praised in the canticle  
of sweet-sounding woods.

Phoebus laughs  
in Flora's lap again.  
Surrounded by flowers,  
Zephyrus breathes  
the fragrance  
of their nectar.  
Let us compete  
for the prize of love.

The sweet nightingale  
begins her song,  
the bright meadows  
laugh with flowers.  
Birds flit about  
the pleasant woods,  
the maidens' chorus  
brings a thousand joys.

The sun, pure and fine, tempers all;  
a new world is opened by the face of April.  
The heart of man rushes to love,  
and over all the boyish God rules

The power of Nature's renovation  
in the glorious spring commands us  
to be joyful. Spring evokes the wonted  
ways of love. Hold fast thy lover!

Love me faithfully, feel the constant  
adoration of my heart and mind.  
I am with you even when apart.  
Whosoever shares my feeling  
knows the torture of love.

Behold the spring, welcome and long  
awaited, which brings back  
the pleasures of life.  
The meadow with purple flowers is  
a-bloom, the sun brightens all things.  
Now put all sadness aside, for summer  
returns, and winter's cold withdraws.

Iam liquescit et decrescit  
grando, nix et cetera;  
bruma fugit, et iam sugit,  
ver estatis ubera;  
illi mens est misera,  
qui nec vivit, nec lascivit  
sub estatis dextera.  
Gloriantur et letantur  
in melle dulcedinis,  
qui conantur, ut utantur  
premio Cupidinis;  
simus jussu Cypridis  
gloriantes et letantes  
pares esse Paris.

UF DEM ANGER

6. (TANZ)

7. FLORET SILVA

Floret silva nobilis floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit,  
eia, quis me amabit?

Floret silva undique,  
nah mime gesellen ist mir we.  
Gruonet der walt allenthalben,  
wa ist mingeselle also lange?  
Der ist geriten hinnen,  
O wi, wer sol mich minnen?

8. CHRAMER, GIP DIE VARWE MIR

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 vrouwen  
minne tuot iu hoch genuot  
unde lat iuch in hohen eren schouwen.  
Seht mich an, jungen man!  
lat mich iu gevallen!

Wol dir, werlt, daz du bist  
also freudenriche!  
ich will dir sin undertan  
durch din liebe immer sicherliche.  
Seht mich an, jungen man!  
lat mich iu gevallen!

9. REIE (Round Dance)

SWAZ HIE GAT UMBE

Swaz hie gat umbe,  
daz sint alles megede,

Ice and snow  
melt away,  
the frost flees, and spring  
sucks the breast of summer.

Miserable is he  
who neither loves nor frolics  
under summer's spell.  
Those who vie for Cupid's prize  
taste the sweetness of honey.  
Let us,  
proud and joyful,  
be ruled  
by Venus.  
Let us emulate Paris.

ON THE LAWN

The noble wood is filled  
with buds and leaves.  
Where is my lover?  
He rode away on horseback.  
Alas, who will love me now?  
Everywhere the forest is in bloom;  
I am longing for my lover.  
If the wood is green all over,  
why does my lover not return?  
He has ridden away.  
Woe is me, who will love me?

Shopkeeper, give me color  
To paint my checks,  
That young men  
May not resist my graces.  
Young men, look here,  
Do I not charm you?  
Make love, good men  
And gracious women.  
Love will ennoble you,  
And you will stand in high respect.  
Young men, look here,  
Do I not charm you?  
Hail, o world  
So rich in joys.  
I will obey you always  
And accept your bountiful gifts.  
Young men, look here,  
do I not charm you?

Here are maidens  
In a circle;

die wellent an man  
allen disen sumer gan!

CHUME, CHUM, GESELLE MIN

Chume, chum, geselle min,  
ih enbite harte din,  
ih enbite harte din,  
chum, chum, geselle min.

Suzer rosenvarwer munt.  
chum unde mache mich gesunt,  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.

SWAZ HIE GAT UMBE

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

10. WERE DIU WERLT ALLE, MIN

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

II  
IN TABERNA

11. ESTUANS INTERIUS

Estuans interius ira vehementi  
in amaritudine loquor mee menti:  
factus de material cinis elementi,  
similis sum folio, de quo ludunt venti.

Cum sitenim proprium viro sapienti  
supra petram ponere sedem fundamenti,  
stultus ego comparor fluvio labenti,  
sub eodem tramite nunquam permanenti.

Feror ego veluti sine nauta navis,  
ut per vias aeris vaga fertur avis;  
non me tenet vincula, non me tenet clavis,  
quero mihi similes et adiungor pravis.

Mihi cordis gravitas res videtur gravis;  
iocus 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.

They'd like to be without a lover  
All the summer through.

Come, come, my pretty maid  
I wait for thee,  
I wait for thee.  
Come, come, my pretty maid.

Sweet rosy mouth,  
come and heal my longing  
come and heal my longing,  
sweet rosy mouth.

