

# **Messiah**

*George Frideric Handel*

Bucks County Choral Society

Elma Heckler, *Conductor*

Sunday March 23, 1997 8:00 p.m.

Our Lady of Mount Carmel Church

235 East State Street

Doylestown, Pennsylvania

Tamara Matthews, *Soprano*

Alyson Harvey, *Mezzo*

Mark Bleeke, *Tenor*

Eric Owens, *Bass*

Festive Arts Orchestra

This performance of *Messiah* is dedicated to the memory of  
Reverend Monsignor Raymond J. Teller,  
Pastor of Our Lady of Mount Carmel Church from 1988 to 1997,  
an enthusiastic supporter of music in the church.

## **PART ONE**

1. Overture
  2. Recitative, *Tenor*
  3. Air, *Tenor*
  4. Chorus
  5. Recitative, *Bass*
  6. Air, *Mezzo*
  7. Chorus
  8. Recitative, *Mezzo*
  9. Air, *Mezzo*, and Chorus
  10. Recitative, *Bass*
  11. Air, *Bass*
  12. Chorus
  13. Pastoral Symphony
  14. Recitative, *Soprano*
  15. Recitative, *Soprano*
  16. Recitative, *Soprano*
  17. Chorus
  18. Air, *Soprano*
- Sinfony.  
Comfort ye my people.  
Ev'ry valley shall be exalted.  
And the glory of the Lord.  
Thus saith the Lord.  
But who may abide the day of his coming.  
And he shall purify.  
Behold, a virgin shall conceive.  
O thou that tellest good tidings to Zion  
For behold, darkness shall cover the earth.  
The people that walked in darkness.  
For unto us a child is born.  
Pifa.  
There were shepherds abiding in the field.  
And the angel said unto them.  
And suddenly there was with the angel.  
Glory to God.  
Rejoice greatly, O daughter of Zion.

19. Recitative, *Mezzo* Then shall the eyes of the blind.  
 20. Air, *Mezzo* He shall feed his flock.  
     Air, *Soprano* Come unto him.  
 21. Chorus His yoke is easy, and his burthen is light.

## INTERMISSION

### PART TWO

22. Chorus Behold the Lamb of God.  
 23. Air, *Mezzo* He was despised.  
 24. Chorus Surely he hath borne our griefs.  
 25. Chorus And with his stripes.  
 26. Chorus All we like sheep have gone astray.  
 27. Recitative, *Tenor* All they that see him laugh him to scorn.  
 28. Chorus He trusted in God.  
 29. Recitative, *Tenor* Thy rebuke hath broken his heart.  
 30. Air, *Tenor* Behold, and see if there be any sorrow.  
 31. Recitative, *Tenor* He was cut off out of the land of the living.  
 32. Air, *Tenor* But thou didst not leave his soul in hell.  
 33. Chorus Lift up your heads, O ye gates.  
 34. Air/Recitative, *Bass* Why do the nations so furiously rage together?  
 35. Chorus Let us break their bonds asunder.  
 36. Recitative, *Tenor* He that dwelleth in heaven.  
 37. Air, *Tenor* Thou shalt break them.  
 38. Chorus Hallelujah.

### PART THREE

39. Air, *Soprano* I know that my redeemer liveth.  
 40. Chorus Since by man came death.  
 41. Recitative, *Bass* Behold, I tell you a mystery.  
 42. Air, *Bass* The trumpet shall sound.  
 43. Chorus Worthy is the lamb that was slain.

The appearance of the soloists in this performance of  
*Messiah* is made possible by generous grants from  
 Penn Color, Inc. and CoreStates Bank.

The Bucks County Choral Society's season is sponsored in  
 part by a grant from the Pennsylvania Council on the Arts

## PART ONE

### 1. *Overture*

### 2. *Isaiah 40: 1-3*

Comfort ye my people, saith your God. Speak ye comfortably to Jerusalem,  
And cry unto her that her warfare is accomplished, that her iniquity is pardoned.  
The voice of him that crieth in the wilderness, prepare ye the way of the Lord,  
Make straight in the desert a highway for our God.

### 3. *Isaiah 40:4*

Every valley shall be exalted, and every mountain and hill made low:  
The crooked straight, and the rough places plain.

