

THE NORTH SHORE CHORAL SOCIETY  
Donald Chen, conductor

# Haydn The Creation

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Sunday, March 13, 2005 3:00 PM

The Parish Church of Saint Luke  
939 Hinman Avenue, Evanston



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# PROGRAM

**DIE SCHÖPFUNG (THE CREATION)** ..... Joseph Haydn (1732—1809)

## **PART ONE**

### **The First Day**

1. Overture: Die Vorstellung des Chaos
2. Rezitativ (Raphael) und Chor: “Im Anfange schuf Gott Himmel und Erde”
3. Arie (Uriel) und Chor: “Nun schwanden vor dem heiligen Strahle”

### **The Second Day**

4. Rezitativ (Raphael): “Und Gott machte das Firmanent”
5. Solo (Gabriel) mit Chor: “Mit Staunen sieht das Wunderwerk”

### **The Third Day**

6. Rezitativ (Raphael): “Und Gott sprach: Es sammle sich das Wasser”
7. Arie (Raphael): “Rollend in schäumenden Wellen”
8. Rezitativ (Gabriel): “Und Gott sprach: Es bringe die Erde Gras hervor”
9. Arie (Gabriel): “Nun beut die Flur das frische Grün”
10. Rezitativ (Uriel): “Und die himmlischen Heerscharen”
11. Chor: “Stimmt an die Saiten, ergreift die Leier!”

### **The Fourth Day**

12. Rezitativ (Uriel): “Und Gott sprach: Es sei’n Lichter”
13. Rezitativ (Uriel): “In vollem Glanze steigt jetzt die Sonne”
14. Chor mit Soli: “Die Himmel erzählen die Ehre Gottes”

## PART TWO

### The Fifth Day

15. Rezitativ (Gabriel): “Und Gott sprach: Es bringe das Wasser”
16. Arie (Gabriel): “Auf starkem Fittiche schwinget sich der Adler”
17. Rezitativ (Raphael): “Und Gott schuf große Walfische”
18. Rezitativ (Raphael): “Und die Engel rührten ihr’ unsterblichen Harfen”
19. Terzett (Gabriel, Uriel, Raphael): “In holder Anmut steh’n,  
mit jungem Grün”
20. Terzett (Gabriel, Uriel, Raphael) und Chor: “Der Herr ist groß  
in seiner Macht”

### The Sixth Day

21. Rezitativ (Raphael): “Und Gott sprach: Es bringe die Erde hervor”
22. Rezitativ (Raphael): “Gleich öffnet sich der Erde Schoß”
23. Arie (Raphael): “Nun scheint in vollem Glanze der Himmel”
24. Rezitativ (Uriel): “Und Gott schuf den Menschen”
25. Arie (Uriel): “Mit Würd’ und Hoheit angetan”
26. Rezitativ (Raphael): “Und Gott sah jedes Ding”
27. Chor: “Vollendet ist das große Werk” (I)
28. Terzett (Gabriel, Uriel, Raphael): “Zu dir, o Herr, blickt alles auf”
29. Chor: “Vollendet ist das große Werk” (II)

## *Intermission*

— 15 Minutes —

## PART THREE

30. Rezitativ (Uriel): “Aus Rosenwolken bricht”
31. Duett (Eva, Adam) und Chor: “Von deiner Güt’, o Herr und Gott”
32. Rezitativ (Adam, Eva): “Nun ist die erste Pflicht erfüllt”
33. Duett (Adam, Eva): “Holde Gattin! Dir zur Seite”
34. Rezitativ (Uriel): “O glücklich Paar, und glücklich immerfort”
35. Chor mit Soli: “Singt dem Herren alle Stimmen!”

## TEXT AND TRANSLATION

### ERSTER TEIL

1. *Einleitung - Die Vorstellung des Chaos*
2. *Rezitativ (Raphael) und Chor*

Im Anfange schuf Gott Himmel und Erde,  
und die Erde war ohne Form und leer,  
und Finsternis war auf der Fläche der Tiefe.

*Chor*  
Und der Geist Gottes  
Schwebte auf der Fläche der Wasser,  
Und Gott sprach: Es werde Licht!  
Und es ward Licht.

*Uriel*  
Und Gott sah das Licht, daß es gut war,  
und Gott schied das Licht von der Finsternis.
3. *Arie (Uriel) und Chor*

Nun schwanden vor dem heiligen Strahle  
Des schwarzen Dunkels gräuliche Schatten:  
Der erste Tag entstand.  
Verwirrung weicht, und Ordnung keimt empor.  
Erstarrt entflieht der Höllengeister Schar  
In des Abgrunds Tiefen hinab  
Zur ewigen Nacht.

*Chor*  
Verzweiflung, Wut und Schrecken  
Begleiten ihren Sturz,  
Und eine neue Welt  
Entspringt auf Gottes Wort.
4. *Rezitativ (Raphael)*

Und Gott machte das Firmament  
und teilte die Wasser,  
die unter dem Firmament waren,  
von den Gewässern, die ober dem  
Firmament waren, und es ward so.  
Da tobten brausend heftige Stürme;  
wie Spreu vor dem Winde,  
so flogen die Wolken,  
die Luft durchschnitten feurige Blitze und  
schrecklich rollten die Donner umher.  
Der Flut entstieg auf sein Geheiß  
der allerquickende Regen,  
der allverheerende Schauer,  
der leichte, flockige Schnee.

### PART ONE

1. *Introduction - The Representation of Chaos*
2. *Recitative (Raphael) and Chorus*

In the beginning, God made Heaven and Earth;  
and the Earth was without form and void;  
and darkness was upon the face of the deep.

*Chorus*  
In the spirit, God  
moved upon the face of the waters;  
and God said: Let there be light.  
And there was light.

*Uriel*  
And God saw the light, that it was good;  
and God divided the light from the darkness.
3. *Aria (Uriel) and Chorus*

Now vanished by the holy beams  
the ancient, ghostly, shuddering darkness;  
the First of Days appears.  
Confusion yields, and order shines most fair.  
Aghast, the fiends of hell confounded fly;  
down they sink in the deep abyss  
to endless night.

*Chorus*  
Convulsion, rage and terror  
engulf their monstrous fall.  
A new created world  
springs forth at God's command.
4. *Recitative (Raphael)*

And God made the firmament,  
and divided the waters  
which were under the firmament  
from the waters which were above the  
firmament; and it was so.  
Then howling raged the blast of the tempest.  
The clouds then were driven  
like chaff in the wind,  
the lightnings slashed the heavens asunder,  
and crashing thunder resounded on high.  
From waters rose at his command  
the all-refreshing rain,  
the devastating hail,  
the light and flaky snow.

5. *Solo (Gabriel) mit Chor*

Mit Staunen sieht das Wunderwerk  
Der Himmelsbürger frohe Schar,  
Und laut ertönt aus ihren Kehlen  
Des Schöpfers Lob, das Lob des zweiten Tags.

*Chor*

Und laut ertönt aus ihren Kehlen  
Des Schöpfers Lob, das Lob des zweiten Tags.

