

BUCKS COUNTY  
MORAL SOCIETY

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1994



## Program

### Mass in D Minor, "Lord Nelson Mass"

Joseph Haydn

#### Kyrie

Gloria - Qui tollis - Quoniam tu solus

Credo - Et incarnatus - Et resurrexit

Sanctus - Benedictus - Osanna

Agnus Dei - Dona nobis

Joseph Haydn (1732-1809), one of the most imaginative of composers, lived to witness the unimaginable. He had been born in a remote corner of the Holy Roman Empire -- a sprawling, disorganized, and seemingly timeless realm founded by Charlemagne in 800 A. D. and ruled by the Hapsburg dynasty since 1274. A gifted choirboy, the eight-year old Haydn was sent to Vienna (the capital of the Empire) where he sang before Maria Theresa at state occasions such as the birthdays of the royal family. It was then inconceivable that Maria Theresa's youngest daughter, Marie Antoinette, would be led to the guillotine in 1783. The ensuing war between Austria and revolutionary France proved disastrous -- Haydn saw Vienna itself invaded in 1805 and 1809. Under pressure from Napoleon, Austria's Emperor Franz II was forced to dissolve the Holy Roman Empire. At the end of his life, Haydn witnessed the collapse of an empire that had endured for 1006 years.

It was in this turbulent atmosphere that Haydn wrote the great choral works of his final years. The "Lord Nelson Mass" was originally entitled the *Missa in angustiis* (meaning, roughly, "Mass in Anxious Circumstances"), a title that reflected, like Haydn's *Missa in tempore belli* ("Mass in Time of War"), the upheaval gripping Europe. The composition of the *Missa in angustiis* coincided with one of the first great triumphs against the French. In 1798, England's Lord Admiral Horatio Nelson routed the French fleet in the Battle of the Nile. The music, however, was not inspired by the victory: Haydn did not learn of the triumph until after completing the score. The association of the Mass with Lord Nelson seems to have arisen during a visit the admiral paid to the estate of Haydn's employer in 1800. The Mass was performed in honor of the occasion, and may have acquired its nickname then.

The work begins with an ominous trumpet fanfare that portends a dark conflict. Haydn skillfully employs an unusual collection of instruments in the work. Instead of a full orchestra, there are only strings, organ, trumpets, and tympani. The brass and drums introduce an anxious martial quality during the darker moments in the text, such as the reference to the crucifixion in the *Credo*. Such moments, however, are always balanced by brighter music -- Haydn's faith allowed him to retain a fundamental optimism. Indeed, the opening of the *Credo* contains one of Haydn's most felicitous inspirations: he portrays the originating unity of creation ("I believe in one God . . .") by means of a two-part canon. Thus, a single melodic line serves to create a very rich and varied musical texture. By the closing *Dona nobis*

*Victoria Rose, Soprano*

*Jeffrey Riehl, Tenor*

*Melora Love, Mezzo Soprano*

*Eric J. Owens, Bass*

*Festive Arts Orchestra*

*Elma Heckler, Artistic Director*

*Teresa Jaeschke, Accompanist*

Friday, May 6, 1994 - 8 p.m.

Washington Crossing United Methodist Church

Washington Crossing, Pennsylvania

Saturday, May 7, 1994 - 8 p.m.

Zion Mennonite Church

Souderton, Pennsylvania

This performance is sponsored in part by a grant from the  
Pennsylvania Council on the Arts.

*pacem* ("Grant us peace"), the initial gloom of the opening *Kyrie* has certainly been dispelled, just as news of Lord Nelson's triumph must have relieved -- at least momentarily -- the melancholy of those troubled final years of the Holy Roman Empire. - *Peter Hoyt*

## Intermission

Frostiana

Randall Thompson

1. The Road Not Taken
2. The Pasture
3. Come In
4. The Telephone
5. A Girl's Garden
6. Stopping by Woods on a Snowy Evening
7. Choose Something Like a Star

In *Frostiana*, Randall Thompson (1899-1984) suggests struggles of a different sort. Thompson here sets seven poems by Robert Frost to create a parable on the interrelated themes of choice and experience. The first four wrestle with choosing between possibilities -- all involve invitations that require some choice -- while the final songs reflect back upon the consequences of one's choices. Thus, the "promises to keep" of the sixth song relate to the "road not taken" in the first, and to declining the thrush's "call to come in" in the third. Thompson gives character to these poems by assigning them to different vocal groups; the men and women only sing simultaneously in the first and last songs. Like Haydn, Thompson uses his orchestra evocatively, introducing many effects -- such as the singing of the bird and the falling of snow -- of haunting beauty.

