

# BUCKS COUNTY CHORAL SOCIETY

Elma Heckler, *Artistic Director*  
Teresa Jaesche, *Accompanist*

**ROBERT PAGE, GUEST CONDUCTOR**

## Soloists

Tamara Matthews, *soprano*  
Debra Field, *soprano*  
Melora Love, *mezzo*  
Richard Troxel, *tenor*  
Thomas Jones, *baritone*

## Festive Arts Orchestra

March 4, 1995 – 8 P.M.  
Our Lady of Mount Carmel Church  
235 East State Street  
Doylestown, Pennsylvania

# PROGRAM

## Dixit Dominus (Psalm 110 – Protestant) George Frideric Handel (1685-1759)

Tamara Matthews, soprano

Melora Love, mezzo

Thomas Jones, baritone

Debra Field, soprano

Richard Troxell, tenor

- |   |   |
|---|---|
| I Dixit Dominus Domino meo:<br>Sede a dextris meis,<br>donec ponam inimicos tuos<br>scabellum pedum tuorum.                               | The Lord said unto my Lord:<br>Sit at my right hand<br>until I make your enemies<br>your footstool.   |
| II Virgam virtutis tuae<br>emittet Dominus ex Sion<br>dominare in medio inimicorum tuorum.  | The sceptre of your power<br>The Lord shall send forth from Zion:<br>Rule thou in the midst of your enemies.  |
| III Tecum principium in die virtutis tuae,<br><br>in splendoribus sanctorum:<br>ex utero ante luciferum<br>genui te.                      | The power to rule is with you<br>on the day of your strength,<br>in the splendor of the holy ones:<br>I have begotten you from the womb<br>before the rising of the day-star. |
| IV Juravit Dominus,<br>et non poenitebit eum:<br>Tu es sacerdos in aeternum<br>secundum ordinem Melchisedech.                             | The Lord has sworn an oath,<br>and will not repent of it:<br>You are a priest forever<br>after the order of Melchisedech.   |
| V Dominus a dextris tuis,<br>confregit in die irae suae reges,  | The Lord at your right hand<br>destroys kings on the day of his wrath;  |
| VI Judicabit in nationibus,<br>implebit ruinas,<br>conquasabit capita in terra multorum.  | He shall judge among the heathen<br>he shall pile up ruins<br>and scatter skulls on many lands.   |
| VII De torrente in via bibet,<br>propterea exaltabit caput.   | He shall drink of the torrent in his way;<br>therefore he shall lift up his head.   |
| VIII Gloria Patri, et Filio,<br>et Spiritui Sancto,<br>Sicut erat in principio,<br>et nunc, et semper,<br>et in saecula saeculorum. Amen. | Glory be to the Father, and to the Son,<br>and to the Holy Spirit,<br>As it was in the beginning,<br>is now, and ever shall be,<br>world without end. Amen.                   |

## Dona Nobis Pacem

## Ralph Vaughan Williams (1872-1958)

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*Performed without pause*

Tamara Matthews, soprano

Thomas Jones, baritone

### 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 field, 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.

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 whirring,  
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, good-will toward men.

(Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxvii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

*Dona nobis pacem.*

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Out of courtesy to the performers, kindly refrain from using cameras or tape recorders.

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Our first recording on compact disk or audio cassette may be ordered by calling 997-3390. This live recording of our Music at Czestochowa concert features Vierne's Messe Solennelle, Op. 16.

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Our thanks to Director of Music and Liturgy Yvonne Lorenz and the staff of Our Lady of Mt. Carmel for their cooperation and support in presenting the concert this evening.

## PROGRAM NOTES

PETER HOYT

Concert audiences are no longer accustomed to finding political implications in classical musical works. Indeed, intermingling artistic and ideological concerns may seem an abuse of the extraordinary powers of music, particularly when the music employs words drawn from sacred texts.

This modern attitude would have seemed curious to George Frideric Handel (1685-1759) and dangerously irresponsible to Ralph Vaughan Williams (1872-1958). In Handel's time, the unlimited power of the ruling aristocracy made it dangerous to discuss political issues directly. Writers and composers therefore used biblical or mythological subjects to disguise commentaries on current events. The rulers could also use such allegories to glorify themselves. The *Dixit Dominus*, although nominally a setting of Psalm 109, (110 in Protestant numbering), was intended to idealize the Pope in the troubled years of the War of the Spanish Succession (1701-1713). Vaughan Williams's *Dona Nobis Pacem*, written in 1936, is a prophetic warning of the dangers arising in Hitler's Germany. Having been an eye-witness to the horrors of the first World War, Vaughan Williams felt obligated to draw attention to the new threat facing Europe. In both the works, the composers address the political circumstances that surrounded them.