6. *Rezitativ (Raphael)*

Und Gott sprach: Es sammle sich das Wasser  
unter dem Himmel zusammen an einem Platz  
und es erscheine das trockne Land; und es ward so.  
Und Gott nannte das trockne Land "Erde"  
und die Sammlung der Wasser  
nannte er "Meer";  
Und Gott sah, daß es gut war.

7. *Arie (Raphael)*

Rollend in schäumenden Wellen  
Bewegt sich ungestüm das Meer.  
Hügel und Felsen erscheinen,  
Der Berge Gipfel steigt empor.  
Die Fläche, weit gedehnt,  
Durchläuft der breite Strom  
In mancher Krümme.  
Leise rauschend gleitet fort  
Im stillen Tal der helle Bach.

8. *Rezitativ (Gabriel)*

Und Gott sprach: Es bringe die Erde Gras  
hervor, Kräuter, die Samen geben,  
und Obstbäume, die Früchte bringen ihrer Art  
gemäß, die ihren Samen in sich selbst haben  
auf der Erde; und es ward so.

9. *Arie (Gabriel)*

Nun beut die Flur das frische Grün  
Dem Auge zur Ergötzung dar.  
Den anmutsvollen Blick  
Erhöht der Blumen sanfter Schmuck.  
Hier duften Kräuter Balsam aus,  
Hier sproßt den Wunden Heil.  
Die Zweige krümmt der goldnen Früchte Last;  
Hier wölbt der Hain zum kühlen Schirme sich,  
Den steilen Berg bekrönt ein dichter Wald.

5. *Solo (Gabriel) with Chorus*

What wonder doth his work reveal  
to heaven's host in joyful throng,  
and loud resounds throughout the skies  
the praise of God and of the Second Day.

*Chorus*

And loud resounds throughout the skies  
the praise of God and of the Second Day.

6. *Recitative (Raphael)*

And God said: Let the waters under the heaven  
be gathered together to one place,  
and let the dry land appear; and it was so.  
And God called the dry land Earth,  
and the gathering of the waters  
called he the seas;  
and God saw that it was good.

7. *Aria (Raphael)*

Rolling in foaming billows,  
tumultuous swells the raging sea.  
Highland and headland uplifted  
through clouds their towering summits rise.  
Through broad and ample plains  
full flows the gathering stream  
and winding wanders.  
Lightly murmuring, gently glides  
through silent glades the crystal brook.

8. *Recitative (Gabriel)*

And God said: Let the earth bring forth grass,  
the herb yielding seed,  
and the fruit tree yielding fruit after his kind,  
whose seed is in itself,  
upon the earth; and it was so.

9. *Aria (Gabriel)*

Now robed in cool refreshing green,  
the fields their new enchantment wear;  
and more to charm the sight  
arise the flowers in bright array.  
Here herbs of every leaf abound;  
here dwells a healing grace.  
The burdened boughs their golden fruit afford;  
here arbors spread their vaulted, restful shade.  
and lofty hills are crowned with kingly groves.

10. *Rezitativ (Uriel)*

Und die himmlischen Heerscharen verkündigten  
den dritten Tag, Gott preisend und sprechend:

11. *Chor*

Stimmt an die Saiten, ergreift die Leier,  
Laßt euren Lobgesang erschallen!  
Frohlocket dem Herrn, dem mächtigen Gott,  
Denn er hat Himmel und Erde  
Bekleidet in herrlicher Pracht!

12. *Rezitativ (Uriel)*

Und Gott sprach: Es sei'n Lichter an der Feste  
des Himmels, um den Tag von der Nacht zu  
scheiden und Licht auf der Erde zu geben,  
und es seien diese für Zeichen und für Zeiten  
und für Tage und für Jahre.  
Er machte die Sterne gleichfalls.

13. *Rezitativ (Uriel)*

In vollem Glanze steigt jetzt  
Die Sonne strahlend auf,  
Ein wonnevoller Bräutigam,  
Ein Riese stolz und froh,  
Zu rennen seine Bahn.  
Mit leisem Gang und sanftem Schimmer  
Schleicht der Mond die stille Nacht hindurch.  
Den ausgedehnten Himmelsraum  
Ziert ohne Zahl der hellen Sterne Gold.  
Und die Söhne Gottes  
Verkündigten den vierten Tag  
Mit himmlischem Gesang,  
Seine Macht ausrufend also:

14. *Chor mit Soli*

Die Himmel erzählen die Ehre Gottes,  
Und seiner Hände Werk  
Zeigt an das Firmament.  
*Gabriel, Uriel, Raphael*  
Dem kommenden Tage sagt es der Tag,  
Die Nacht, die verschwand,  
der folgenden Nacht:  
*Chor*  
Die Himmel erzählen die Ehre Gottes,  
Und seiner Hände Werk  
Zeigt an das Firmament.

10. *Recitative (Uriel)*

And the heavenly host proclaimed  
the Third Day, praising God and saying:

11. *Chorus*

Awake the harp, ye choirs awaken.  
Loud let the praise of God be sounded.  
Rejoice in the Lord, the mighty God,  
Surely the heavens and earth  
has he girded with splendour and light.

12. *Recitative (Uriel)*

And God said: Let there be lights in the firmament  
of heaven to divide the day from the night, to  
give their light upon the earth;  
and let them be for signs and for seasons,  
and for days and for years.  
He made the stars also.

13. *Recitative (Uriel)*

In shining splendour, radiant now  
the sun bestrides the sky;  
a wondrous, joyful bridegroom,  
a giant proud and glad,  
he runs his ordered course.  
With softer steps and wistful shimmer,  
steals the moon through still enshadowed night.  
The boundless vaults of heaven's domain  
shine with unnumbered magnitude of stars.  
And the sons of God  
rejoiced in the Fourth Day  
in chorus divine,  
praising God's great might, and saying:

14. *Chorus with Soloists*

The heavens are telling the glory of God;  
with wonders of his work  
resounds the firmament.  
*Gabriel, Uriel, Raphael*  
Revealed are his ways by day unto day,  
by night that is gone  
to following night.  
*Chorus*  
The heavens are telling the glory of God;  
with wonders of his work  
resounds the firmament.

*Gabriel, Uriel, Raphael*

In alle Welt ergeht das Wort,  
Jedem Ohre klingend,  
Keiner Zunge fremd:

*Chor*

Die Himmel erzählen die Ehre Gottes,  
Und seiner Hände Werk  
Zeigt an das Firmament.

*Gabriel, Uriel, Raphael*

In every land abounds the word.  
Every ear will hearken;  
never tongue be dumb.

*Chorus*

The heavens are telling the glory of God;  
with wonders of his work  
resounds the firmament.

## ZWEITER TEIL

### 15. *Rezitativ (Gabriel)*

Und Gott sprach: Es bringe das Wasser  
in der Fülle hervor webende Geschöpfe,  
die Leben haben, und Vögel,  
die über der Erde fliegen mögen  
in dem offenen Firmamente des Himmels.

### 16. *Arie (Gabriel)*

Auf starkem Fittiche  
Schwinget sich der Adler stolz  
Und teilet die Luft  
Im schnellsten Fluge  
Zur Sonne hin.  
Den Morgen grüßt  
Der Lerche frohes Lied,  
Und Liebe girt  
Das zarte Taubenpaar.  
Aus jedem Busch und Hain erschallt  
Der Nachtigallen süße Kehle.  
Noch drückte Gram nicht ihre Brust,  
Noch war zur Klage nicht gestimmt  
Ihr reizender Gesang.