*Peter Hoyt*

## About the Musicians

**Victoria Rose**, soprano, performs as an oratorio and chamber music soloist. A graduate of the Peabody Conservatory of Music, she has appeared as a soloist with the Baltimore Choral Arts Society and Chamber Chorus, the Harrisburg Symphony, and the Music at Gettysburg "Celebrate Bach Festival", as well as many other choral societies and festivals. Ms. Rose was the soprano soloist in the Choral Society's May, 1992 performance of Haydn's *The Creation* and April, 1993 presentation of Bach's *St. Matthew Passion*.

**Jeffrey Riehl**, tenor, is a versatile musician who is widely recognized as a singer, choral conductor, voice teacher, and church musician. As an oratorio soloist, he has performed with the Dickinson College Choir, Lebanon Valley College Chorus and the Lebanon County Choral Society. In the fall, he will perform with the Eastman Opera Theater in a new opera by Dominick Argento. Mr. Riehl has been an instructor at Westminster Choir College where he directed the Chapel Choir. He is currently completing the Doctor of Musical Arts degree in conducting at the Eastman School of Music.

**Melora Love**, mezzo soprano, holds degrees from the University of Texas and Eastman School of Music. A native of Jackson, Mississippi, Ms. Love now resides in West Chester. In 1985, she made her concert debut with the Boston Symphony Orchestra in a performance of Bach's *St. Matthew Passion* with Seiji Ozawa conducting. Since then, she has performed nationally on the concert and operatic stage. Ms. Love has been guest artist at Lehigh University the past two years and has served as resident mezzo soprano soloist in Ocean Grove, New Jersey. She was also invited to help celebrate Leonard Bernstein's seventieth birthday in a concert of his music with the Rochester Philharmonic.

**Eric J. Owens**, bass, is from Philadelphia where he is currently enrolled in the Masters in Opera program at The Curtis Institute of Music. He has been the recipient of numerous awards which include first prize in the Opera Index, Inc. 1993 Career Grant Auditions, first prize in the junior division of the 1993 Palm Beach Opera National Voice Competition, winner of the 1993 Philadelphia Orchestra Young Soloists Competition, first prize in the 1992 Mario Lanza Voice Competition, as well as being a National Finalist in the 1993 Loren L. Zachary Society Voice Competition. This past summer, Mr. Owens performed the role of Masetto in Chautauqua Opera's production of *Don Giovanni*. Upcoming solo engagements include *The Barber of Seville* with the Palm Beach Opera and Mozart Concert Arias with The Philadelphia Orchestra. Mr. Owens is a voice student of Armen Boyajian.

**Elma Heckler**, now in her seventeenth season with the Choral Society, holds degrees from Juniata College and from Westminster Choir College where she was a conducting student of Joseph Flummerfelt. She has taken additional study at Eastman School of Music. Clinicians she has worked with include Robert Page, Dale Warland, Gregg Smith and Paul Salamunovich. Mrs. Heckler has participated in the Carnegie Hall Robert Shaw Choral Workshop and has served on the Music Advisory Panel of the Pennsylvania Council on the Arts. She maintains active membership in Chorus America and in the American Choral Directors Association.

