

Trumpets and Singers

The Bucks County Choral Society

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

Barbara Prugh, *Trumpet*

Laura Heimes, *Soprano*

Festive Arts Orchestra

March 7, 1998 - 8 p.m.
St. John's United Methodist Church
Ivyland, Pennsylvania

March 8, 1998 - 4 p.m.
Zion Mennonite Church
Souderton, 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.*

These concerts are sponsored by a grant from the Commonwealth of Pennsylvania Council on the Arts, a state agency, which is supported by the National Endowment for the Arts.

Program

The Trumpeters and Singers Were as One

II Chronicles 5:13

Brent Pierce

Trumpets, piano, chorus.

And it came to pass,
And the trumpeters and singers were as one,
To make one sound
To be heard in praising and thanking the Lord.
And when they lifted up their voice with the trumpets and cymbals,
The trumpets and cymbals and instruments of music and praised the Lord, saying,
“For He is good and His mercy endureth forever, and ever.
His mercy endureth forever and forevermore.”

Jauchzet Gott in Allen Landen

Cantata BWV 51

J. S. Bach

Laura Heimes, *soprano*
Barbara Prugh, *trumpet*

1. Aria

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müsse dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
Daß er uns in Kreuz und Noth
Allezeit hat beigestanden.

1. Aria

Acclaim God in all the land!
Let all that in Heaven and Earth
Has been created
Exalt His glory
And we will bring to our God
An offering as well,
For in affliction and need
He has always stood by us.

4. Chorale

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich verlass'n auf ihn,
Von Herzen auf ihn bauen,
Daß uns'r Herz, Muth und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir aus Herzens Grund.
Allelujah!

4. Chorale

Glory, laud, and honor be to
God the Father, Son, and Holy Ghost!
Who would increase in us
That which He promised out of Grace,
That we may firmly trust in Him,
Wholly depend on Him,
Build on Him within our hearts,
That our hearts and minds and souls
May remain faithful to Him;
Now let therefore sing:
Amen! We will attain it;
This we believe with all our hearts.
Alleluia!

O Come, Let Us Sing

Based on Psalm 95

Will Ayton

Commissioned for Elma Heckler on her Twentieth Anniversary as Artistic Director of the Bucks County Choral Society, May, 1997.

Oh come let us sing to the Lord,
Let us make a joyful song to the rock of our salvation!
Let us come into His presence with thanksgiving:
Let us make a joyful song to Him, a song of praise!
For the Lord is a great God, the Lord above all.
For in His hands are the depths of the earth,
And the heights of the mountains are also His,
And the sea and the dry land is His.
For He has formed it with His hand.
O come let us worship and bow down
And let us kneel before the Lord, our Maker!
For He is our God.
We are the people of His hand, the sheep of His pasture.
O come let us sing to the Lord, the rock of our salvation.
For the Lord is a great God, the Lord above all.
O come let us worship and bow down
For He is our God.

Herz und Mund und Tat und Leben

Cantata BWV 147, Part I

J. S. Bach

Laura Heimes, *soprano*

Gregg McClain, *tenor*

Philip Franchois, *bass*

Anne Blanchard, Susan McDonnell, Carol Nase, *alto*

Chorus, orchestra

1. Coro

Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heuchelei,
Daß er Gott und Heiland sei.

1. Chorus

Heart and mouth, deed and life,
Must bear witness before Christ
Without fear or falsehood
That He is God and Savior.

2. Recitativo

Gebenedeiter Mund!
Maria macht ihr Innerstes der Seelen
Durch Dank und Rühmen kund;
Sie fängt bei sich an,
Des Heilands Wunder zu erzählen,
Was er an ihr, als seiner Magd, getan.
O menschliches Geschlecht,
Des Satans und der Sünden Knecht,
Du bist befreit
Durch Christi tröstendes Erscheinen

2. Recitativo

Most blessed voice!
Mary makes known her deepest feelings
Through thanks and praise.
She undertakes alone
To tell the wonders of the Savior,
What He has done by her, a virgin maid.
O mortal race of men,
Enslaved to Satan and sin,
Thou art set free
Through Christ's coming

Von dieser Last und Dienstbarkeit!
Jedoch dein Mund und dein verstockt
Gemüte
Verschweigt, verleugnet solche Güte;
Doch wisse, daß dich nach der Schrift
Ein allzuscharfes Urteil trifft!

3. Aria

Schäme dich, o Seele, nicht,
Deinen Heiland zu bekennen,
Soll er dich die Deine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kömmt zur Herrlichkeit.