### 17. *Rezitativ (Raphael)*

Und Gott schuf große Walfische und ein jedes  
lebende Geschöpf, das sich bewege,  
und Gott segnete sie, sprechend:  
Seid fruchtbar alle, mehret euch,  
Bewohner der Luft,  
vermehret euch und singt auf jedem Aste!  
Mehret euch, ihr Flutenbewohner,  
und füllet jede Tiefe!  
Seid fruchtbar, wachset, mehret euch,  
Erfreuet euch in eurem Gott!

## PART TWO

### 15. *Recitative (Gabriel)*

And God said: Let the waters bring forth  
abundantly every moving creature  
that hath life, and fowl  
that fly above the earth  
in the open firmament of heaven.

### 16. *Aria (Gabriel)*

On mighty wings  
now circling soars the eagle proud  
and cleaves the air  
with swift exulting flight  
to greet the sun.  
At morn the lark  
his cheerful welcome sings;  
adoring coos  
the tender turtle dove.  
From every bush and grove pours now  
the nightingale her sweetest carol;  
No grief has ruffled yet her breast,  
nor yet to sorrow has been tuned  
her charming rondelay

### 17. *Recitative (Raphael)*

And God created great whales, and every living  
creature that moveth;  
and God blessed them, saying:  
Be fruitful all and multiply,  
ye creatures of the sky;  
be multiplied and fill the air with singing!  
Multiply, ye creatures of the waters,  
and fill each watery deep!  
Be fruitful, grow, and multiply!  
Rejoice in the Lord your God!

18. *Rezitativ (Raphael)*

Und die Engel rührten ihr' unsterblichen Harfen  
und sangen die Wunder des fünften Tags.

19. *Terzett (Gabriel, Uriel, Raphael)*

*Gabriel*

In holder Anmut stehn,  
Mit jungem Grün geschmückt,  
Die wogigten Hügel da.  
Aus ihren Adern quillt  
In fließendem Kristall  
Der kühlende Bach hervor.

*Uriel*

In frohen Kreisen schwebt,  
Sich wiegend in der Luft,  
Der munteren Vögel Schar.  
Den bunten Federglanz  
Erhöht im Wechselflug  
Das goldene Sonnenlicht.

*Raphael*

Das helle Naß durchblitzt  
Der Fisch und windet sich  
Im steten Gewühl umher.  
Vom tiefsten Meeresgrund  
Wälzet sich Leviathan  
Auf schäumender Well' empor.

*Gabriel, Uriel, Raphael*

Wie viel sind deiner Werk', o Gott!  
Wer fasset ihre Zahl?  
Wer, O Gott! Wer fasset ihre Zahl?

20. *Chor mit Soli*

Der Herr ist groß in seiner Macht,  
Und ewig bleibt sein Ruhm.

21. *Rezitativ (Raphael)*

Und Gott sprach: Es bringe die Erde hervor  
lebende Geschöpfe nach ihrer Art:  
Vieh und kriechendes Gewürm und Tiere  
der Erde nach ihren Gattungen.

22. *Rezitativ (Raphael)*

Gleich öffnet sich der Erde Schoß  
Und sie gebiert auf Gottes Wort  
Geschöpfe jeder Art,  
In vollem Wuchs und ohne Zahl.

18. *Recitative (Raphael)*

And the angels struck their immortal harps  
and sang the wonders of the fifth day.

19. *Trio (Gabriel, Uriel, Raphael)*

*Gabriel*

In fairest raiment now,  
with virgin green adorned,  
the rolling hills appear.  
From deep and secret springs,  
in fleeting crystal flow,  
the cooling brook doth pour.

*Uriel*

In joyful garlands borne  
on wheeling tides of air,  
upwings the feathered host.  
The myriad feathers' gleam  
reflects in shimmering flight  
the golden sun's pure light.

*Raphael*

From sparkling waters leap  
the fish and twisting flash  
in ceaseless motion round.  
From deepest ocean home  
waltzes up leviathan,  
in foaming waves to play.

*Gabriel, Uriel, Raphael*

How many are thy works, O God!  
Who may their number tell?  
Who, O God? Who may their number tell?

20. *Chorus with Soloists*

The Lord is great, and great his might,  
and ever stands his name.

21. *Recitative (Raphael)*

And God said: Let earth bring forth  
every living creature after his kind  
cattle and creeping things,  
and beast of the earth after his kind.

22. *Recitative (Raphael)*

Straight opening her fertile womb,  
the earth brings forth at God's command  
unnumbered living creatures,  
in perfect forms, and fully grown.

Vor Freude brüllend steht der Löwe da.  
Hier schießt der gelenkige Tiger empor.  
Das zackig' Haupt erhebt der schnelle Hirsch.  
Mit fliegender Mähne springt und wieh'rt  
Voll Mut und Kraft das edle Roß.  
Auf grünen Matten weidet schon  
Das Rind, in Herden abgeteilt.  
Die Triften deckt, als wie gesät,  
Das wollenreiche, sanfte Schaf.  
Wie Staub verbreitet sich  
In Schwarm und Wirbel  
Das Heer der Insekten.  
In langen Zügen kriecht  
Am Boden das Gewürm.

23. *Arie (Raphael)*

Nun scheint in vollem Glanze der Himmel,  
Nun prangt in ihrem Schmucke die Erde.  
Die Luft erfüllt das leichte Gefieder,  
Das Wasser schwellt der Fische Gewimmel,  
Den Boden drückt der Tiere Last.  
Doch war noch alles nicht vollbracht.  
Dem Ganzen fehlte das Geschöpf,  
Das Gottes Werke dankbar seh'n,  
Des Herren Güte preisen soll.

24. *Rezitativ (Uriel)*

Und Gott schuf den Menschen nach seinem  
Ebenbilde, nach dem Ebenbilde Gottes schuf  
er ihn. Mann und Weib erschuf er sie.  
Den Atem des Lebens hauchte  
er in sein Angesicht,  
und der Mensch wurde zur lebendigen Seele.

25. *Rezitativ (Uriel)*

Mit Würd' und Hoheit angetan,  
Mit Schönheit, Stärk' und Mut begabt,  
Gen Himmel aufgerichtet steht der Mensch,  
Ein Mann und König der Natur.  
Die breit gewölbt' erhab'ne Stirn  
verkünd't der Weisheit tiefen Sinn,  
Und aus dem hellen Blicke strahlt der Geist,  
des Schöpfers Hauch und Ebenbild.  
An seinen Busen schmieget sich  
Für ihn, aus ihm geformt,  
Die Gattin, hold und anmutsvoll.

Triumphant, roaring stands the lion there.  
With a lightning leap, the tiger appears.  
Bounding with branching head, the nimble stag.  
With snorting and stamping, flying mane,  
uprears in might the noble steed.  
In pleasant pastures, quietly  
the cattle graze on meadows green.  
And o'er the ground, as growing there,  
abide the fleecy, gentle sheep.  
As clouds of dust arise,  
in swarms assembled  
the host of insects.  
In long dimension creeps,  
with sinuous trace, the worm.