### 4. *Isaiah 40:5*

And the glory of the Lord shall be revealed, and all flesh shall see it together.  
For the mouth of the Lord hath spoken it.

### 5. *Haggai 2:6,7; Malachi 3:1*

Thus saith the Lord, the Lord of hosts;  
Yet once, a little while, and I will shake the heav'ns, and the earth, the sea,  
And the dry land; and I will shake all nations, I'll shake the heav'ns,  
The earth, the sea, the dry land, all nations, I'll shake,  
And the desire of all nations shall come:  
The Lord, whom ye seek, shall suddenly come to his temple,  
Even the messenger of the covenant, whom ye delight in:  
Behold, he shall come, saith the Lord of hosts.

### 6. *Malachi 3:2*

But who may abide the day of his coming? And who shall stand when he appeareth? For he is  
like a refiner's fire.

### 7. *Malachi 3:3*

And he shall purify the sons of Levi, that they may offer unto the Lord  
An offering in righteousness.

### 8. *Isaiah 7:14; Matthew 1:23*

Behold, a virgin shall conceive, and bear a son, and shall call his son Emmanuel, GOD WITH  
US.

### 9. *Isaiah 40:9; 40:1*

O thou that tellest good tidings to Zion, get thee up into the high mountain,  
Lift up thy voice with strength; lift it up, be not afraid;  
Say unto the cities of Judah, behold your God! Arise, shine; for thy light is come, and the glory  
of the Lord is risen upon thee.

### 10. *Isaiah 40:2,3*

For, behold, darkness shall cover the earth, and gross darkness the people:  
But the Lord shall arise upon thee, and his glory shall be seen upon thee.  
And the Gentiles shall come to the light, and kings to the brightness of thy rising.

11. *Isaiah 9:2*

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

12. *Isaiah 9:6*

For unto us a child is born, unto us a son is given:  
And the government shall be upon his shoulder:  
And his name shall be called Wonderful, Counselor,  
The mighty God, the everlasting Father, the Prince of Peace.

13. *Pastoral Symphony*

14. *Luke 2:8,9*

There were shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

15. *Luke 2:10,11*

And the angel said unto them, fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David a Saviour, which is Christ the Lord.

16. *Luke 2:13*

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

17. *Luke 2:14*

Glory to God in the highest, and peace on earth, goodwill toward men.

18. *Zechariah 9:9,10*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem:  
Behold, thy King cometh unto thee: He is the righteous Saviour,  
And he shall speak peace unto the heathen.

19. *Isaiah 35:5,6*

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped.  
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

20. *Isaiah 9:11; Matthew 11:28,29*

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm,  
And carry them in his bosom, and gently lead those that are with young.  
Come unto him, all ye that labour, come unto him that are heavy laden,  
And he will give you rest. Take his yoke upon you, and learn of him;  
For he is meek and lowly of heart: and ye shall find rest unto your souls.

21. *Matthew 11:30*

His yoke is easy and his burthen is light.

## PART TWO

22. *John 1:29*

Behold the Lamb of God, that taketh away the sin of the world.

23. *Isaiah 53:3*

He was despised and rejected of men; a man of sorrows, and acquainted with grief.  
He gave his back to the smiters, and his cheeks to them that plucked off the hair:  
He hid not his face from shame and spitting.

24. *Isaiah 53:4,5*

Surely he hath borne our griefs, and carried our sorrows.  
He was wounded for our transgressions, he was bruised for our iniquities.  
The chastisement of our peace was upon him.

25. *Isaiah 53:5*

And with his stripes we are healed.

26. *Isaiah 53:6*

All we like sheep have gone astray, we have turned every one to his own way.  
And the Lord hath laid on him the iniquity of us all.

27. *Psalms 22:7*

All they that see him laugh him to scorn;  
They shoot out their lips and shake their heads, saying:

28. *Psalms 22:8*

He trusted in God that he would deliver him:  
Let him deliver him, if he delight in him.

29. *Psalms 69:21*

Thy rebuke hath broken his heart; He is full of heaviness;  
He looked for some to have pity on him, but there was no man,  
Neither found he any to comfort him.