4. Recitativo

Verstockung kann Gewaltige verblenden,
Bis sie des Höchsten Arm vom Stuhle
stößt;
Doch dieser Arm erhebt,
Obschon vor ihm der Erden Kreis erbebt,
Hingegen die Elenden,
So er erlöst.
O hochbeglückte Christen,
Auf, machet euch bereit,
Itzt ist die angenehme Zeit,
Itzt ist der Tag des Heils: der Heiland
heißt
Euch Leib und Geist
Mit Glaubensgaben rüsten,
Auf, ruft zu ihm in brünstigem Verlangen,
Um ihn im Glauben zu empfangen!

5. Aria

Bereite dir, Jesu, noch itzo die Bahn,
Mein Heiland, erwähle
Die gläubende Seele
Und siehe mit Augen der Gnade mich an!

6. Choral

Wohl mir, daß ich Jesum habe,
O wie feste halt ich ihn,
Daß er mir mein Herze labe,
Wenn ich krank und traurig bin.
Jesum hab ich, der mich liebet
Und sich mir zu eigen giebet;
Ach drum laß ich Jesum nicht,
Wenn mir gleich mein Herze bricht.

Of this burden and slavery.
Yet thy voice and thy stubborn spirit
Demur, deny such grace;
But know that according to the Word
An awesome judgment awaits thee.

3. Aria

Be not ashamed, O spirit,
To acknowledge thy Savior.
If He calls you as His own
Before His Father's face.
For will he who does not fear
To deny him on earth
Be denied by Him
When He comes in majesty.

4. Recitative

The mighty can be blinded by
stubbornness
Till thrown from their thrones by the
Almighty's arm, but this arm doth exalt
Even though the earth trembles before
Him.
Whereas the meek
He shall save.
O blessed Christians
Arise, make ready .
Now is the time of joy.
Now is the day of grace, the Savior calls
you
In body and spirit
With the armor of faith.
Arise, call to Him with fervent longing
To receive Him now in faith

5. Aria

Make ready now, O Jesus, the way,
My Savior, choose now
My faithful soul,
And look on me with eyes of grace.

6. Chorale

Blest am I that I have Jesus,
Oh, how firmly I hold to him,
That He refreshes my soul
When I am sick and full of sorrow.
I have Jesus, who loves me
And gives Himself to me;
Oh, I'll not leave Jesus
Even though my heart should break.

Intermission

Song of the Open Road

Walt Whitman (adapted)

Norman Dello Joio

Chorus, trumpet, piano

Hello! Hello! Whoever you are, come travel with me,
Whoever you are.
We will sail pathless and wild seas,
We will go where waves dash and winds blow.
Oh! Hello! Hello! Whoever you are, come travel with me.
Come on! Come on! Wherever you are,
Look around! Look around!
You will find what never tires.
Come on! Come on, and join hands,
Know what it is as you pass to be loved by strangers.
Take to the open road, healthy and free,
Take the long path leading wherever I choose,
I travel with the wide world before me,
The earth expanding, the music sounding.
Hello! Hello! Wherever you are,
Come on! Come on! Whoever you are,
Join hands and travel with me.
I ordain myself loosed from imaginary limits.
From this hour I shall live as my own master,
Searching, receiving and listening,
Breaking the bonds that would hold me.
Sing a song of the open road, for here is space and here a great deed has room.
Sing a song of the highway I travel,
For here is the test of a wisdom, a wisdom that is of the soul.
Take warning of those who would hold you.
The mocking and bat-eyed men.
Take your love on the road with you,
Gather the minds of men out of their brains,
Gather love out of men's hearts,
The universe is a path that is endless
The universe itself is a road.
Come forth, my call is the call of battle.
Going with me you must go well armed.
Come forth, come forth and travel with me.
I give you my hand.
Oh! Hello! Hello!
I give you my love
Oh! Hello!
I give you myself.
Will you give me yourself?
Will you travel with me?
The road is before us, I give you my hand,
Shall we stick by each other as long as we live?
Whoever you are.
Wherever you are.
Come on and travel with me.
Hello!

The Hollow Men

Based on the poem by T. S. Eliot

Vincent Persichetti

Barbara Prugh, *trumpet*

Festive Arts Strings

Mistah Kurtz—he dead.