23. *Aria (Raphael)*

Now shines the brightest glory of heaven;  
now spreads the lavish attire of earth.  
The air is filled with soaring processions,  
the water swelled by swarming legions;  
the ground is trod by ponderous beasts,  
But all the work was not complete;  
there wanted yet that wondrous being,  
that God's design might thankful see  
and grant his goodness joyful praise.

24. *Recitative (Uriel)*

And God created Man in his own image;  
in the image of God created he him;  
male and female, created he them.  
And God breathed into his nostrils  
the breath of life,  
and Man became a living soul.

25. *Recitative (Uriel)*

In native worth and honor clad,  
with beauty, strength and courage formed,  
toward heaven raised uprightly, stands a man,  
the lord and king of nature all.  
His broad and arching noble brow  
proclaims of wisdom's deep abode,  
And in his eyes with brightness shines the soul,  
the breath and image of his God.  
And to his breast he softly holds one of and for  
him formed,  
His other self, his pure delight.

In froher Unschuld lächelt sie,  
Des Frühlings reizend Bild,  
Ihm Liebe, Glück und Wonne zu.

With virgin grace so sweetly given  
as springtime's charms bestowed,  
She loves him, yields her joy and bliss.

26. *Rezitativ (Raphael)*

Und Gott sah jedes Ding, was er gemacht hatte;  
und es war sehr gut.  
Und der himmlische Chor  
feierte das Ende des sechsten Tages  
mit lautem Gesang:

26. *Recitative (Raphael)*

And God saw everything that he had made,  
and behold, it was very good;  
and the heavenly choir  
loud rejoicing raised their song of praise  
and hailed the Sixth Day.

27. *Chor*

Vollendet ist das große Werk,  
Der Schöpfer sieht's und freuet sich.  
Auch unsre Freud' erschalle laut,  
Des Herren Lob sei unser Lied!

27. *Chorus*

Fulfilled at last the glorious work;  
the Maker sees with sure delight.  
Let all our joy resound aloud;  
eternal praise to him accord.

28. *Terzett (Gabriel, Uriel, Raphael)*  
*Gabriel, Uriel*

Zu dir, o Herr, blickt alles auf.  
Um Speise fleht dich alles an.  
Du öffnest deine Hand,  
Gesättigt werden sie.

*Raphael*

Du wendest ab dein Angesicht,  
Da bebet alles und erstarrt.  
Du nimmst den Odem weg,  
In Staub zerfallen sie.

*Gabriel, Uriel, Raphael*

Den Odem hauchst du wieder aus,  
Und neues Leben sproßt hervor.  
Verjüngt ist die Gestalt der Erd'  
An Reiz und Kraft.

28. *Trio (Gabriel, Uriel, Raphael)*  
*Gabriel, Uriel*

From thee, O Lord, doth all proceed;  
all nature must thy bounty wait.  
If open by thy hand,  
its fullness feedeth all.

*Raphael*

But if thy face be turned away,  
A ghostly terror fills the night,  
and dust returns to dust,  
the living breath is gone.

*Gabriel, Uriel, Raphael*

Thy breath, O Lord, is felt again,  
and life awakes with sweet surprise.  
Renewed is all the earth,  
refreshed its charm and might.

29. *Chor*

Vollendet ist das große Werk,  
Des Herren Lob sei unser Lied!  
Alles lobe seinen Namen,  
Denn er allein ist hoch erhaben!  
Alleluja! Alleluja!

29. *Chorus*

Fulfilled at last the glorious work,  
Eternal praise to him accord.  
For he alone doth reign exalted.  
Glorious be his name forever.  
Alleluia. Alleluia.

**DRITTER TEIL**30. *Rezitativ (Uriel)*

Aus Rosenwolken bricht,  
 Geweckt durch süßen Klang,  
 Der Morgen jung und schön.  
 Vom himmlischen Gewölbe  
 Strömt reine Harmonie zur Erde hinab.  
 Seht das beglückte Paar,  
 Wie Hand in Hand es geht!  
 Aus ihren Blicken strahlt  
 Des heißen Danks Gefühl.  
 Bald singt in lautem Ton  
 Ihr Mund des Schöpfers Lob;  
 Laßt unsre Stimme dann  
 Sich mengen in ihr Lied.

31. *Duett (Eva, Adam) mit Chor**Eva und Adam*

Von deiner Güte, o Herr und Gott,  
 Ist Erd' und Himmel voll.  
 Die Welt, so groß, so wunderbar,  
 Ist deiner Hände Werk.

*Chor*

Gesegnet sei des Herren Macht,  
 Sein Lob erschall' in Ewigkeit.

*Adam*

Der Sterne hellster, o wie schön  
 Verkündest du den Tag!  
 Wie schmückst du ihn, o Sonne du,  
 Des Weltalls Seel' und Aug'!

*Chor*

Macht kund auf eurer weiten Bahn  
 Des Herren Macht und seinen Ruhm!

*Eva*

Und du, der Nächste Zierde und Trost,  
 Und all das strahlend' Heer,  
 Verbreitet überall sein Lob  
 In euerem Chorgesang.

*Adam*

Ihr Elemente, deren Kraft  
 Stets neue Formen zeugt,  
 Ihr Dünst' und Nebel,  
 Die der Wind versammelt und vertreibt:

*Eva, Adam und Chor*

Lobsinget alle Gott, dem Herrn,  
 Groß wie sein Nam' ist seine Macht.

**PART THREE**30. *Recitative (Uriel)*

In rosy mantle, bright  
 awaked by sweetest tones,  
 the morning young and fair.  
 From heaven's vaulted realm  
 streams purest harmony to earth below.  
 Behold the happy pair  
 as hand in hand they go:  
 as from their eyes radiant shines  
 the thanks they owe.  
 Full soon their tongues shall tell  
 the louder praise of God.  
 Let then our voices ring  
 united with their song!

31. *Duet (Eve, Adam) with Chor**Eve and Adam*

By thee with grace, O bounteous Lord,  
 are earth and heaven stored.  
 This world, so great, so wonderful,  
 thy mighty hand has framed.

*Chorus*

O blessed be his holy might;  
 his praise we sing eternally.

*Adam*

Thou star of morning,  
 O how fair thy tidings of the day;  
 What radiance rare, O sun, is thine,  
 thou eye and soul of all!

*Chorus*

Proclaim, in your extended course,  
 your maker's power and glory bright!

*Eve*

And thou, the tender queen of night,  
 and all ye starry host,  
 proclaim in every land  
 his praise in heaven's harmonies!

*Adam*

Ye mighty elements,  
 by his power your endless changes make;  
 ye misty vapors,  
 which the wind doth spin and roll through air,

*Eve, Adam and Chorus*

O sing the praise of God the Lord.  
 Great is his name, and great his might.

*Eva*

Sanft rauschend lobt, o Quellen, ihn!  
Den Wipfel neigt, ihr Bäum'!  
Ihr Pflanzen duftet, Blumen haucht  
Ihm euren Wohlgeruch!