30. *Lamentations 1:12*

Behold, and see if there be any sorrow like unto his sorrow.

31. *Isaiah 53:8*

He was cut off out of the land of the living;  
For the transgression of thy people was he stricken.

32. *Psalms 26:10*

But thou didst not leave his soul in hell,  
Nor didst thou suffer thy Holy One to see corruption.

33. *Psalms 24: 7-10*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors;  
And the King of glory shall come in.  
Who is this King of glory? The Lord strong and mighty in battle.  
Who is this King of glory? The Lord of hosts, He is the King of glory.

34. *Psalm 2:1,2*

Why do the nations so furiously rage together?  
Why do the people imagine a vain thing?  
The kings of the earth rise up, and the rulers take counsel together against the Lord,  
And his Anointed.

35. *Psalm 23:3*

Let us break their bonds asunder, and cast away their yokes from us.

36. *Psalm 2:4*

He that dwelleth in heaven shall laugh them to scorn:  
The Lord shall have them in derision.

37. *Psalm 2:9*

Thou shalt break them with a rod of iron;  
Thou shalt dash them in piece like a potter's vessel.

38. *Revelation 19:6; 11:15; 19:16*

Hallelujah! For the Lord God omnipotent reigneth.  
The kingdom of this world is become the kingdom of our Lord and of his Christ.  
And he shall reign for ever and ever. King of Kings and Lord of Lords.  
Hallelujah!

**PART THREE**

39. *Job 19:25,26; I Corinthians 15:20*

I know that my redeemer liveth,  
And that he shall stand at the latter day upon the earth.  
And though worms destroy this body, yet in my flesh shall I see God.  
For now is Christ risen from the dead, the first fruits of them that sleep.

40. *I Corinthians 15:21,22*

Since by man came death, by man came also the resurrection of the dead.  
For as in Adam all die, even so in Christ shall all be made alive.

41. *I Corinthians 15:51,52*

Behold I tell you a mystery; we shall not all sleep, but we shall all be changed,  
In a moment, in the twinkling of an eye, at the last trumpet:

42. *I Corinthians 15:52-54*

The trumpet shall sound, and the dead shall be raised incorruptible,  
And we shall be changed. For this corruptible must put on incorruption, and this mortal must  
put on immortality.

43. *Revelation 5:12,13*

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood,  
To receive power and riches and strength and honor and glory and blessing.  
Blessing, and honour, glory, and power be unto him  
That sitteth upon the throne, and unto the Lamb, for ever and ever.  
Amen.

## THE ARTISTIC STAFF

**Elma Heckler** celebrates her 20th year as Artistic Director of the Bucks County Choral Society. Under her leadership, the group has grown from a small community chorus to a widely respected choral society, with performances in such venues as the Church of St. Martin in the Fields, London, and the Washington National Cathedral to its credit. Occasional performances in 1977 have become a three-concert subscription series in 1997, including a Christmas concert that, for many, is an essential part of the holiday season. The group has commissioned a number of compositions, including works by Richard Averre, Richard Wargo, and Gregg Smith.

Under Mrs. Heckler's direction the group has made two CD recordings, which have been warmly received. The Society has joined other local musical organizations for special events, such as the Delaware Valley Philharmonic, the Riverside Symphonia, the Bucks County Symphony and the Choral Society of Montgomery County. An annual workshop with a professional clinician is now a part of the season.

The group has also grown organizationally under Mrs. Heckler as well, with a strong board of directors, a strategic plan for the organization, vigorous fundraising efforts, and a newsletter for the public. The operating budget for the group has grown by more than thirty-fold since 1977! Since 1980, the group has received annual grants from the Pennsylvania Council on the Arts.

Mrs. Heckler holds a Bachelor of Science degree in Music Education from Juniata College and a Master of Music in Choral Conducting from Westminster Choir College where she was a student of Joseph Flummerfelt. She is active in the American Choral Directors Association and has served as a panelist on the Opera/Choral panel of the Pennsylvania Council on the Arts.

Elma is quick to ascribe the success of the Bucks County Choral Society to the members and supporters of the organization, but there can be no doubt that her energy and talent, wit and warmth, and courage and tenacity are at the heart of the organization.