Here are maidens  
In a circle;  
They'd like to be without a lover  
All the summer through.

Were the world all mine  
From the sea to the Rhine  
I should gladly forsake it  
For the Queen of England  
in my arms.

II  
IN THE TAVERN

In rage and bitterness I talk  
To myself; made of matter,  
Ash of the elements, I am like a leaf  
Which the wind plays with.

If a wise man builds his house  
Upon a rock, I, fool, am like  
A gliding river  
Which follows no straight path.

I am swept away like a pilotless ship, like a  
bird floating aimlessly through the air.  
No fetters, no locks hold me; I am looking  
for my like, and I join the depraved.

The burdens of the heart weigh me heavily.  
Jesting is lovely and sweeter than the  
honeycomb. What Venus commands is  
suave labor; love never dwells in cowardly  
hearts.

On the broad road I move along as youth is  
wont to do. I am entangled in vice, and  
unmindful of virtue. Greedy more for lust  
than for welfare, dead in soul, I care only  
for my body.

## 12. OLIM LACUS COLUERAM

Cignus ustus cantat:

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

## 13. EGO SUM ABBAS

Ego sum abbas Cucaniensis  
et consilium meum est cum bibulis,  
et in secta Decii voluntis mea est,  
et qui mane me quiesierit in taberna,  
post vesperam nudus egredietur,  
et sic denudatus veste clamabit:  
Wafna, wafna!  
quid fecisti sors turpissima?  
Nostre vite gaudia  
abstulisti omnia!

## 14. IN TABERNA QUANDO SUMUS

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 libertine;  
semel bibunt pro captivis,  
post hec bibunt ter pro vivis,  
quater pro Christianis cunctis,  
quinquies pro fidelibus defunctis,

The roasted cygnet sings:

Once I dwelt in the lakes,  
once I was  
a beautiful swan.  
O miserable me!  
Now I am roasted black!  
The cook turns me on the spit,  
the fire roasts me through,  
and I am prepared for the feast.  
O miserable me!  
Now I am roasted black!  
I am borne upon a platter  
and can no longer fly.  
I catch sight of gnashing teeth.  
O miserable me!  
Now I am roasted black!

I am the Abbot of Cucany  
and I meet with my fellow-drinkers  
and belong to the sect of Decius.  
Whosoever meets me in the tavern over  
dice loses his garments by the end of the  
day, and, denuded, he cries:  
Wafna, wafna!  
what hast thou done, o infamous fate?  
Thou hast taken away  
all the pleasures of this life.

When we are in the tavern,  
unmindful of the grave,  
we rush to the gaming tables  
over which we sweat.  
If you want to know  
what happens in the tavern  
(where money gets you wine)  
then listen to my tale.  
Some men gamble, others drink  
others shamelessly indulge themselves,  
and of those  
who stay, to gamble,  
some lose their garments,  
and others are in sackcloth.  
There no one is in fear of death  
throwing dice for Bacchus:  
First, the dice are thrown for wine,  
which the libertines drink.  
Then they toast the prisoners twice,  
then they toast the living thrice.  
Four times wine drunk for Christians,  
five times for the faithful departed,

sexies pro sororibus vanis,  
septies pro militibus silvanis.

Octies pro fratribus perversis,  
nonies pro monachis dispersis,  
decies pro navigantibus,  
undecies pro discordantibus,  
duodecies pro penitentibus,  
tredecies pro iter agentibus.

Tam pro papaquam 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 magus.

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.

### III COUR D'AMOUR

#### 15. AMOR VOLAT UNDIQUE

Amor volat undique,  
captus est libidine.  
Iuvenes, iuvenule  
coniunguntur merito.  
    Siqua sine socio,  
    caret omni gaudio;  
    tenet noctis infima  
    sub intimo  
    cordis in custodia:  
fit res amarissima.

#### 16. DIES, NOX ET OMNIA

Dies, nox et omnia  
michi sunt contrarian  
virginum colloquia

six times for the boastful sisters,  
seven times for the forest soldiers.

Eight times for the sinful brethren,  
nine times for the dispersed monks,  
ten times for the navigators,  
eleven times for men at odds,  
twelve times for the penitent,  
thirteen for the travelers.

We drink for Pope and King alike,  
and then we drink, we drink.

The mistress drinks, the master drinks,  
the soldier and the clergyman.  
This man drinks, that woman drinks,  
the servant and the maid.  
The quick man drinks, the lazy drinks,  
the white man and the black.  
The sedentary drinks, the wanderer,  
the ignorant and the learned.

The poor man drinks, the sick man,  
the exiled and the unknown.  
The youngster drinks, the oldster,  
the Bishop and the Deacon.  
The sister drinks, the brother drinks,  
the old woman and the mother.  
Women drink and men drink  
by the hundreds and the thousands.

Six hundred coins are not enough  
for this aimless  
and intemperate drinking.  
Though our drink is always gay,  
there are ever those who nag,  
and we shall be indigent.  
May they who nag us be confounded,  
and never be inscribed among the just.