*Adam*

Ihr, deren Pfad die Höh'n erklimmt,  
Und ihr, die niedrig kriecht,  
Ihr, deren Flug die Luft durchschneid't,  
Und ihr im tiefen Naß:

*Eva, Adam und Chor*

Ihr Tiere, preiset alle Gott!  
Ihn lobe, was nur Odem hat!

*Eva und Adam*

Ihr dunklen Hain', ihr Berg' und Tal',  
Ihr Zeugen unsres Danks,  
Ertönen sollt ihr früh und spät  
Von unserm Lobgesang.

*Chor*

Heil dir, o Gott! O Schöpfer, Heil!  
Aus deinem Wort entstand die Welt,  
Dich beten Erd' und Himmel an,  
Wir preisen dich in Ewigkeit!

32. *Rezitativ (Adam, Eva)*

*Adam*

Nun ist die erste Pflicht erfüllt,  
Dem Schöpfer haben wir gedankt.  
Nun folge mir, Gefährtin meines Lebens!  
Ich leite dich, und jeder Schritt  
Weckt neue Freud' in unsrer Brust,  
Zeigt Wunder überall.  
Erkennen sollst du dann,  
Welch unaussprechlich Glück  
Der Herr uns zgedacht.  
Ihn preisen immerdar,  
Ihm weihen Herz und Sinn.  
Komm, folge mir! Ich leite dich.

*Eva*

O du, für den ich ward,  
Mein Schirm, mein Schild, mein All!  
Dein Will' ist mir Gesetz.  
So hat's der Herr bestimmt,  
Und dir gehorchen bringt  
Mir Freude, Glück und Ruhm.

*Eve*

Soft flowing fountains,  
tune his praise, and trees adoring bow.  
Ye fragrant plants, ye flowers fair,  
with sweetness fill the air!

*Adam*

Ye that on highest mountains climb,  
and ye that lowly creep,  
ye whose flight doth cleave the skies,  
and ye that swim the deep,

*Eve, Adam and Chorus*

Ye, ye creatures of our God and King,  
praise, praise him, all ye breathing life!

*Eve and Adam*

Ye shadowed woods, ye hills and vales,  
your thanks with ours unite  
and echo loud from morn to eve  
our joyful hymn of praise.

*Chorus*

Hail, mighty God, Creator, hail!  
The world springs forth at thy command.  
Adoring earth and heaven stand.  
We praise thy name for evermore.

32. *Recitative (Adam, Eve)*

*Adam*

Now is our duty well fulfilled;  
our maker have we duly thanked.  
Now follow me, companion of my life!  
Thy guide I'll be, and every step  
wakes new delight within my breast,  
shows wonders everywhere.  
Then surely thou shalt know  
what boundless realms of joy  
the Lord hath given us.  
Him praise we evermore,  
him serve with heart and mind.  
Come, follow me! Thy guide I'll be.

*Eve*

O thou for whom I live!  
My arm, my shield, my all!  
Thy will is duty's blessing.  
So doth our Lord ordain;  
That I should heed thee and bring you comfort  
is my joy and glory.

33. *Duett (Adam, Eva)*

*Adam*

Holde Gattin, dir zur Seite  
Fließen sanft die Stunden hin.  
Jeder Augenblick ist Wonne,  
Keine Sorge trübet sie.

*Eva*

Teurer Gatte, dir zur Seite,  
Schwimmt in Freuden mir das Herz.  
Dir gewidmet ist mein Leben,  
Deine Liebe sei mein Lohn.

*Adam*

Der tauende Morgen,  
O wie ermuntert er!

*Eva*

Die Kühle des Abends, O wie erquicket sie!

*Adam*

Wie labend ist der runden Früchte Saft!

*Eva*

Wie reizend ist der Blumen süßer Duft!

*Eva und Adam*

Doch ohne dich, was wäre mir -  
Der Morgentau,  
Der Abendhauch,  
Der Früchte Saft,  
Der Blumen Duft.

Mit dir erhöht sich jede Freude,  
Mit dir genieß' ich doppelt sie,  
Mit dir ist Seligkeit das Leben,  
Dir sei es ganz geweiht!

34. *Rezitativ (Uriel)*

O glücklich Paar, und glücklich immerfort,  
Wenn falscher Wahn euch nicht verführt,  
Noch mehr zu wünschen als ihr habt,  
Und mehr zu wissen als ihr sollt!

35. *Chor mit Soli*

Singt dem Herren alle Stimmen!  
Dankt ihm alle seine Werke!  
Laßt zu Ehren seines Namens  
Lob im Wettgesang erschallen!  
Des Herren Ruhm, er bleibt in Ewigkeit!  
Amen!

33. *Duet (Adam, Eve)*

*Adam*

Sweet companion, here beside thee  
softly fly the golden hours.  
Every moment is rapture;  
naught of sadness lingers near.

*Eve*

Dearest husband! here beside thee  
floods of joy o'erflow my heart.  
That thou love me is my blessing;  
thine forever is my life.

*Adam*

The dew-freshened morning,  
O bright awakening!

*Eve*

The coolness of evening, sweetly restoring!

*Adam*

How rich the taste of round and ripened fruit!

*Eve*

How charming the scent of gay and fragrant flower!

*Eve and Adam*

But without thee, what is to me:  
the morning dew?  
the evening cool?  
the ripened fruit?  
the fragrant flower?

With thee is every joy exalted;  
with thee, delight is ever new;  
with thee is rapture everlasting.  
Thine be my love and life.

34. *Recitative (Uriel)*

O happy pair! and happy evermore  
if false conceit betray ye not,  
the more to covet than ye have  
and more to know than ye should.

35. *Chorus with Soloists*

Sing to God, ye hosts unnumbered!  
Thanks, all thanks for wonders new created!  
Praise his name in song unending,  
loud in festival rejoicing!  
The Lord is great, he reigns for evermore!  
Amen!

*English text by Robert Shaw*



## PROGRAM NOTES by Donald Draganski

Joseph Haydn (1732-1809) composed *The Creation* in 1798, at a time when he had already achieved considerable fame throughout Europe for his symphonies and chamber music. During one of his earlier visits to London, he had heard George Frederick Handel's *Messiah* performed and expressed a wish to compose an oratorio himself in that grand style. Haydn's friend and English sponsor, Johann Peter Solomon, suggested a libretto loosely based on Milton's *Paradise Lost* as a suitable text for an oratorio. Haydn took the book back to Vienna and gave it to the Baron Gottfried van Sweeten. (Van Sweeten, Dutch by birth, lived most of his life in Vienna, where he ruled as a kind of benign musical autocrat. He encouraged many of the leading composers of the time, both artistically and financially. It was he, in fact, who provided Haydn with a traveling carriage for his second journey to England.) Van Sweeten translated the libretto into German — with considerable alterations — at the same time managing to cajole a number of the wealthy Viennese nobility to contribute to a guarantee purse of 500 ducats to pay for its production.