### **Elinor Armsby**, *Assistant Director*

A native of the Boston area, Ms. 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 masters degree in music history. She also serves as Music Director of the Armenian Martyrs Congregational Church in Havertown.

### **Joyce Goodwin**, *Accompanist*

Mrs. Goodwin earned her Bachelor of Arts in piano from Pillsbury Baptist Bible College, a Bachelor of Science from Mankato State College, and a Master of Arts from Bob Jones University. She has been on the music faculty of Pillsbury Baptist Bible College and Pensacola Christian College, and is an experienced accompanist, pianist, and church organist.

## THE SOLOISTS

**Soprano Tamara Matthews** is an exceptional and fast rising talent whom the Choral Society is pleased to welcome back for this performance of the *Messiah*. Miss Matthews appeared as soprano soloist in the Choral Society's 1995 performance of Handel's *Dixit Dominus* and Vaughan Williams' *Dona Nobis Pacem* under Robert Page, conductor.

"Her voice has a sensual sheen matched by few sopranos today," is the way the Dallas Morning News described Miss Matthews. Her repertoire includes a wide range of operatic roles for which critics continually praise her astounding vocal talents and musical versatility. In May of 1996 she scored an unequivocal success when she took a star turn in the world premiere of a newly found Scarlatti opera, *L'Aldimiro*, presented by Cal Performances. This spring Miss Matthews will make her Chicago operatic debut in *La Calisto*. In addition to these live performances, Miss Matthews is also winning unanimous praise for her recordings for Pro Gloria Musicae, Angel / EMI, Lyricord, Koch International Classics, and the Musical Heritage Society.

Beginning in 1993 when she made her Carnegie Hall debut and was awarded first prize in the prestigious Musica Sacra *Bach Vocal Competition*, Miss Matthews has appeared in solo recitals and in concert venues throughout the United States and Europe. Tamara Matthews' 1996-97 season includes appearances with the San Francisco Symphony and a return appearance with the Bethlehem Bach Choir. The 1997-98 season will be highlighted by her much anticipated concert debut with the Philadelphia Orchestra.

**Mezzo-soprano Alyson Harvey** holds degrees in Voice Performance from Westminster Choir College and the Cincinnati Conservatory of Music, and an Artist Diploma in Opera from Cincinnati Conservatory where she was a Corbett Award winner.

Ms. Harvey has appeared at the Spoleto Festivals in Italy in 1993 and 1994 and in Charleston, South Carolina in 1995. She has toured as soloist with the Cincinnati International Festival Choir in England and at the Dubrovnik Music Festival in Yugoslavia. In the United States, she has performed with the Cincinnati Chamber Orchestra, the Vocal Arts Ensemble of Cincinnati, Chautauqua Opera, the Garden State Philharmonic, and the Relache Ensemble and Singing City Choir of Philadelphia. Ms. Harvey performs regularly with the Philadelphia Singers, under the direction of David Hayes. She made her Philadelphia Orchestra debut with the Philadelphia Singers under the direction of Charles Dutoit. Ms. Harvey also recently performed *Messiah* with Singing City under the direction of Joseph Flummerfelt. Ms. Harvey's recordings include *O Magnum Mysterium* and *Like as the Hart* under the direction of Joseph Flummerfelt.

**Tenor Mark Bleeke** performs throughout America and internationally, singing a wide variety of musical genres, including opera, concert oratorio, recital, contemporary and jazz. Mr. Bleeke has frequently appeared with such renowned musical organizations as the New York Philharmonic, the Pittsburgh Symphony, the Montreal Symphony, the Philadelphia Orchestra, the Seattle Symphony, the Saint Paul Chamber Orchestra and the Bethlehem Bach Festival. Mr. Bleeke has also appeared as a featured artist with the Boston Baroque, the Bach Society of Saint Louis, the Folger Consort, the Twentieth Century Consort, Parnassus, the 92nd Street Y Chamber Orchestra, the Saint Thomas Choir of Men and Boys, Ascensian Music, and the Ensemble for Early Music.