### III THE COURT OF LOVE

The God of Love flies everywhere  
and is seized by desire.  
Young men and young women  
are rightly joined together.  
    If a girl lacks a man  
    she misses all delight;  
    darkest night  
    is at the bottom  
    of her heart:  
This is bitterest fate.

Day and night and all the world  
are opposed to me,  
and the sound of maidens' voices

me fay planszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolur,  
attamen consulate  
per voster bonur.

Tua pulchra facies,  
me fay planszer milies,  
pectus babet glacies.  
a remender,  
statim vivus fierem  
per un baser.

#### 17. STETIT PUELLA

Stetit puella rufa tunica;  
si quis eam tetigit, tunica crepuit.  
Eia.

Stetit puella, tamquam rosula;  
facie splenduit, os eius floruit.  
Eia.

#### 18. CIRCA MEA PECTORA

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt miscre.

Manda liet, manda liet,  
min geselle chumet niet.

Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.

Manda liet, manda liet,  
min geselle chumet niet.

Vellet deus, vellent dii,  
quod mente proposui:  
ut eius virginea  
reserassem vincula.

Manda liet, manda liet,  
min geselle chumet niet.

#### 19. SI PUER CUM PUELLULA

Si puer cum puellula  
moraretur in cellular  
felix coniunctio.  
Amore suscrescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

makes me weep.  
Alas, I am filled with sighing  
and fear.

O friends, amuse yourselves  
and speak as you please.  
Spare me, a sad man,  
for great is my grief.  
Counsel me,  
by your honor.

Thy lovely face  
makes me weep a thousand tears  
because thy heart is made of ice.  
Thy single kiss  
would bring me  
back to life.

There stood a maid in a red tunic;  
when it was touched the tunic rustled.  
Eia!

There stood a girl, like a rose;  
her face was radiant, her mouth bloomed.  
Eia!

My heart is filled  
with sighing.  
I am longing for thy beauty.  
My misery is great.

Manda liet, manda liet,  
my sweetheart does not come.

Thine eyes shine  
like the sun's rays,  
like lightning flashes  
in the night.

Manda liet, manda liet,  
my sweetheart does not come.

May the Gods look with favor  
on my desire  
to undo the bonds  
of her virginity.

Manda liet, manda liet,  
my sweetheart does not come.

When a boy and a maiden  
are alone together,  
happy is their union.  
Their passions mount,  
and modesty disappears.  
An ineffable pleasure  
pours through  
their limbs, their arms, their lips.

## 20. VENI, VENI, VENIAS

Veni, veni, venias,  
ne me mori facias,  
hyrca, hyrce, 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,  
do not let me die.  
Hyrca, hyrce, nazaza,  
trillirivos ...

Pretty is thy face,  
the look of thine eyes,  
the braids of thy hair;  
o how beautiful thou art!

Redder than the rose,  
whiter than the lily,  
more beautiful than all the rest;  
always I shall glory in thee.

## 21. IN TRUTINA

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

I am suspended  
between love and chastity,  
but I choose what is before me  
and take upon myself the sweet yoke.

## 22. TEMPUS EST IOCUNDUM

Tempus est iocundum, o virgines,  
modo congaudete vos iuvenes.  
Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quopereo.

Mea me confortat promissio,  
mea me deportat negatio.

Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quopereo.

Tempore brumali vir patiens,  
animo vernali lasciviens.

Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quopereo.

Mea mecum ludit virginitas,  
mea me detrudit simplicitas.

Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quopereo.

Veni, domicella, cum gaudio,  
veni, veni, pulchra, iam pereo.

Oh, oh, oh, totus floreo,  
iam amore virginali totus ardeo,  
novus, novus amor est, quopereo.

Pleasant is the season, O maidens;  
Now rejoice, ye lads.  
Oh, oh, oh, with love  
I bloom for a maiden,  
My new, new love, of which I perish  
Yielding gratifies me;  
Refusing makes me grieve.  
Oh, oh, oh, with love  
I bloom for a maiden,  
my new, new love, of which I perish.  
In winter man's desires are passive;  
the breath of spring makes him lascivious.  
Oh, oh, oh, with love  
I bloom for a maiden,  
my new, new love, of which I perish  
My maidenhood excites me,  
but my innocence keeps me apart.  
Oh, oh, oh, with love  
I bloom for a maiden,  
my new, new love, of which I perish  
Come, my mistress, come with joy,  
come, my beauty, for I die.  
Oh, oh, oh, with love  
I bloom for a maiden,  
my new, new love, of which I perish

## 23. DULCISSIME

Dulcissime,  
totam tibi subdo me!

Sweetest boy,  
I give my all to you.