A penny for the Old Guy

- I We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rat's feet over broken glass
In our dry cellar.
Shape without form, shade without color,
Paralyzed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us - if at all - not as lost
Violent souls, but only
As the hollow men
The stuffed men.
- II Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.
Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field
Behaving as the wind behaves
No nearer-
- III Not that final meeting
In the twilight kingdom.
This is the dead land
This is the cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.
Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.
- IV The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdom.
In the last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river
Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.
- V *Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
As five o'clock in the morning.*
Between the idea
And the reality
Between the motion
And the act
Falls the Shadow
For thine is the Kingdom
Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow
Life is very long
Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow
For Thine is the Kingdom
For Thine is
Life is
For Thine is the
*This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but with a whimper.*

- T. S. Eliot (1925)

The Morning Trumpet

B. F. White (Sacred Harp, 1844)

arr. Robert Wetzler

O when shall I see Jesus, and reign with him above?
And shall hear the trumpet sound in that morning.
And from the flowing fountain, drink everlasting love,
And shall hear the trumpet sound in that morning.

R O shout glory, glory!
I shall mount above the skies,
When I hear the trumpet sound in that morning.

When shall I be delivered from this vain world of sin?
And shall hear the trumpet sound in that morning.
And with my blessed Jesus, drink endless pleasures in,
And shall hear the trumpet sound in that morning.

R Through grace I feel determined to conquer, though I die,
And shall hear the trumpet sound in that morning.
And then away to Jesus, on wings of love I'll fly,
And shall hear the trumpet sound in that morning.

R

When the Trumpet Sounds

Traditional

André Thomas

Where shall I be when the trumpet sounds.
When it sounds so loud till it wake up the dead,
Tell me where shall I be when the trumpet sounds.
Sinner, please don't let this harvest pass.
Oh, in that judgment day the sinner will run.
Where shall I be when the trumpet sounds,
In that great judgment day!

Let All the World in Every Corner Sing

George Herbert

Ralph Vaughan Williams

Antiphon from Five Mystical Songs

Let all the world in every corner sing,
My God and King.
The heavens are not too high, His praise may thither fly:
The earth is not too low, His praises there may grow.
Let all the world in every corner sing,
My God and King.
The church with Psalms must shout,
No door can keep them out:
But above all the heart must bear the longest part.
Let all the world in every corner sing,
My God and King.

".Joined in Unison, as with One Voice..."

Now that cellular telephones, fax machines, and the Internet allow for instantaneous communication around the globe, it is easy to forget that the trumpet was once one of the most effective methods of transmitting information over a distance. Indeed, the trumpet seems to have been used as a signaling device long before it was considered a musical instrument. For many centuries, it served to coordinate military operations, to warn of an approaching danger, and to call people together. In the Old Testament, Moses was commanded to fashion two silver trumpets and to sound them before battle, so that "you will be remembered by the Lord your God and rescued from your enemies" (Numbers 10:9). The instrument, it seems, could even bridge the distance between man and the divine--something that has rarely been claimed for the Internet.

If it now seems unimaginable that a coiled metal tube could echo within the gates of heaven, it may be because a clamorous new world--where traffic, fluorescent lights, and household appliances always hum in the background--has displaced the serene stillness of the past. In less cacophonous times, the brilliance, clarity, and sheer volume of a trumpet would have been even more striking. Given a quieter universe, perhaps this coiled tube could indeed be heard beyond the clouds.

It must be remembered that, until relatively recently, the loudest manifestations of man and nature were, respectively, trumpets and thunder. In fact, several passages in the Bible juxtapose these phenomena--as if their turbulence stood at the absolute limit of imaginable loudness. Only with the introduction of gunpowder (which did not reach Europe until 1242), did man create something that surpassed the dynamic capacities of the brazen trumpet.

As a means of communication, however, all instruments have a particular limitation: their signals can only be understood if they are discussed beforehand. In Exodus we read how an otherworldly trumpet blast summoned the Israelites to Mount Sinai. But we also read that, three days earlier, God had thoughtfully explained to Moses what the celestial fanfare would mean. The trumpet could be a powerful supplement to verbal discourse, but it could not replace it altogether. And so the trumpet and the voice form a unique relationship: when combined, the trumpet can endow the voice with oracular powers, just as the addition of words allows the trumpet to communicate with a specificity that would otherwise be impossible.

The association of these forces has therefore long occupied a special place in the human imagination. King Solomon, in dedicating the magnificent Temple in Jerusalem, used 120 priests with trumpets and an undisclosed number of singers to confer splendor upon the ceremonies:

The trumpeters and singers joined in unison, as with one voice, to give praise and thanks to the Lord. (II Chronicles 5:13).