In addition to his many appearances in America, Mr. Bleeke has sung in festivals at Aldeburgh, Jerusalem, Edinburgh, Rome, Finland, Hong Kong, Hawaii, Australia, Vienna, Berlin, Munich, and Basel, and can be heard on the newly released Telarc recording of Dave Brubeck's *Mass: To Hope* and as Evangelist in Bach's *St. John Passion* on Pro Gloria Musicae Records.

**Bass Eric Owens** is making a return trip to appear as a soloist with the Choral Society, having soloed with us in a 1994 performance of Haydn's *Lord Nelson Mass*. Mr. Owens, a native of Philadelphia and a graduate of Temple University and the Curtis Institute of Music, is an outstanding talent that is quickly coming to the attention of prominent opera companies and orchestras across the country.

Last season, Mr. Owens made his Carnegie Hall debut as bass soloist in Handel's *Messiah*, and later returned for three additional Carnegie Hall appearances. He has also appeared with Palm Beach Opera, Baltimore Opera, and Wolf Trap Opera, as well as with the Philadelphia Orchestra.

Among Mr. Owens' many recognitions are his winning of the 1996 Metropolitan Opera National Council Auditions and the 1995 Luciano Pavarotti International Voice Competition. Other awards include First Prize in New York's Opera Index Career Grant Auditions, First Prize in the Palm Beach Opera National Voice Competitions, First Prize in the Mario Lanza Voice Competition, and First Prize in the MacAllister Awards Voice Competition. He has also won numerous grants from a number of very prestigious music foundations such as the George London Foundation, the Sullivan Foundation, the Puccini Foundation, the Richard Tucker Music Foundation, the Jay Speck Foundation Award, the Shoshana Foundation; and an ARTS Award in The National Foundation for Advancement in Arts' 1988 Arts Recognition and Talent Search.

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Tamara Matthews appears by arrangement with Novo Artists, Inc., 14 Townsend Ave., Hartsdale, NY, 10530 914-948-4581

Eric Owens appears by arrangement with Columbia Artists Management, Inc., 165 West 57<sup>th</sup> Street, New York, NY 10019 212-841-9500.

## PROGRAM NOTES: *Objecting to Handel's Messiah*

Although we now associate George Frideric Handel's *Messiah* with the Christmas season, the earliest performances were all given in the Spring. The premiere of the great oratorio took place in Dublin on April 13, 1742, and the work was first heard in London on March 23, 1743--exactly 254 years ago.

But, with the passing of time, more has changed than concert schedules. While we can now recognize *Messiah* as powerfully expressing Handel's spiritual convictions (the composer was a deeply religious man), the first London audiences suspected that this work--and any dramatic treatment of a sacred subject--bordered on blasphemy. Britain had no experience with oratorio when Handel first arrived from Germany in 1710, and Handel at first envisioned producing oratorios in the Italian manner, complete with scenery, costumes, and acting. He did not realize that England, which only hesitantly accepted Italian opera, would not then tolerate an operatic treatment of scripture.

Thus, when the composer attempted to perform his *Esther* in 1732, he found himself in a heated confrontation with the clergy of London. Bishop Edmund Gibson considered (with some good reason) the London opera houses to be immoral places, and he objected to dramatizing sacred subjects in such surroundings. Also of concern (again with good reason) were the reputations of the singers who were to portray the biblical characters. Forced to compromise, Handel agreed to present *Esther* without the trappings of the stage; the English oratorio tradition was born.

For the next decade Handel divided his energies between composing operas in Italian and oratorios in English. The London public, however, was growing weary of works in a language it could not understand, and Handel's opera company faced bankruptcy on several occasions. Malicious critics portrayed him as thrown

into a *deep Melancholy*, interrupted sometimes by *raving Fits*; in which He fancies he sees ten thousand *Opera Devils* coming to tear Him to Pieces; then He breaks out into frantick, incoherent Speeches; muttering *sturdy Beggars, Assassination, &c.*

Finances were so bad in the 1740-41 concert season that Handel abandoned opera altogether; after composing almost forty operas for London, he would never write another. It was widely rumored that he was intending to emigrate back to Germany; indeed, Handel did compose at this time a number of small vocal duets--works of the type that were then extremely popular on the continent.