BLANZIFLOR ET HELENA

24. AVE, FORMOSISSIMA

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

FORTUNA  
IMPERATRIX MUNDI

25. O FORTUNA

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,  
obumbrata et velata  
michi quoque niteris;  
nunc per ludum dorsum nudum  
fero tui sceleris.  
Sors salutis et virtutis  
michi nunc contrarian  
est affectus et defectus  
semper in angaria.  
Hac in hora sine mora  
corde pulsum tangite;  
quod per sortem sternit fortem,  
mecum omnes plangite!

BLANZIFLOR AND HELENA

Hail to thee, most beautiful,  
most precious gem,  
hail, pride of virgins,  
most glorious virgin.  
Hail, light of the world,  
hail, rose of the world.  
Blanziflor and Helena,  
noble Venus.

FORTUNE,  
EMPRESS OF THE WORLD

O Fortune, variable as the moon,  
always dost thou wax and wane.  
Detestable life, first dost thou  
mistreat us,  
and then, whimsically,  
thou heedest our desires.  
As the sun melts the ice, so dost thou  
Dissolve both poverty and power.  
Monstrous and empty fate,  
thou, turning wheel,  
art mean,  
voiding good health at thy will.  
Veiled in obscurity,  
thou dost attack me also.  
To thy cruel pleasure  
I bare my back.  
Thou dost withdraw my health  
and virtue, thou dost threaten  
my emotion and weakness  
with torture.  
At this hour, therefore, let us  
pluck the strings without delay.  
Let us mourn together,  
for fate crushes the brave.

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## "Divine Order Expressed Through (Very) Earthy Songs"

The medieval mind worked in a manner very different from that of modern man. In the thirteenth century, Jerusalem was considered the center of the world, the world was considered the center of the universe, and the motion of the sun and stars around the unmoving earth was considered to create a beautiful but inaudible music--the "music of the spheres" that symbolized God's harmonious ordering of His creation.

Within this divine order there was room for many things that we now try to avoid or suppress. Whereas we now tend to regard mental illness as a frightening breakdown of the normal order--something that we attempt to isolate in institutions--medieval society viewed the madman as part of God's creation and therefore as part of the order of the universe. Within this perspective, the village idiot could be a respected member of the community, as his peculiar way of viewing the world often seemed to afford novel insights into the divine scheme of things. Although the fool was difficult to understand, his speech was considered valuable; he was not silenced and ignored as in modern times. The medieval period--which is often referred to as "the dark ages"--was remarkably enlightened in some respects.

If the most unruly phenomenon could be part of the divine order, it is perhaps not surprising that various medieval monasteries made collections of songs concerned with drinking, gambling, and profane love. Although it may now seem inappropriate for monks to contemplate these subjects, these activities, like the speech of the village idiot, revealed something novel about God's creation. Given this way of looking at the world, it almost became the duty of the medieval cleric to attempt to investigate such things. Some monks found their research so fascinating that they abandoned religious life altogether. These men became "Goliards" -- followers of the mythical Bishop Goliath, whose name celebrates the "Goliath Gullet" possessed by the apocryphal gluttonous prelate.

The most famous collection of goliardic songs is the manuscript known as the Carmina Burana, assembled in the thirteenth century by Benedictine monks in southern Germany. The title, which was coined in modern times, means "Songs of Benediktbeuern" (Carmina means "songs," and Burana is short for the name of the monastery where the texts were rediscovered in 1803). This collection of over 200 Latin and German poems was probably commissioned by some wealthy patron (perhaps an abbot or bishop). Although the majority of lyrics concern love, there are 55 poems that adopt a moral tone and warn of the temptations of the flesh. The Carmina Burana is not only the largest medieval manuscript of group of such worldly poems, but it is also lavishly illustrated with pictures of people drinking and gambling at backgammon.

It was from this collection that Carl Orff (1895-1982) drew the texts for his most famous work. Orff was himself born near the Benediktbeuern abbey in

southern Germany, and he lived in nearby Munich for much of his life. It could be said that he came by his appreciation for these poems naturally.

But whereas the original medieval manuscript contained poetry dealing with a variety of subjects, Orff focuses primarily upon texts celebrating the joys of love. Many of these are tied to images of spring--that time of year when "Cupid flies everywhere." Spring is also a time of enormous change, as winter is defeated by the reappearance of flowers in the meadows. The theme of change appears several times in connection to fickle lovers whose affections are inconstant, but it receives its most powerful expression in the opening chorus to (#1) **Dame Fortune, Empress of the World**. Here inconstant Fortune is portrayed as a monstrous whirling wheel, bringing down even the strongest man. This image is sustained in (#2) **I bemoan the wounds of Fortune**, where the narrator relates how the wheel of fortune raises up another while he is brought low.

These first choruses introduce a section entitled "Spring," in which (#3) **The merry face of spring** shines on the world, vanquishing sharp winter and inspiring a chorus of maidens who promise "a thousand joys." In spring, (#4) **The sun warms everything**, including the soul of man, which is urged toward love. In (#5) **Behold, the pleasant spring**, it is stated that--after winter--it is "only a wretched soul who does not live and lust under summer's rule."

