



Bucks County Choral Society
Zion Mennonite Church, Souderton
Sunday, May 17, 1981 — 8:00 p.m.

Elma Heckler, *director*
Joan Gurniak, *piano*
Cynthia Hedrick, *organ*

Program

I

Heilig Felix Mendelssohn (1809-1847)
Ed. Gregg Smith

Holy, holy, holy is God the Lord of Hosts
All the nations are filled with Thy renown,
Hosanna sing on high!
And praise be he who comes in the name of the Lord.

Two Settings of Ave Maria

Thomas Luis de Victoria (1549-1611)
Anton Brückner (1824-1896)

Hail, Mary, full of grace, the Lord is with thee:
blessed art thou amongst women,
and blessed is the fruit of thy womb Jesus.
Holy Mary, Mother of God, pray for us sinners now
and in the hour of our death. Amen.

Hymn to the Virgin Benjamin Britten (b. 1913)

Norma Johnson, soprano; Pamela Skinner, alto;
Gerald Hartzel, tenor; Robert Senulis, bass

At the River Arr. Aaron Copland (b. 1900)

Three Settings of Psalm Twenty-Three

Brother James' Air

Gordon Jacob (b. 1895)

Psalm 23

Heinz Werner Zimmerman (b. 1930)

The Lord is My Shepherd

Randall Thompson (b. 1899)

OFFERTORY Joan Gurniak, Organ

Prelude in G Major

J. S. Bach (1685-1750)

Te Deum Anton Bruckner (1824-1896)

Te Deum laudamus	Soprano, Alto, Tenor and Chorus
Te ergo quæsumus	Solo Quartet
Aeterna fac cum Sanctis tuis	Chorus
Salvum fac populum tuum	Solo Quartet and Chorus
In te, Domine, speravi	Solo Quartet and Chorus

"Te Deum laudamus" (We praise Thee, O God) is a traditional song of praise and rejoicing. The text of non-Biblical prose was written in the latter part of the fourth century and is attributed to St. Ambrose, Bishop of Milan. In the 17th century and later the Te Deum became a hymn of thanksgiving and was set in a festive and grandiose style by many composers for special occasions.

Austrian-born Anton Bruckner conceived the original idea for his Te Deum setting as he was improvising on the organ on Easter Sunday, 1881. The first performance of the completed work took place in Vienna in 1885 with the composer conducting.

In starkly triumphant C major, the work is dominated by a recurring motive containing bare fourths, fifths, and octaves. The driving momentum of this music is relaxed at two points "Te ergo quæsumus...." and "Salvum fac....". On both occasions the vocal soloists and a solo violin present a lyrical contrast to the principal motivic material. In the final section, "non confundar in aeternum," the music climbs through rising modulation and through fugue and chorale to a transcendent close with high C's for the sopranos.

The Te Deum was Bruckner's own favorite work. "When God calls me to Himself one day," he said, "and asks what I have done with the talent He gave me, I'll show Him the score of my Te Deum and he's bound to judge me mercifully."

TE TEUM

TE DEUM LAUDAMUS:

te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi Caeli et universae Potestates:

Tibi Cherubim et Seraphim incessabili voco proclamant:

Sanctus: Sanctus: Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te Martyrum candidatus laudat exercitus.

You are God: we praise you;

You are the Lord: we acclaim you;

You are the eternal Father: All creation worships you.

To you all angels, all the powers of heaven,

Cherubim and Seraphim sing in endless praise:

Holy, holy, holy Lord, God of power and might,

heaven and earth are full of your glory.

The glorious company of apostles praise you.

The noble fellowship of prophets praise you.

The white-robed army of martyrs praise you.

Te per orbem terrarum sancta confi-
tetur Ecclesia:
Patrem immensae majestatis:
Venerandum tuum verum, et unicum
Filium:
Sanctum quoque Paraclitum Spiritum.
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 caelorum.

Tu ad dexteram Dei sedes, in gloria
Patris.
Judex crederis esse venturus.

TE ERGO QUAESUMUS, tuis famulis
subveni,
quos pretioso Sanguine redemisti.

AETERNA FAC, CUM SANCTIS
TUIS in gloria numerari.

SALVUM FAC POPULUM TUUM,
Domine,
et benedic hereditati tuae.
Et rege eos, et extolla illos usque in
aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.
Dignare, Domine, die isto sine peccato
nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine,
super nos,
quemadmodum speravimus in te.

IN TE, DOMINE, SPERAVI:
non confundar in aeternum.

Throughout the world the holy Church
acclaims you:
Father, of majesty unbounded,
your true and only Son, worthy of
all worship,
and the Holy Spirit, advocate and guide.
You, Christ, are the king of glory,
Eternal Son of the Father.
When you became man to set us free
you did not disdain the Virgin's womb.
You overcame the sting of death
and opened the kingdom of heaven to
all believers.
You are seated at God's right hand
in glory.
We believe that you will come and be
our judge.

Come then, Lord, sustain your people,
bought with the price of your own blood.

and bring us with your saints to
everlasting glory.

Save your people, Lord,
and bless your inheritance.
Govern and uphold them now and always.
Day by day we bless you.
We praise your name forever.
Lord, keep us from all sin today.
Have mercy on us, Lord, have mercy.
Lord, show us your love and mercy;
for we put our trust in you.

In you, Lord, is our hope:
May we never be confounded.

SOLOISTS:

Jane Macomber, soprano
Colleen Hahn, alto

George Starkey, tenor
John Grever, bass

*For information about joining the Bucks County Choral Society or to arrange for an
audition, please call Frances Waite, 348-5731.*