Handel, however, was destined to travel elsewhere. In the summer of 1741, he received an invitation to present a series of charity concerts in Dublin. Charles Jennens, who provided the composer with several librettos, at the same time delivered a new text that judiciously juxtaposed passages from both the Old and New Testament. This text, simply entitled *Messiah*, would bring Handel a fame his operas never achieved.

The composer began work immediately and completed it within an incredibly short time; miraculously, *Messiah* was written between August 22 and September 12--a total of 22 days. Nor was Handel's inspiration exhausted: he finished *Samson*, another oratorio, before leaving for Ireland at the end of October.

Despite the extraordinary rapidity of composition, Handel was in no hurry to produce either work. Perhaps recalling his troubles in London--and realizing *Messiah* could stir more controversy than any other piece--he waited until the Dublin public was accustomed to his other oratorios before presenting it.

This strategy was not without risks: the season could have been disrupted at any time by the erratic Dean of St. Patrick's Cathedral, Jonathan Swift (author of the famous *Gulliver's Travels*). Dean Swift was prone to rages and to forgetfulness: he first gave permission for his choristers to appear in Handel's concerts, but then angrily accused his singers of "disobedience, rebellion, perfidy, and ingratitude" for doing so. Eventually, however, the Dean was pacified and Handel's delaying tactics were successful--the premiere of *Messiah* was a triumph.

Despite this success, the composer was cautious in offering the work to his London audience. For the first performance in Covent Garden in 1743, Handel attempted to avoid controversy by advertising *Messiah* simply as "A New Sacred Oratorio," revealing neither the real title nor subject. Before the performance, however, Bishop Gibson again expressed his disapproval. He did not ban the work, but such a prohibition proved unnecessary: *Messiah* failed miserably not only then, but also in 1745 and 1749. Handel, perhaps trying to salvage something from his seemingly wasted efforts, began to incorporate numbers from *Messiah* into new compositions.

London public opinion began to change only in 1750, when the work was given at a benefit concert for an orphanage known as the Foundling Hospital. Once freed from the distractions of the playhouse, the audience suddenly discovered the spiritual qualities of the oratorio. Concurrently, the association of the work with a philanthropic cause seemed to cleanse it from any sacrilegious overtones. The performance was a great success. Perhaps Handel then remembered that the triumphant Dublin premiere had also been a charity concert; Handel thereafter performed *Messiah* at the Foundling Hospital every year until his death.

Audiences soon came to realize that *Messiah* was fundamentally different from Handel's other oratorios. Works such as *Esther*, *Samson*, and *Solomon* all involve dramatic confrontations between the biblical characters. Jennens's text for *Messiah*, on the other hand, carefully avoided the need to have singers portray individuals. The music therefore does not typically enact scenes from the life of Jesus; the popular Christmas portions are not representative of the work as a whole. Instead, text and music weave an extended meditation upon the promise--and fulfillment--of redemption.

By focusing on such broader implications rather than specific situations, Handel's *Messiah* achieves its distinctive universality. The oratorio invites us to contemplate issues that are worthy of consideration at any time of year.

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

## BUCKS COUNTY CHORAL SOCIETY

Founded in the 1972-1973 season, the Bucks County Choral Society is a 65-voice group that has been under the direction of Elma Heckler, Hatfield, since 1977. The Society performs a broad spectrum of music from the best-loved choral masterpieces to Broadway classics. Commissioned works have been a feature of the Society's repertoire, and will include a composition in honor of next season's 25th anniversary by Pennsylvania composer Steven Sametz. In 1993 the group was recognized by the Central Bucks Chamber of Commerce with the Lifetime Achievement Award for the Arts in Bucks County. The Society has made three tours to Europe, singing in Austria, Switzerland, Italy, England, and Wales, and, on Feb.9, performed at the National Cathedral in Washington, DC.. The Choral Society is active in community service through its annual benefit concert for Habitat for Humanity and through educational outreach programs.