Next comes (#6) **A Dance**, followed by (#7) **The Noble woods are burgeoning**, in which a woman abandoned by her lover wonders, with more curiosity than concern, "Who will love me next?" To speed the process, she goes to the market and, in (#8) **Shopkeeper, give me color**, buys red rouge in order to make the young men love her, even against their will. (#9) **Round dance** depicts a dance in the grass, in which the participants alternately tease and tempt each other. This section concludes with (#10) **if all the world were mine**, in which the narrator expresses (in a south German dialect) his willingness to trade everything for the opportunity to have the Queen of England in his arms. Even in the middle ages, Europeans were fascinated by the British royals!

The next major section is entitled "In the Tavern" and touches upon some additional pleasures. In (#11) **Burning inside**, the baritone soloist proclaims that his violent temperament is subject to all vices and temptations (particularly love); he is carried along like a ship without a helmsman. A feast is then described--from the perspective of a roast swan--in (#12) **Once I lived on lakes**. (#13) **I am the Abbot of Cucany** introduces a priest who is very proud of his skill at dice; he proclaims that anyone who gambles against him loses his shirt and ends by bemoaning the vicissitudes of fate. The next song (#14) enumerates the vices of the tavern and observes (in an impressively long list) the patrons of such establishments.

The third and final major section, entitled "The Court of Love," begins by noting that (#15) **Cupid flies everywhere**. In (#16) **Day, night, and everything**, the baritone proclaims that his suffering can only be cured by a kiss. The soprano

soloist, in (#17) **A girl stood**, describes a radiant young girl with her lips in bloom. The baritone reappears in (#18) **In my heart** and gives a brief--and earthy--description of his desire for his absent lover. Such desire is again characterized in (#19) **If a boy with a girl**, where it is said that when love appears, "prudery is driven away."

The full chorus returns in (#20) **Come, come, O come**, singing the praise of the beauty of the beloved. Subsequently, in (#21) **In the balance**, the soprano sings of an inner conflict--she cannot decide whether to be a slave to her desires or to her sense of modesty. She finally concludes that, if she must be enslaved, she would prefer the sweeter form of servitude. The following proclamation, (#22) **This is the joyful time**, describes the sensation of burning all over with first love. The soprano, in (#23) **Sweetest one**, confides to her lover her complete surrender.

The penultimate chorus, (#24) **Blanchefleure and Helen**, invokes the most celebrated women of myth (Venus and Helen of Troy), medieval saga (Blanchefleure), and--by its repeated allusions to the "glorious virgin"--to Mary, the Queen of Heaven. This combined praise for all that is feminine is typical of the medieval desire to embrace simultaneously all aspects of God's creation. Just as the middle ages could find meaning in the seemingly meaningless speech of a fool, so could it juxtapose such seemingly irreconcilable figures as Venus and the Virgin Mary. All aspects of humanity are eventually--if mysteriously--united in God's divine order.

The work closes with a return of the opening invocation of **Dame Fortune, Empress of the World**. Fortune, like a whirling wheel, has again returned to its original position, and (by implication) will continue its cycle with new loves and new pleasures. The poetry implies a continuance as eternal as the return of spring, which is such a joyous part of God's mysterious design.

Peter A. Hoyt  
Assistant Professor of Music  
Wesleyan University  
Middletown, Connecticut

Visit the Choral Society web site at [www.comcat.com/~bccs](http://www.comcat.com/~bccs).

## The Musicians

### **Robin Leigh Massie, Soprano**

Robin Leigh Massie made her New York City Opera debut in October 1996 as Flora in Britten's *The Turn of the Screw*. She has also performed with the Tulsa Opera, the Princeton Opera, the Trenton Civic Opera, and the Opera Festival of New Jersey Outreach Program. She was a finalist in the Jenny Lind Voice Competition, and can be heard on a new CD with the Westminster Choir as the soloist in Mozart's *Laudate Dominum*. A native of Austin, Texas, Robin has a Bachelor's degree from Westminster Choir College and a Master's degree from Yale University.

### **Erik Gullickson, Tenor**

Erik Gullickson is active with the Temple Opera Theater, and is in the Master's Degree program at Temple University, where he studies voice with Dr. Christine Anderson. Mr. Gullickson has appeared as Prince Orlofsky in *Die Fledermaus*, LaCouf and the Son in *Les Mamelles de Tiresias*, and as The Italian Tenor in Ibert's *Angelique*. He has performed in more than forty productions with companies throughout the United States, in roles such as Sid El Kar in *The Desert Song*, and Camille in *The Merry Widow*. Concert appearances include Mozart's *Requiem*, *Carmina Burana* with the Fairbanks Summer Arts Festival, and Handel's *Messiah* at the University of Idaho. A native of Fairbanks, Alaska, he received his undergraduate degree from the University of Idaho.