“Never was I so pious,” Haydn told his biographer G.A. Griesinger, “as when composing *The Creation*. I knelt down every day and prayed God to give me strength to enable me to pursue the work to its successful conclusion.” Upon completion, it was given a private performance at the Schwarzenberg Palace in April 1798 and presented the following March at the Vienna National Theatre. By all reports it was a resounding success; the following passage, taken from a letter written by a member of that first audience, conveys the flavor of the event:

Finally the music began, and all at once it became so quiet that you, cousin, could have heard a mouse running, and if they hadn't often applauded, you would have thought that there weren't any people in the theatre. But cousin, in my whole life I won't hear such a beautiful piece of music; and even if it had lasted three hours longer, and even if the stink-and-sweat-bath had been much worse, I wouldn't have minded. For the life of me I wouldn't have believed that human lungs and sheep gut and calf's skin could create such miracles. ... I never left a theatre more contented, and all that night I dreamed of the Creation of the World.

Haydn himself was deeply moved by the performance: “One moment,” he said, “I was cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke.”

*The Creation* quickly established itself in the repertoire, and within a year it was performed widely throughout the continent and in England. Ever since, it has been one of the cornerstones of the choral repertoire and a popular favorite of choral societies throughout the world.

*The Creation* occupies a very important place in Haydn's output; although he is justly famous as the father of the symphony and the string quartet, he was no less innovative in applying his considerable genius to his two oratorios. By the time Haydn came to write *The Creation*, oratorios had begun to break away from strict Biblical and liturgical settings, and their connection with the church and divine service became more and more tenuous. Oratorios were given with increasing frequency in secular settings as they evolved into a form of concertized music. (England was considerably in advance of the continent in this respect, with concert performances of oratorios

going back to Handel's day.) A loosening of the ritualistic elements can be seen in German oratorios as a more sentimental strain began to appear, particularly in a predilection of many composers for pastoral subjects. (Haydn's treatment of Adam and Eve in the Garden of Eden carries this feeling into the context of the Bible story.) Most important of all is Haydn's borrowing from the German Lied and opera, which he fused with the classical instrumental style that he himself helped to create. This synthesis is very much akin to the similar coalescence which Mozart created in the musical language of his late operas.

The very opening of the work, "Representation of Chaos," played by the orchestra, immediately captures the listener's attention with a unison on C, followed by bold harmonic writing that is quite Wagnerian in its chromaticism. This vision of Chaos leads directly into the recitative sung by the angel Raphael telling of the beginnings of creation. At the line "And there was light," the orchestra and chorus burst forth in a powerful C-major chord. Haydn was justly proud of the effect of this passage, and he had taken precautions to keep that passage hidden from the performers until the final dress rehearsal. No one, not even the Baron van Sweeten, had seen that page of the score. An observer described that rehearsal:

I think I see Haydn's face even now, as this part sounded in the orchestra. Haydn had the expression of someone who is thinking of biting his lips, either to hide his embarrassment, or to conceal a secret. And in that moment when light broke out for the first time, one would have said that rays darted from the composer's burning eyes. The enchantment of the electrified Viennese was so general that the orchestra could not proceed for some minutes.

The angel Uriel continues to describe the end of Chaos with a sudden translation into the underworld as the chorus describes the "convulsion, rage and terror" of the powers of evil. (The absence of Satan is the most notable departure from Milton, for in *Paradise Lost* Satan plays a major role. This section contains the only reference to the dark side of creation in an otherwise sunny work.)

*The Creation* continues in a succession of dazzling harmonic and orchestral effects, as passages of straightforward simplicity and naïveté alternate with movements that show the sure hand of a master of contrapuntal writing. It is a remarkable masterpiece that, for all its frequent performances, retains its freshness and excitement with each new re-creation.

Haydn's *Creation* was last performed by the North Shore Choral Society in November of 1996 under Dr. Chen's direction. The text of that performance was in English; today's performance employs Van Sweeten's German language version.

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Donald Draganski was born in Chicago and received his Bachelor's degree in music from DePaul University where he studied composition privately with the late Alexander Tcherepnin. He is now retired, after having served as Music Librarian at Roosevelt University for twenty-five years. He holds the chair of first bassoonist with the Evanston Symphony Orchestra and is also composer-in-residence for the Pilgrim Chamber Players. His musical compositions include works in all forms, vocal and instrumental, including his *Geometry of Music*, a choral piece written in 1985 to mark the 50th anniversary of the North Shore Choral Society. He has been writing program notes for the Society since 1980.

## BIOGRAPHIES

**Amy Conn**, soprano (in the roles of Gabriel and Eva), performs throughout the Midwest as a soloist and small ensemble singer. Recent performances include Bach's B minor Mass, Pergolesi's *Stabat Mater*, Vivaldi's *Dixit Dominus*, Couperin's *Leçon du Ténèbres*, and Orff's *Carmina Burana*. Ms. Conn has performed as a soloist with Music of the Baroque, the Northwest Indiana Symphony, the Lutheran Choir of Chicago, the Bach Chamber Choir, and the Janus Ensemble. Her stage appearances include lead roles in *The Turn of the Screw* and *Pirates of Penzance*. Ms. Conn is one of the founding members of Urban Baroque, a small voice and period instrument ensemble, and has performed with the group since 1999. In 2003-4 she performed live on WFMT, in recital at the Chicago Cultural Center, in concert with Trio Settecento, and as a soloist with Music of the Baroque in an all-Monteverdi program. The release of a CD of Scottish Baroque music with Ars Antiqua, performances of Bach's *Coffee Cantata* with the Rembrandt Chamber Players, and solos in Bach's *Magnificat* and Handel's *Israel in Egypt* with Music of the Baroque are among Ms. Conn's highlights this season.

**Kurt Hansen**, tenor (in the role of Uriel), was selected by the Chicago Symphony Orchestra to sing the role of Rodrigo in Verdi's *Otello* in celebration of the late Sir George Solti's seventy-fifth birthday, an internationally telecast tribute, and considers the performance one of his fondest memories. This past season he performed the Evangelist and arias in *St. Matthew Passion* with Music of the Baroque to critical acclaim. Mr. Hansen sang the Evangelist for the Sacramento Bach Festival and immediately repeated the same role in Hong Kong with the Early Music Fortnight Festival. In 1998 he performed in the rare presentation of *Cantata Misericordium* by Benjamin Britten at the University of Iowa. Recently, at York University in England, he sang Honegger's *King David*. In previous years he sang both the role of the Evangelist and the tenor arias in Bach's *Weinachts Oratorium* with the Orquestra Nacional de Colombia in Bogota. Mr. Hansen performed at the Britten-Pears Institute's Bach Seminar in England, and sang the Beethoven Ninth Symphony under the late Robert Shaw for the opening of the Lied Center in his own native Nebraska. A CD of Mozart's *Requiem* has been released on the Lyra label with Mr. Hansen and the St. Clements Choir and Orchestra. Mr. Hansen has been a featured soloist with North Shore Choral Society at several performances in the past.