Handel was commissioned to write the *Dixit Dominus* while touring Italy in 1707. At this time, France and Austria were both hoping to inherit the Spanish territories in southern Italy. In order to reach these disputed areas, armies had to march through lands then controlled by the Pope. Such violations of sovereignty, of course, threatened the autonomy of the pontiff. As the troops commanded by the Catholic Church were militarily ineffective (most of the papal soldiers preferred a reduction in pay to being sent to battle), the Pope's best defense stemmed from the authority of the Church itself. It is to a God-given power that the text of the *Dixit Dominus* alludes. There are references not only to the destruction of opponents (enemies shall be turned into footstools, skulls shall be scattered on many lands, etc.), but also to the legitimacy claimed by the Church (with lines such as "Rule thou in the midst of thine enemies." "The power to rule is with you on the day of your strength," and "Thou art a priest for ever after the order of Melchisedech"). When Handel's Roman patrons asked him to set this psalm, it was expected that the music would capture the confidence of such assertive imagery. Although the youthful Handel was probably unconcerned with the Pope's cause (the composer was, after all, a staunch Lutheran), Handel created magnificent music that foreshadows the dramatic choruses of his *Messiah*, written decades later.

In contrast to Handel, who was probably simply assigned a text, Vaughan Williams carefully chose his words from a wide variety of sources: the Catholic Mass provides the opening plea for peace (*dona nobis pacem* - "grant us thy peace"), Walt Whitman furnishes poetry that communicates the hollow tragedy of war, and an excerpt from an impassioned speech made in the House of Commons introduces several texts from the Old and New Testaments. Words taken from the Christmas story, in which the angel announces good will unto all men, lead to repetitions of the plea for peace with which the work began. The optimistic final section of *Dona Nobis Pacem* was tragically contradicted by the fateful events that befell Europe in the following years.

Although both works relate to very serious conflicts, the compositions are very different in tone. Handel was a very young man when he composed the *Dixit Dominus*, and his music embodies the fire and bravado of his youth. Vaughan Williams, on the other hand, was sixty-four years old in 1936. He had been deeply affected by the deaths of many promising young musicians in World War I, and the *Dona Nobis Pacem* reflects a view of war that only comes from tragic experience. Both works carry political messages, but the messages themselves represent the individual spirits of their composers.

Tonight's pre-concert lecture by Peter Hoyt was made possible  
by a donation from CoreStates Bank.

**ELMA HECKLER** strives to make each concert memorable as well as enjoyable, "a discovery" shared alike by chorus and audience. Under her direction for 18 seasons, the Choral Society has steadily expanded its repertory, presenting rare blendings of traditional and modern compositions – including original works performed for the first time. Her conducting career began early while she was still an undergraduate student. Later she furthered her studies at Westminster Choir College, the Eastman School of Music, and with such choral luminaries as Robert Page and Robert Shaw. She served on Pennsylvania's Music Advisory Panel and is a member of Chorus America and the American Choral Directors Association. She is a frequent guest conductor of choruses throughout the Delaware Valley.

**TERESA JAESCHKE**, a 1984 graduate of William Tennent High School in Bucks County, received her Bachelor's degree in Piano Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey. There, she studied with department head Phyllis Lehrer. Until 1990, she was on the Artist Faculty at Westminster Conservatory as both teacher and accompanist. Currently, Ms. Jaeschke is a Master's degree candidate majoring in Piano Accompanying and Vocal Coaching. As an accompanying major, she has worked and studied with such coaches as Martin Katz, Glenn Parker and Dalton Baldwin. This is her fourth season as accompanist for the Society.

## GUEST MUSICIANS

Guest Conductor **ROBERT PAGE** holds the position of Director of Special Projects and Choral Activities for the Pittsburgh Symphony Orchestra and is continuing into his second decade as music director of the Mendelssohn Choir of Pittsburgh. Mr. Page conducts a professional chamber chorus, The Cleveland Singers. He is also Professor of Music and Director of Choral Studies at Carnegie Mellon University. Page is regarded as one of the most distinguished choral conductors of this country, and his choirs can be heard on forty discs issued on major labels. Besides receiving eight Grammy nominations, Robert Page has won Grammy awards for his recordings of Orff's *Catulli Carmina* and *Carmina Burana*, a Grand Prix du Disque for Gershwin's *Porgy and Bess*, and a Prix Mondial de Montreux for his world-premiere recording of Shostakovich's Symphony No. 13 *Babi Yar*.