### **Richard Lewis, Baritone**

Richard Lewis has performed both classic and modern operas throughout the country, with the Santa Fe Opera, Washington Opera, Minnesota Opera, Cleveland Opera, and the Pittsburgh Symphony. Roles include Figaro in *Il Barbiere di Siviglia*, Count Almaviva in *Le Nozze di Figaro*, Escamillo in *Carmen*, Marcello in *La Bohème*, and the title role in *Eugene Onegin*. He made his 1996 European debut at the Stadttheater Giessen in Germany to critical acclaim. That season also included his Carnegie Hall debut in the Fauré *Requiem* under the baton of John Rutter, and the role of Enrico in Donizetti's *Lucia di Lammermoor* at the Virginia Opera. Mr. Lewis appeared with the Bucks County Choral Society last season in the Riverside Symphonia Opera Gala.

### **Elma Heckler, Artistic Director**

From a background as a church and school music director, Elma Heckler became the artistic director of the Bucks County Choral Society in 1977. A graduate of Juniata College, Huntingdon, PA, with a Bachelor of Science degree in music education, she also holds a Master of Music degree in choral conducting from Westminster Choir College. Twice selected to participate in the Robert Shaw Choral Workshop at Carnegie Hall, she has honed the conducting techniques taught by her graduate mentor, Joseph Flummerfelt, under the guidance of such noted choral conductors as Robert Page, Dale Warland, Gregg Smith, and Paul Salamunovich. Active in ACDA and Chorus America, she has been a member of the opera/choral panel of the Pennsylvania Council on the Arts and serves as adjudicator, clinician, and guest conductor for school, church, and community organizations.

**Elinor Armsby, *Assistant Director***

A native of the Boston area, Elinor Armsby received her Bachelor of Science degree in Voice from Indiana University, and her Master of Music degree in Choral Conducting from Temple University, where she is completing a second master's degree in music history. She also serves as Director of Music at the First United Methodist Church of Germantown.

**Wendy McNally, *Accompanist***

Wendy McNally earned the Bachelor of Music cum laude from Ithaca College, and Master of Music from the University of North Carolina at Greensboro. She is the accompanist for Lehigh University Choral Arts, and an instructor for the Musical Arts Academy of Bucks County. She has performed solo and collaborative recitals throughout the eastern United States and at Cours International de Musique in Morges, Switzerland.

**Judith Large, *Guest Accompanist***

Judith Large earned the Bachelor's Degree in Piano Performance from Shenandoah Conservatory of Music in Virginia, and a Master's Degree in Piano Performance from Temple University, where she studied with Adele Marcus, Harvey Wedeen, and Lambert Orkis. She has worked as assistant to the Artistic Director of the Pennsylvania Opera Theater, and had performed with various choral organizations in the area, including the Mendelssohn Club and the Masterworks Chorale. Ms. Large is currently accompanist for the Philadelphia Chamber Chorus and the Swarthmore Chorale.

**Festive Arts Percussion Ensemble**

The Festive Arts Ensemble was founded in 1985 by Nancy Kennan Dowlin. The mission of the ensemble is to provide professional orchestral accompaniment for choirs of the greater Delaware Valley. The orchestra has accompanied more than one hundred concerts from the choral works repertoire.

Phyllis Bitow  
Enid Brodsky  
William Cain

Florence Ierardi  
Karen McCabe Haringa

## **The Young Singers of Pennsylvania**

The Young Singers of Pennsylvania is a community based youth choir program drawing from Bucks and surrounding counties. The organization, which was founded in 1991 by Joseph and Susan Ohrt, provides a valuable outlet for young people ages seven to eighteen to excel in choral singing. In 1993 the choir was asked to sing the National Anthem at a World Series game between the Phillies and Blue Jays. The choir has sung many times at Philadelphia's Liberty Medal Celebrations in honor of various world leaders. In 1996 the choir performed at the American Guild of Organists National Convention in New York City. There they recorded a rare performance of The Berlioz *Te Deum* with the Voices of Ascension Chorus and Orchestra, which has been released internationally on the Delos label. The choir also made its Carnegie Hall debut in the same year. In 1997 the choir performed for the first time at the National Cathedral in Washington D.C., and completed a tour to Puerto Rico. This season the choir performed Bach's *St. Matthew Passion* with the Voices of Ascension Chorus and Orchestra. Next year the choir will join the Opera Company of Philadelphia in their production of Puccini's *La Boheme*.

## **Susan Ohrt**

Susan Ohrt is a graduate of Westminster Choir College, and holds an Artist/Teacher Diploma from the Choral Music Experience Institute. Her teachers have included Frauke Haasemann, Joseph Flummerfelt and Doreen Rao. Mrs. Ohrt currently is a vocal music specialist in the Cheltenham School District where she teaches at Myers Elementary School and Cheltenham High School. Mrs. Ohrt has also served as Musical Director for many productions of the Royal Masque at Bishop McDevitt High School.