**Peter Van De Graaff**, bass (in the roles of Raphael and Adam), has performed with highly acclaimed conductors in many U.S. and international venues. He recorded a Mass by Jan Voresek with the Czech State Symphony under Paul Freeman and has also sung Beethoven's *Missa Solemnis* throughout the Czech Republic and Poland with the Czech Philharmonic. Mr. Van De Graaff appeared in Berlin with the Chicago Symphony Orchestra in Schoenberg's

*Moses und Aron*. In Budapest he sang with the Budapest Concert Orchestra in Verdi's *Requiem*; in Tel Aviv he joined the Israeli Chamber Orchestra in the performance of a Mozart Mass; and in Tokyo he appeared as a recitalist. Mr. Van De Graaff has made a specialty of the baroque repertoire, and this has brought him as soloist to the San Luis Obispo Mozart Festival, Costa Rica International Music Festival, Pittsburgh Bach Choir, Grand Teton Music Festival, St. Louis Early Music Festival, Boulder Bach Festival and many other festivals and concert series throughout the country. He and his wife, soprano Kathleen Van De Graaff, have been responsible for the modern premieres of several early 18<sup>th</sup> century chamber operas called "intermezzi." His Cedille label recordings include Menotti's *The Medium*. North Shore Choral Society welcomes the return of soloist Peter Van De Graaff.

**Donald Chen**, Associate Professor of Music and Resident Conductor at Chicago College of Performing Arts (CCPA), Roosevelt University, is a graduate of the Juilliard School and University of Iowa, from which he earned the degree Doctor of Musical Arts in Orchestral Conducting. He has been on the conducting faculty of Mount Holyoke College (Massachusetts) and Webster University (St. Louis). While in St. Louis, he served as Music Director and Conductor of the Bach Society of St. Louis and Chorus Master of the internationally acclaimed Opera Theatre of Saint Louis. In addition to his duties at CCPA, he has been Music Director and Conductor of North Shore Choral Society since 1984 and has served in the same capacity with Skokie Valley Symphony Orchestra. His guest conducting engagements have included the Promenade Family Concerts of the Chicago Symphony Orchestra, St. Louis Philharmonic Orchestra, various community orchestras in the greater Chicago area, and All-State and All-District high school orchestras in Illinois, Wisconsin, and Nebraska. His conducting teachers have included James Dixon, Abraham Kaplan, John Nelson, and Dennis Russell Davies. Dr. Chen is the Director of Music at The Village Presbyterian Church in Northbrook.

**Sharon Rich Peterson** has served as accompanist for the NSCS from 1979 to 1989 and 1994 to the present, having lived in Norway with her family in the interim. During those five years she was accompanist at the Royal Academy of Music in Oslo and developed a specialty in Scandinavian Piano Repertoire which she had begun two years earlier in Sweden. Sharon is a graduate of North Park College and Northwestern University and has given several benefit concerts for NSCS. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artist's touring production of *The Magic Flute*. She currently accompanies Chicago Symphony Chorus including the Chicago Symphony Singers and resident ensembles. She is staff accompanist at Roosevelt University and has been pianist for Candle Opera's productions of *Così fan tutte* and *Don Giovanni*. Sharon is organist at North Park Theological Seminary and North Park Covenant Church and is active as a vocal coach and recitalist.



In addition to the seven officers, three at-large members sit on the Board of the North Shore Choral Society, ready to participate in discussions of Society matters and to take on a variety of responsibilities. The final members of the Board are the Music Director and the General Manager. Much of the actual work of the Society, however, is carried out by the various committee chairmen, who don't really have committees but give many hours to various NSCS activities. Here are some of the people who have accepted these responsibilities.

Having retired after teaching high school English and world history (mostly at Glenbrook South High School) for forty-three years, **Len Barker** leapt into serious choral music with little background besides in church choirs. He remembers singing the Bach *B Minor Mass* of his first season as one of the most difficult things he has ever done. Last season, he took on the job of General Manager, which allows him to work closely with adults instead of teenagers: different, but not always easier. Len met his wife Judy (who helps with the box office during concerts) while they were teaching in Park Forest, where he landed after leaving his home state of Nebraska. They have two grown children and a grandson, now a sophomore at Ball State University. Len spends many hours working in his garden during the summer and solving crossword puzzles year 'round; he is the current president of the Adult Choir at Northbrook's Village Presbyterian Church.

The program which you are now perusing represents the unheralded efforts of **Marcia Maus Bollo**, who makes certain that what you read is both complete and accurate. Marcia began singing with NSCS in January of 1983 and feels fortunate to have sung in every concert since then. Her two children—now grown up: one an architect, the other an artist—began attending concerts when they were nine and seven, respectively. Besides her current responsibility, Marcia has served the Society as a membership co-chair, a soprano section leader, and a member of several nominating committees; she was also a member of the committee that recommended the current women's concert dress. She has sung at the Berkshire Choral Festival in Massachusetts and the Peninsula Music Festival in Door County.

Marcia has degrees from Marquette and Northeastern Universities; she teaches math and science to sixth graders in the Chicago Public Schools. Her devotion to running has taken her into two marathons—both of which she completed.

Born in Suffolk, England, **Anthony Green** recalls listening on the wireless to Neville Chamberlain's ultimatum to Hitler to recall his troops from Poland. He didn't, and World War II began. After the War, Anthony studied at Corpus Christi College, Cambridge, then joined a large UK chemicals firm. His first job in the states was in Massachusetts; but a buy-out brought him to the Stepan Company, based in Northfield, where he became its director of purchasing. Singing has been an important part of Anthony's life since his prep school days. He began singing with NSCS in 1974, is a past president, and now serves as both an at-large Board member and its Membership Chair. In addition, Anthony has sung with St. Augustine's church choir since 1973 and with the Northwestern University Chorus for over ten years. Besides being a birdwatcher and computer fan, Anthony is an admitted collector: of stamps, records, DVDs, and books. He and his wife Lesley have two sons and a daughter (now Katie Eckstein, who sings with NSCS), and four grandchildren, including budding violin and clarinet players.

With only a few lapses, **Karen Rigotti** has been singing with choruses since her grade school days in Chicago's southern suburbs. She attended Lawrence University in Appleton, Wisconsin, settled on the North Shore in 1976, and has sung with the North Shore Choral Society since 1987. During those years, she has run the gamut of governance positions: Publicity Chair, Vice-President for Publicity, Vice-President for Fund-Raising, President—and now Board member at-large. She has also been involved in two rounds of long-range planning and is currently on the Fund-Raising Committee, which is planning our April 9 Benefit. Karen's years at AT&T have been equally extensive. Currently, she is a Program and Human Resources Manager for Mobility Services by AT&T, a position combining human resources and budget control for the organization that has been put together to ensure a quality customer experience for AT&T's forthcoming wireless service. Karen loves folk music as well as classical musical. "This makes Chicago," she says, "a great place to live." She has always been "owned" by Siamese cats—currently by Maggie.

From the Bronx (where he was born) to Chicago, **John Shea** has put more than a few miles into an active professional and musical life. After receiving degrees in English from Iona College, Marquette University, and the University of Minnesota (where he earned a Ph.D.), John taught a wide range of college classes in several locations—and ended up at Loyola University, where he also chaired the English Department and directed the college writing program—and where he now enjoys the status of professor emeritus. Much of his singing has been done in the Gilbert and Sullivan world—beginning as a high school junior and ending up for twenty consecutive years with the North Shore's Savoy-aies. He has also taken a variety of character roles (ten in all) with Light Opera Works, including the Grandfather in *Ragtime* and the Rabbi in *Fiddler on the Roof*. His three sons also pack a lot into their lives: teaching, journalism, singing, composing choral music, acting, writing, economics. John joined NSCS in 2000 and now serves as one of the Board's at-large members.