This jubilant image forms the basis of Brent Pierce's [The Trumpeters and Singers Were as One](#). This evocative passage--which captures an ideal that has long inspired composers--also inspired the selection of music for this concert.

In his Cantata No. 51, Johann Sebastian Bach uses the solo trumpet to portray the command to [Jauchzet Gott in allen Landen](#)--to proclaim God joyfully in all lands. The trumpet, of course, was often used to summon assemblies and to call for silence before an important announcement; it therefore had a long association with proclamations. Bach's compositions abound with such musical illustrations: in the first movement of this work, for example, the frequent unison passages--in which the entire orchestra plays the same notes--represent heaven and earth joining together in exultation.

In [Herz und Mund und Tat und Leben](#), Bach's text calls for all aspects of the believer's being to join in proclaiming Christ as God and Saviour. Again Bach uses the trumpet to capture not only significance of this pronouncement, but also its intrinsic joyfulness. The idea that the diverse components of an individual (the 'Heart and Voice and Deeds and Life' mentioned in the title) must unite in a common purpose is represented by having all the vocalists share a common theme that--

despite being sung at different times--combines to create a beautiful texture. Bach effectively illustrates 'Furcht und Heuchelei' (fear and hypocrisy) by having the voices sing a complex and difficult series of harmonies without the security provided by a full orchestral accompaniment. The tonal progression wanders from the original key, just as a hypocrite wanders from the truth.

Part One of Cantata 147 ends with some of Bach's most beloved music. Commonly known as *Jesu, Joy of Man's Desiring*, the movement's gently flowing melody seems to provide reassurance to the vocalists, who sing of the griefs and heartaches of the world. Unlike the singers' intermittent contributions, the flowing melody is a constant presence--just as Jesus is a constant source of consolation. It is altogether characteristic that Bach's graceful music also symbolizes an important theological perspective.

The remaining music on this program exploits the trumpet, either as a subject (as in The Morning Trumpet and When the Trumpet Sounds, both of which are based on familiar traditional tunes), or to create a declamatory or celebratory atmosphere as heard in the works of Norman Della Joia and Ralph Vaughan Williams.

Vincent Persichetti's The Hollow Men may seem an exception. This work, for string orchestra with solo trumpet, is a wordless meditation on images from T.S. Eliot's famous 1925 poem. (Eliot's name, however, does not appear in the printed music; perhaps the relationship between poem and music is so ephemeral as to make such an attribution misleading.) In contrast to the joyful trumpet writing found elsewhere on this program, the instrument here appears in a manner that is both bleak and haunting. Persichetti's music captures the emptiness of which Eliot writes--of men whose "dried voices, when/We whisper together/Are quiet and meaningless/As wind in dry grass".

Eliot writes of the isolation and alienation of twentieth-century man: "in this last of meeting places/We grope together/And avoid speech." Persichetti's decision to use a trumpet underscores the tragedy of the modern situation; this instrument has long been associated with acts of communication, and communication is a social act. By portraying the trumpet as a solitary voice, Persichetti depicts man's seemingly inescapable loneliness. In this musical translation of Eliot's grim vision, the trumpet shares in the desolation of the human condition; here the instrument - like man - seems to have lost the power to capture the attention of God.

But is this possible? It may be argued that--despite the hollowness depicted in Persichetti's music--the trumpet retains an intrinsic nobility. And perhaps, contrary to Eliot's apparent pessimism, mankind can also avoid being reduced to silent emptiness. Eliot's poem ends by stating (in one of the most famous sentiments in twentieth-century poetry) that "This is the way the world ends/Not with a bang but a whimper." Perhaps mankind can triumph simply by refusing (as Eliot puts it) to whisper together, to avoid speech, or to allow the world to end with a whimper.

To fight Eliot's despair, one must bring a joyful noise into the world. Certainly there are moments when some new and special mode of expression becomes necessary, and the Bucks County Choral Society has recently marked such an occasion. In honor of Elma Heckler's twenty years of service to the ensemble, the Choral Society commissioned a celebratory work from composer Will Ayton, a faculty member of Roger Williams University, near Providence, Rhode Island. O Come, Let Us Sing is an offering made in gratitude to Mrs. Heckler, who has inspired many musicians--in the spirit of Chronicles--to join in unison, as with one voice, to give praise and thanks to the Lord.