### **CONCERT CHOIR**

Veronica Aglow  
Rebecca Bisbing  
Lindsay Champion  
Niki Covatta  
Maggie Cross  
Frances Etchell

Charles Hastings  
Caitrin Hill  
Ellen Hill  
Karen Krozner  
Kristen Lange  
Jen Sendler  
Jen Seeger

Kate Sliwinski  
Monica Soto-Gil  
Vincent Szwajkowski  
David Tamaroff  
Sarah Thigpen  
Lauren Wojciechowics

**Steinway piano** selected from Jacobs Music Company.

## **The Bucks County Choral Society at Twenty-five.**

The Bucks County Choral Society grew out of the desire of a number of Bucks County residents to form a local choral group that would perform classic repertoire. This effort was headed by the late David Johns, choral director at Central Bucks West High School, who in February 1973 placed an ad in a local newspaper inviting interested singers to attend a rehearsal. Of the seven people that attended that meeting, one, Frances Waite, is still a member of the BCCS. From that nucleus grew the group that did their first concert at Lenape Junior High School on June 3, 1973, the official birthdate of the Bucks County Choral Society. That program featured excerpts from *Brigadoon*. From that modest beginning, the group quickly advanced to more substantial works, doing Handel's *Messiah* the following December.

Johns directed the group only briefly. Bill Moore, still a member of the group, was named interim director in the spring of 1974. Under his direction the group performed several major works, including the Vivaldi *Gloria* in June of 1974. The group did a benefit program for the Martin Luther King Scholarship Fund in October, and at Christmas was part of the festivities at the Mercer Museum, performing the *Jubilate Deo* by Gabrieli, and *O Clap Your Hands* by Vaughan Williams

In the spring of 1975, Ruth Sauter was named interim director of the group, for what turned out to be two and a half years. Under Sauter, the choral director at Central Bucks East High School who trained at Westminster Choir College, the proficiency and repertoire of the group grew greatly. During this time the group performed the Mozart and Fauré settings of the *Requiem*, the *Lord Nelson Mass* and *Mass #3 in d minor* by Haydn. The choir also sang with the Bucks County Symphony, and with the Temple University Orchestra. A March 1977 performance at a Martin Luther King Scholarship Fund Benefit program featured Pachelbel's *Magnificat in C* for double chorus, and a premiere performance of the H. Finley Shugart's *The End of the Days*.

BCCS grew organizationally as well in this period. The group incorporated, and began to deal with funding on a more organized basis.

In the fall of 1977 Elma Heckler was named director of the group on a permanent basis. She had been music director at Zion Mennonite Church, Souderton, and at Pleasantville United Church of Christ, Chalfont. She received a Bachelor of Science degree in music from Juniata College, and a Master of Music degree in choral conducting from Westminster Choir College.

In 1997 the Society celebrated Elma Heckler's 20<sup>th</sup> anniversary as Artistic Director by commissioning a work in her honor. Will Ayton, a faculty member at Roger Williams College in Rhode Island, composed *O Come, Let Us Sing*, a setting of Psalm 95, to mark the event. Under her direction the group has expanded both musically and organizationally. Repertoire has enlarged greatly, original pieces have been commissioned, joint concerts have been performed, a chamber group was formed within the larger choir, and the group has made several European tours. The Bucks County Choral Society has come to be recognized as one of the leading choral groups of the area.

The BCCS repertoire has grown to include many of the major works in the choral literature, including *Chichester Psalms* by Bernstein, settings of the *Requiem* by Duruflé, Mozart, and Brahms, *Elijah* by Mendelssohn, *Israel in Egypt* and *Messiah* by Handel, both the *St. Matthew Passion* and the *St. John Passion* by Bach, and *Carmina Burana* by Orff, to name a few.

The musical growth of the group extended in other ways as well, in joint performances with other musical organizations, such as the Delaware Valley Philharmonic, the Riverside Symphonia, Bucks County Symphony, and the Celestial Choir of Bright Hope Baptist Church in Philadelphia. With the Bright Hope Choir, BCCS has done a series of benefit performances for Habitat for Humanity.

BCCS has commissioned a number of works to mark significant occasions. Richard Averre composed his *Magnificat* on the occasion of the tenth anniversary of the group in 1983. For the group's 15th anniversary, Richard Wargo composed *Voices in the Mist*. For the Christmas season of the 20th year, Gregg Smith composed *Gloria*, which premiered in December 1992. And for this 25<sup>th</sup> anniversary year, Steven Sametz of Lehigh University was commissioned to write *Nunc Dimittis (He Brings Us Joy)*, based on the Song of Simeon. This 25<sup>th</sup> anniversary performance of *Carmina Burana* is the second time this work has been done by the Society, the first being in 1989.

Another aspect of the musical growth of the group is a program of annual choral workshops, begun in 1978. Choir members have benefited from the expertise of leading clinicians in the field, such as Elaine Brown, Robert Page, Judith Nicosia Civitano, Greg Funfgeld, and Alan Harler.