**TAMARA MATTHEWS** is one of today's most versatile vocal artists, performing repertoire from Monteverdi to Mahler and beyond. Exploring the concert, opera and recital realms, this season Ms. Matthews has made successful Carnegie and Merkin Hall debuts; placed as finalist in the National Opera Association Competition; and received a \$5,000 grant from the Pennsylvania Council on the Arts in the Solo Recitalist category. Additionally she is the 1993 winner of the Musica Sacra Bach Competition, and has been awarded a seat on the roster of Astral Artistic Services for the second consecutive season. Upcoming performances for Tamara Matthews include a world premiere with Philadelphia's Orchestra 2001; Bach's *B Minor Mass* with the Pacific Bach Ensemble, the Master Chorale of Tampa Bay, and the Dallas Bach Society; a celebration of Henry Purcell at the Cathedral of St. John the Divine with conductor Frederic Renz; a performance of Beethoven's Irish and Scottish songs with conductor Robert Davidovich; and the Haydn *Lord Nelson Mass* with the American Classical Soloists.

Soprano **DEBRA FIELD** has performed extensively in oratorio, recital, and opera in the MidAtlantic region. She has appeared as guest soloist with such groups as Philadelphia Chamber Chorus, Delaware Singers, and CAFUR (VA). Recital performances include the Ethical Society Hall in New York City and the MidAtlantic Chamber Music Society. Ms. Field has performed leading opera roles and created the role of Mrs. Murry in Libby Larsen's *A Wrinkle in Time*. She was recently a finalist in both the Nutley Symphony Bach and Handel Aria Competition and the Chloe Owen American Art Song Competition, as well as winning the professional division of the 1994 Eastern Regional NATS Competition in New York City. Ms. Field currently resides in Easton, PA.

In 1985, Mezzo-Soprano MELORA LOVE made her concert debut as a concert soloist with the Boston Symphony Orchestra under the direction of Maestro Seiji Ozawa performing Bach's *St. Matthew Passion* at Tanglewood. Since then she has performed nationally on the concert and operatic stage. Her concert repertoire includes Verdi's *Requiem* and Beethoven's *Ninth Symphony*, performed with the Delaware and Lancaster Symphony. Ms. Love was a guest artist for two consecutive years at Lehigh University singing Mahler's *Das Klagende Lied*, Carrissimi's *Jephthé*, and Durufé's *Requiem*. She formerly performed with the Bucks County Choral Society in Haydn's *Lord Nelson Mass*. For the past two summer seasons, Ms. Love has been the resident mezzo-soprano soloist in Ocean Grove, New Jersey performing in both solo recitals and oratorios.

The 1994-95 season is full of landmark firsts for Tenor RICHARD L. TROXELL. This past July, after making his Paris debut as Tybalt in Gounod's *Romeo et Juliette* at the Opera Comique, he made his recording debut as Lt. B.F. Pinkerton for a new Sony Classical recording of Puccini's *Madama Butterfly* with James Conlon leading the Orchestre de Paris. He then spent the 2-1/2 months before Christmas in Tunisia filming the part for an important new movie of the opera produced for theatrical release by Erato Films. This February Mr. Troxell participated in a gala concert performance of Rossini's *Petite Messe Solonelle* at the Monte Carlo Opera - his first appearance on that stage. Mr. Troxell is equally at home in the oratorio and orchestral concert repertoire. He has appeared with Bucks County Choral Society in Bach's *St. Matthew Passion* and performed in Haydn's *Stabat Mater*, Mendelssohn's *Elijah*, the Mozart *Requiem* and Handel's *Messiah* (both under the baton of Robert Page), Honneger's *Le Roi David*, Haydn's *Die Schopfung*, and the Brahms *Liebeslieder Walzer*.

Baritone THOMAS JONES was born in Wilkes Barre, Pennsylvania, and has close family ties with the Doylestown area. He has appeared with dozens of orchestras, opera companies, choral ensembles and on recital series throughout the United States, Canada, the West Indies, and in Europe. In 1994-95 Mr. Jones' engagements include a series of *St. Matthew Passion* performances (the role of Jesus) which include concerts at New York's St. John the Divine Cathedral and the Cathedral of San Juan, Puerto Rico; *Messiah* with the Louisville Bach Society at the Kentucky Center for the Performing Arts; and Handel's *Samson* (the role of Manoah) at the Orpheum Theatre and Opera House of Vancouver, British Columbia. Thomas Jones was a semi-finalist in the International Bel Canto Foundation Vocal Competition and a two-time semi-finalist in the New York Oratorio Competition. Mr. Jones also currently serves as Director of Music at Tremont Temple Baptist Church at historic Converse Hall in Boston.