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

The Musicians

Barbara Prugh, *Trumpet*

Barbara Sauer Prugh has been a featured soloist with many area ensembles, such as the Concerto Soloists, the Delaware and Reading Symphonies, the Academy Chamber Players, and the Chamber Symphony of Princeton. She has performed as Principal Trumpet for the Basically Bach Festival, Orchestra 2001, the Lehigh Valley Chamber Orchestra, and “1807 and Friends”. In 1983 she was a Finalist in the Concert Artists’ Guild Competition in New York, and in 1984 was a featured soloist at the 2nd International Brass Conference in Bloomington, Indiana. A native of Delaware, she received her Bachelor of Music Education degree from the University of Delaware, and a Master’s degree in Performance and Literature from the Eastman School of Music. Choral Society audiences will remember her in the trumpet and bass duet in Handel’s *Messiah* last season.

Laura Heimes, *Soprano*

Soprano Laura Heimes has performed extensively throughout Philadelphia and the Delaware Valley, including several collaborations with Piffaro – The Renaissance Band, as well as appearing as a soloist with the Mendelssohn Club of Philadelphia, the Choral Society of Montgomery County, the Philadelphia Chamber Chorus, *Le Triomphe de l’Amour*, Orchestra 2001, and with the Bach Festival of Philadelphia under the baton of Helmuth Rilling. She can be heard on recent Dorian releases of German Romantic music and Victoria Masses, programs of English ballads, and Schubert lieder, which continue to be broadcast on NPR and WRTI, and is featured on a recording of Buxtehude cantatas on Pro Gloria Musicae. Highlights this season were performances of cantatas of Bach and John Stanley, Vaughn Williams’s *Dona Nobis Pacem*, and Handel’s *Messiah* with mezzo-soprano Marietta Simpson and bass Kevin Deas. Upcoming engagements include programs of Scarlatti and Caldara cantatas, the role of Belinda in *Dido and Aeneas* by Purcell, *Leçons de Ténèbres* by Couperin, and the *Deutsches Magnificat* by Schütz. A native of Rochester, NY, Ms. Heimes holds Master of Music degrees in Choral Conducting and Voice Performance from Temple University.

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 masters 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.

Festive Arts Orchestra

The Festive Arts Orchestra was founded in 1985 by Nancy Kennan Dowlin. The mission of the orchestra 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.

Violin

Barbara Sonies
Barbara Jaffe
Jean Shook
Michele LeFevre

Viola

Louise Jaffe
Ruth Frazier

Cello

Patricia Daniels

Bass

Dennis Topper

Oboe and Oboe d'amore

Corinna Wiedmer Symer

Bassoon

John Douglas Ferrigno

Trumpet

Barbara Prugh
Robert Skoniczin

Piano, Continuo Organ

Wendy McNally

Friends of the Choral Society

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, call Carola Benecke at 348-9153.

Sponsors

You may wish to contribute to the Choral Society's 1997-1998 Annual Campaign. Make your check payable to the Bucks County Choral Society and mail it to: Bucks County Choral Society, Box 702, Doylestown, PA 18901, or call (215)-598-6142.

Officers and Board Members of the Society

Stephen Luebke, Chairman
Bill Piercy, Vice Chairman, Treasurer
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Carola Benecke
Audrey Close

Shirley Piercy
Cathy Guenzel
Dick Hulbert
Harry Jenkins
Pamela Naudascher

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

Visit the Choral Society Web Site at www.comcat.com/~bccs.

Bucks County Choral Society

Now celebrating its 25th Anniversary, the Bucks County Choral Society is a 65-voice choir based in the heart of beautiful Bucks County. In keeping with its mission of "influencing and enriching the choral experience," the Society performs an annual three-concert subscription series that includes 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, with the latest being a Christmas composition, *Nunc Dimittis (He Gives Us Joy)*, by Pennsylvania composer Steven Sametz, Professor of Music at Lehigh University, which was presented in December in honor of the choir's 25th anniversary. The Society, which recently received the Lifetime Achievement Award for the Arts in Bucks County, has made three European tours and has performed at the Washington National Cathedral. In February the Choral Society performed at the American Choral Directors Association Eastern Regional Convention at Providence, RI. Outreach programs include giving an annual scholarship award to the top-rated high school singer at the Bucks County Choral Festival and providing support for scholarships for high school students to attend the Westminster Choir College Summer Vocal Festival.

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*
Richard Lambert, *New Hope*
John Leslie, *Levittown*
Paul Lewis, *Hatfield*
Stephen W. 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*
Kit Ruland, *Richboro*
Mary Scherrer, *Doylestown*
Pat Seaver, *Chalfont*
Marcy Spielvogel, *Lansdale*
Cheryl L. Stitzinger, *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*