### 1996-1997 Membership

Barbara Adams, *Sellersville*  
Carol Amt, *Doylestown*  
Elinor Armsby, *Philadelphia*  
Elizabeth K. Burke, *Chalfont*  
Bud Cassel, *Chalfont*  
Doris W. Charles, *Doylestown*  
Eugene W. Chrzanowski, *Buckingham*  
Audrey E. Close, *Doylestown*  
Anne Colombo, *Wrightstown*  
Merrill M. Detweiler, *Sellersville*  
Cynthia L. Detwiler, *Warminster*  
Maria G. Dewey, *Morrisville*  
David W. Doughty, *Perkasie*  
Jill Dulany, *Souderton*  
Susan Eastburn, *Chalfont*  
Mary Ernst, *Newtown*  
Judith Fay, *Hatfield*  
D. Wayne Focht, *Chalfont*  
Philip J. Franchois, *Perkasie*  
Ruth A. Geiger, *Doylestown*  
Jack N. Graham, *Maple Glen*  
Donald E. Groff, *Hatfield*  
Cathy Guenzel, *Willow Grove*  
Lynne Guest, *Richboro*  
David H. Gundrum, *Richboro*  
Elaine Harbin, *Harleysville*  
Roberta Harding, *Perkasie*  
Frances Hemstreet, *Newtown*  
Richard H. Hulbert, *Doylestown*  
Tony Islan, *Newtown*  
Suzanne Jenkins, *Doylestown*  
Alan F. Johnson, *Warminster*  
Ed Johnson, *Richboro*  
Susan G. Johnson, *Richboro*  
Carolyn Knower, *Lansdale*

John Leslie, *Levittown*  
Paul Lewis, *Hatfield*  
Stephen W. Luebke, *Doylestown*  
Adam Luebke, *Doylestown*  
Stephen Mallon, *Wyndmoor*  
Nancy S. Maul, *Doylestown*  
Ladd S. McCoy, *Chalfont*  
Kay Mengers, *Pipersville*  
Juana Mestres, *Yardley*  
Bill Moore, *New Britain*  
Christie Moore, *New Britain*  
Lois H. Moore, *New Britain*  
Michael P. Mueller, *Doylestown*  
Carol Nase, *Harleysville*  
Pamela Naudascher, *Doylestown*  
Merily Nelson, *Hatfield*  
Lisa Nordland, *Doylestown*  
Kathy Payne, *Yardley*  
Shirley K. Piercy, *Furlong*  
Jay Poko, *Perkasie*  
Christine M. Remiker, *Doylestown*  
Steven Rock, *Doylestown*  
Kit Ruland, *Richboro*  
Mary Scherrer, *Doylestown*  
Patricia Seaver, *Chalfont*  
Marcy Spielvogel, *Lansdale*  
Cheryl L. Stitzinger, *Warrington*  
Ronald Tempest, *Hatboro*  
Barbara Tull, *Doylestown*  
Timothy Vogel, *Langhorne*  
Frances W. Waite, *Doylestown*  
Janet Whitefield, *Harleysville*  
Thomas Whitefield, *Harleysville*  
Claudia Whittaker, *Doylestown*  
Patricia Winey, *Warminster*

## FESTIVE ARTS ORCHESTRA

Festive Arts Ensembles have been bringing music to the Delaware Valley and beyond for well over a decade. With their emphasis on the choral arts, their main mission is to provide professional accompaniment for the many fine choirs throughout the region. Members of the Festive Arts Orchestra are pleased to join the Bucks County Choral Society in this performance of *Messiah*

### VIOLIN I

Robin Mayforth  
Barbara Jaffe  
Michele LeFevre

### CELLO

Patricia Daniels  
Margaret Holland

### TRUMPET

Barbara Prugh  
Brian Kuszyk

### VIOLIN II

Inna Nedorezov  
Patricia Gott  
Pamela Hoppmann

### BASS

Dennis Topper

### TYMPANI

Enid Brodsky

### OBOE

Terence Belzer  
Kim Kelter

### HARPSICHORD

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### BASSOON

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### ORGAN

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Friends assist with ticket handling, ushering, hospitality, business patron contacts, publicity and mailings. If you would like to be a Friend, or for further information, please call Carola Benecke at 348-9153.

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Bucks County Choral Society, P.O.Box 702, Doylestown, PA 18901 (215)412-7222