FESTIVE ARTS ORCHESTRA was founded in 1985. Its goal is to make available to choirs in the tri-state area an orchestra with the highest standards of musicality and one with enthusiasm and appreciation for the choral arts. Members of this ensemble can be found performing in the Philadelphia Orchestra, the Orchestra of the Pennsylvania Ballet, the Philly Pops, Festive Brass, the Pennsylvania Opera Theatre, and other area ensembles.

#### VIOLIN I

Olga Konopelsky, *Concertmaster*  
Christine Reeves  
Barbara Jaffe  
Mary Hoyt

#### VIOLA

Kathleen Carroll  
Louise Jaffe  
Beth Dzwil Li

#### BASS

Dennis Topper  
Nancy Merriam

#### VIOLIN II

Paul Reiser  
David Reichman  
Michele LeFevre  
Jennifer Farquhar

#### CELLO

David Guggenheim  
Jonathan Fink

#### PIANO

Donna Battista

#### PERCUSSION

Phyllis Bitow

# BUCKS COUNTY CHORAL SOCIETY

It must have seemed daunting to the choral singers in 1972 who chose to call themselves The Bucks County Choral Society. A region with the fame and rich artistic tradition of Bucks? It would be a lot to live up to. Today there's no doubt the chorus was aptly named. "A Bucks County treasure" is how the Choral Society was described in a Lifetime Achievement Award by the Chamber of Commerce in 1993. Known for versatile performances of the great choral masterworks as well as commissioned productions by composers today, the chorus has toured Europe twice and will appear in England and Wales in 1995. Audiences far and wide will be able to enjoy the chorus this year on a CD and tape release of its March 1994 performance at Our Lady of Czestochowa, attended by 1300, the largest gathering to hear a concert at the national shrine in Doylestown.

## 1994-1995 Membership List

Barbara Adams, Sellersville  
Ellie Armsby, Philadelphia  
Kathy Benner, Richboro  
Elizabeth K. Burke, Chalfont  
Bud Cassel, Chalfont  
Doris W. Charles, Doylestown  
Eugene W. Chrzanowski, Buckingham  
Audrey E. Close, Doylestown  
Anne Colombo, Richboro  
Merrill M. Detweiler, Sellersville  
Cynthia L. Detwiler, Warminster  
Jill Dulany, Souderton  
Susan Eastburn, Chalfont  
Mary Ernst, Newtown  
Judith Fay, Hatfield  
D. Wayne Focht, Chalfont  
Philip J. Franchois, Perkasia  
Ruth A. Geiger, Doylestown  
Dawn Good, New Hope  
Jack N. Graham, Maple Glen  
John Grever, Colmar  
Donald E. Groff, Hatfield  
Lynne Guest, Richboro  
Robertta Harding, Perkasia  
Frances Hemstreet, Newtown  
Tony Islan, Newtown  
Suzanne Jenkins, Doylestown  
Alan F. Johnson, Warminster  
Ed Johnson, Richboro  
Susan G. Johnson, Richboro  
Jane C. Keller, Hatboro  
Barbara L. Kihm, Oakford  
Tara Krauss, Doylestown  
Marion M. Kyde, Ottsville  
John Leslie, Levittown  
Adam Luebke, Doylestown

Stephen W. Luebke, Doylestown  
\* Kathryn Lupinacci, Mechanicsburg  
Nancy S. Maul, Doylestown  
Ladd S. McCoy, Chalfont  
\* Andrew Megill, Princeton, N.J.  
Kay Mengers, Pipersville  
Martina Mettes, Doylestown  
Bill Moore, New Britain  
Christie Moore, New Britain  
Lois H. Moore, New Britain  
Merily Nelson, Hatfield  
Charles A. Orbell III, Warrington  
Peter G. Pavlis, Churchville  
Kathy Payne, Yardley  
Shirley K. Piercy, Furlong  
Jay Poko, Perkasia  
Christine M. Remiker, Doylestown  
Kit Ruland, Richboro  
Ron Salfen, Hartsville  
Mary L. Scherrer, Doylestown  
\* Dean Sensenig, Ephrata  
\* Marcia Sharp, Hummelstown  
Celeste Siciliano, Wycombe  
Brad Stephenson, Yardley  
Cheryl L. Stitzinger, Warrington  
Ron Tempest, Hatboro  
Daisy W. Tennyson, Yardley  
Barbara Tull, Doylestown  
Tim Vogel, Langhorne  
Frances W. Waite, Doylestown  
Teresa Washam, Souderton  
Janet Whitefield, Harleysville  
Tom Whitefield, Harleysville  
Claudia Whittaker, Doylestown  
Patricia A. Winey, Warminster

\* *Guest Singer*