The BCCS Christmas program has become a landmark of the holiday season in the area. The program usually features a major work, as well as lighter pieces and carol singing. The program is given Friday and Saturday evenings in Doylestown, and, since 1988, on Sunday afternoon in Lansdale.

The group has traveled in a small way to neighboring communities, and on several occasions in a much larger way, to Europe. In 1989 BCCS was invited to participate in the Salzburg Church Music Festival in Austria. In conjunction with this trip, the group toured Austria, singing in Salzburg, Vienna, and several other locations.

Three years later, in 1992, the group again traveled to Europe. This trip included concerts in Italy, Switzerland, and Austria. Notable highlights were programs in the Duomo in Florence, and at St. Mark's in Venice.

In 1995, the group toured southern England, singing in such notable locations as Canterbury Cathedral, Bath Abbey, and the Church of St. Martin in the Fields in London. In February 1997, the Society performed at the Washington National Cathedral, and in February 1998 was selected to perform at the Eastern Convention of the American Choral Directors Association in Providence, Rhode Island.

Two CD recordings of music by the Society have been warmly received, and in 1993 the Bucks County Chamber of Commerce awarded BCCS their Lifetime Achievement Award for the Arts.

A highlight of recent seasons has been the annual joint concert for the benefit of Habitat for Humanity with Philadelphia's Bright Hope Baptist Church Celestial Choir, Donald Dumpson, Director. Other outreach programs include giving an annual scholarship award to the top-rated high school singer at the Bucks County Choral Festival. The Choral Society has provided support for a scholarship for high school students to attend the Westminster Choir College Summer Vocal Festival.



## Bucks County Choral Society

### 1997-1998 Membership

Barbara Adams, *Sellersville*  
Carol Amt, *Doylestown*  
Elinor Armsby, *Philadelphia*  
Betty Barron, *Warrington*  
Anne Blanchard, *New Hope*  
\* Elizabeth K. Burke, *Chalfont*  
Bud Cassel, *Chalfont*  
Doris W. Charles, *Doylestown*  
Eugene W. Chrzanowski, *Buckingham*  
Audrey E. Close, *Doylestown*  
Anne Colombo, *Wrightstown*  
Roger Dean, *New Hope*  
Cynthia L. Detwiler, *Warminster*  
Deborah DiMicco, *Newtown*  
David W. Doughty, *Perkasie*  
Jill Dulany, *Chalfont*  
Susan Eastburn, *Chalfont*  
Mary Ernst, *Newtown*  
Judith Fay, *Hatfield*  
Lindee Fitting, *Perkasie*  
D. Wayne Focht, *Chalfont*  
Philip J. Franchois, *Perkasie*  
Ruth A. Geiger, *Doylestown*  
Jack N. Graham, *Maple Glen*  
Donald E. Groff, *Hatfield*  
Catherine Guenzel, *Willow Grove*  
Lynne Guest, *Richboro*  
David H. Gundrum, *Richboro*  
Roberta Harding, *Perkasie*  
Richard H. Hulbert, *Doylestown*  
Tony Islan, *Yardley*  
Jim Jackson, *Perkasie*  
Suzanne Jenkins, *Doylestown*  
Edward Johnson, *Richboro*  
Susan G. Johnson, *Richboro*  
Carolyn Knower, *Lansdale*  
Connie Koppe, *Philadelphia*  
Richard Lambert, *New Hope*  
John Leslie, *Levittown*  
Paul Lewis, *Hatfield*  
Stephen W. Luebke, *Doylestown*  
Adam Luebke, *Doylestown*  
Stephen Mallon, *Wyndmoor*  
Nancy S. Maul, *Doylestown*  
Susan McDonnell, *Holland*  
Gregg McClain, *Carbondale*  
Kay Mengers, *Pipersville*  
\* Bill Moore, *New Britain*  
Christie Moore, *New Britain*  
\* Lois H. Moore, *New Britain*  
Michael P. Mueller, *Doylestown*  
Carol Nase, *Harleysville*  
Pamela Naudascher, *Doylestown*  
Lisa Nordland, *Doylestown*  
Kathy Payne, *Yardley*  
Shirley K. Piercy, *Furlong*  
Jay Poko, *Perkasie*  
Steven Rock, *Doylestown*  
George Rounds, *Warminster*  
Kit Ruland, *Richboro*  
Mary Scherrer, *Doylestown*  
Pat Seaver, *Chalfont*  
Marcy Spielvogel, *Lansdale*  
Cheryl L. Stutzinger, *Warrington*  
Ronald T. Tempest, *Hatboro*  
Barbara Tull, *Doylestown*  
Timothy Vogel, *Langhorne*  
\* Frances W. Waite, *Doylestown*  
Janet Whitefield, *Harleysville*  
Thomas Whitefield, *Harleysville*  
Claudia Whittaker, *Doylestown*  
Jocelyn Whitted, *Sellersville*  
Patricia Winey, *Warminster*

### \* Charter Members