**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.

*As a courtesy to the performers, kindly refrain from using cameras or tape recorders.*

## ***Bucks County Choral Society***

The Bucks County Choral Society, now in its 21st season, was organized in 1972. Elma Heckler, Hatfield, became Artistic Director in 1977. Throughout its twenty years, the Society has offered quality performances of the choral masterworks as well as new and innovative programming and has commissioned works by composers Gregg Smith, Richard Wargo and Richard Averre. In March, the Choral Society was awarded the Lifetime Achievement Award in the Arts for 1993, presented by the Central Bucks Chamber of Commerce. The Choir has toured Europe twice, most recently in the summer of 1992. Each year, Choir members participate in workshops given by such outstanding choral directors as Robert Page, Elaine Brown, Constantina Tsolainou, and Greg Funfgeld. The Choral Society has performed with the Bucks County Symphony, the Delaware Valley Philharmonic, the Orchestra Society of Philadelphia, and the Festive Arts Orchestra.

### ***1993-1994 Membership List***

- Rosemary G. Ambroseo, Langhorne
- Ellie Armsby, Philadelphia
- Tom Becze, Holland
- \* Kathy Benner, Richboro
- \* Susan Bolton, Perkasia
- 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
- Susan Eastburn, Chalfont
- Mary Ernst, Newtown
- Judith Fay, Hatfield
- Leland Felt, Holland
- Philip J. Franchois, Perkasia
- \* David N. Fryling, Dublin
- \* Janet D. Fryling, Dublin
- Ruth A. Geiger, Doylestown
- Jack N. Graham, Maple Glen
- John Grever, Colmar
- Donald E. Groff, Hatfield
- Lynne Guest, Richboro
- Roberta Harding, Perkasia
- Frances Hemstreet, Newtown
- \* Alan F. Johnson, Warminster
- Ed Johnson, Richboro
- Susan G. Johnson, Richboro
- Jane C. Keller, Hatboro
- Barbara L. Kihm, Oakford
- Marion M. Kyde, Ottsville
- \* John Leslie, Levittown
- Marcia Lincoln-Heinz, Newtown
- Stephen W. Luebke, Doylestown
- Nancy S. Maul, Doylestown
- \* Ladd S. McCoy, Chalfont
- Carrell McNulty, Doylestown

- Kay Mengers, Pipersville
- Juana D. Mestres, New Hope
- Bill Moore, New Britain
- Christine E. Moore, New Britain
- Lois H. Moore, New Britain
- Merily Nelson, Hatfield
- Kathleen Nerz, Pipersville
- \* Kathy Payne, Yardley
- Shirley K. Piercy, Furlong
- Christine M. Remiker, Doylestown
- Ron Salfen, Hartsville
- Mary L. Scherrer, Doylestown
- Celeste Siciliano, Wycombe
- \* Brad Stephenson, Yardley
- Cheryl Stitzinger, Warrington
- Ron Tempest, Hatboro
- Daisy W. Tennyson, Yardley
- \* Barbara Tull, Doylestown
- Frances W. Waite, Doylestown
- \* Teresa Washam, Souderton
- Tom Whitefield, Harleysville
- \* Claudia Whittaker, Doylestown
- Patricia A. Winey, Warminster
- Heidi A. Wolfskill, Doylestown
- \* Chamber Singers of the Bucks County Choral Society

*To arrange an audition, please call membership chairperson Mary Ernst at 860-9804.*

## ***The Festive Arts Orchestra***

The 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**

Barbara Jaffe  
concertmaster  
Mary Hoyt  
Michele LeFevre

### **Violin II**

Patricia Brown  
Judy Marlowe

### **Viola**

Louise Jaffe  
Lisa Hammell

### **Cello**

David Guggenheim  
Jonathan Fink

### **Bass**

Dennis Topper

### **Flute**

Carole Hall  
Lois Bliss Herbine

### **Clarinet**

Kathleen Harrod  
Karl Krelove

### **Bassoon**

Karin Meyer  
Michael Pedrazzini

### **Horn**

Kathryn Mehrtens  
Linda Brown  
Heidi Wolfskill  
Deborah Crow

### **Trumpet**

Barbara Prugh  
Kevin Rosenberry

### **Tympani**

Florence Ierardi

### **Harp**

Andrea Willchen

### **Organ**

Susan Johnson