# NORTH SHORE CHORAL SOCIETY

## SOPRANO

Mei Aden	Betsy Gladfelter	Anne Lindahl	Elizabeth Roghair
Carol Albertson	Maria del Rosario	Dana Marinacci	Anna Roosevelt
Rose Anderson	Gomez	Ronnie McCarron	Karen Fish Schurder
Katherine Biddle Austin	Judith Greene	Julie McDowell	Dorothy Scott
Marcia Maus Bollo	Amanda Halash	Christine McGuire	Margie Skelly
Louise Brueggemann	Amber Hard	Laurie Osberg	Roxann Specht
Elisabeth Case	Anne Harkonen	Catherine Porter	Erin Stone
Deborah Chen	Debra Harvey	Ellen Pullin	Camille Taylor
Cecilia Davis	Heather Hughes	Diane Rasmussen	Kathleen Tolisano
Meg Egan-Hullinger	Jane Kenamore	Ginny Roeder	Jean Yedlicka
	Gretchen Lietz		Sheri Young

## ALTO

Barbara Brantigan	Debbie Geismar	Melinda Kwedar	Patricia Seidl
Lynne Curtis	Jo Anne Gerules	Fran Langewisch	Myra Sieck
Else-Britt De Long	Maggie Gleason	Marjorie Lundy	Eleanor Skydell
Barbara DeCoster	Joan Gottschall	Joan Merchan	Loretta Smith
Antje Draganski	Laura Graedel	Carolyn Palmgren	Barbara Struthers
Lenore Dupuis	Sally Hakes	Debra Queen-	Erica Sufritz
Katie Eckstein	Jill Horwitz	Stremke	Judy Taylor
Kristin Eide	Mary Ann Kissock	Alicia Resnick	Jean Thompson
Fusayo Errico	Inge Kistler	Karen Rigotti	Kathleen Trusdell
Nancy Friday	Megan Klunder	Caroline Rooney	Barbara Weiner
Lucinda Fuller	Marie Kroeger	Kay Rossiter	Yael Wurmfeld

## TENOR

Douglas Aden  
Glen Borntreger  
Russell Clark  
Bob Langewisch  
Mars Longden  
Sanna Longden  
Tom Miller  
Diane Nordstrand  
Thomas Olkowski  
Steve Schneider  
Paul Siegal  
Milly Silverstein  
Paul Smalley  
David Taylor

## BASS & BARITONE

Len Barker	Anthony Green	Kevin Rooney
Hank Bohanon	Gary Hendrickson	John Shea
Steven Bramson	David Hunt	Al Tyler
Robert Brotman	Thomas Keller	Harry Vroegh
Lee Canfield	Stanley Kobayashi	Steve Warner
Ron Dahlquist	Karl Kroeger	Ken Wengzen
Joe Fargo	Ted Loeppert	Thomas Westgard
Andrew Fisher	Philip Martin	Dan Woodard
Bruce Gladfelter	Frank Perry	

Note: The alto solo in #35 "Singt dem Herren alle Stimmen!" will be sung by Elizabeth Roghair.

## INSTRUMENTALISTS

### VIOLIN I

Thomas Yang, Concertmaster  
Kjersti Paulding  
Mark Agnor  
Michael Shelton  
Jody Livo  
Eugenia Wie

### VIOLIN II

Paul Vanderwerf  
Andrea Tolzman  
Loren Hendrickson  
Shiela Hanford  
Lisa Fako

### VIOLA

Clara Takarabe  
Dominic Johnson  
Ben Wedge  
Kjell Sleipness

### CELLO

Steven Houser  
Richard Yeo  
Jill Kaeding

### BASS

Doug Johnson  
Scott Rozenthal

### FLUTE

Susan Saylor  
Scott Metlicka  
Hsing-I Ho

### OBOE

Deborah Stevenson  
Erica Burtner-Anderson

### CLARINET

Elizandro Garcia-Montoya  
Teri Foster

### BASSOON

Jonathan Saylor  
Jill Dispenza

### CONTRA BASSOON

Collin Anderson

### HORN

Christine Worthing  
Sandra Donattele

### TRUMPET

Chris Hasselbring  
Chris Richardson

### TROMBONE

Adam Moen  
James Campbell

### BASS TROMBONE

Mark Fry

### TIMPANI

Richard Janicke

### HARPSICHORD

Sharon Rich Peterson

### Many Thanks!

North Shore Choral Society members thank Antje Draganski,  
our German coach and fellow singer, for her skill, graciousness, and patience.

### For Your Calendar

Beethoven: *Symphony No. 9*

Sunday, May 29, 2005 at 7:00pm

Pick-Staiger Concert Hall, Evanston

Auditions for new members on March 22 & 29 6:30 pm by appointment.

Please call Len Barker, General Manager, 847-272-2351.

# Spring into Song



North Shore  
Choral Society  
Benefit and  
Silent Auction

April 9, 2005 6:30 p.m. to 10:30 p.m.

Unitarian Church of Evanston  
1330 Ridge Avenue

Featuring the energetic and humorous music of  
**The Maxwell Street Klezmer Band**  
and the brilliant keyboard of pianist  
**Sharon Rich Peterson**

- ◆ The raffle of a Paris Apartment + \$1,000
- ◆ An all-evening Silent Auction
- ◆ Drinks, Desserts and Hors d'oeuvres, Dancing and Song

**For information, contact –847-328-7793**

Here's just a partial list of Corporate Donors who will provide auction items:

Ann Sather Restaurant  
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Audio Consultants  
Belgian Chocolatier Piron  
Bella Voce  
Border's in Deerfield  
Chicago *a cappella*  
Chicago Opera Theater  
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The Crystal Cave

Dance Center Evanston  
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Light Opera Works  
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Northlight Theater Company  
Oceanique Restaurant  
Peter Jans Golf Course  
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Vicki Hellyer Music  
Vital Directions  
Zen Shiatsu

## **MATCHING GIFTS**

The Allstate Foundation, The Bank of America Foundation, and The Northern Trust Company have donated funds through employee matching gift and charitable premium programs.

## **GIFTS IN KIND**

*Computer Services:* Paul M.W. Green

*Copying and Printing:* Central Avenue Printing, Mars Longden, Quartet Copies

*Credit Card Services:* First Bank & Trust of Evanston

*Facilities:* Saints Faith, Hope and Charity Catholic Church, Winnetka;

St. John's Lutheran Church, Wilmette;

Trinity Lutheran Church, Evanston;

The Unitarian Church of Evanston

*Mailings:* George and Cynthia Zilliac

*Program Notes:* Donald Draganski

*Publication Assistance:* Applied Learning Concepts

## **DAVID DYNES LARSON MEMORIAL GIFT**

A permanent Memorial Fund has been established to honor the memory of David Dynes Larson, Music Director of the North Shore Choral Society from 1973 to 1984. Donations and memorial gifts to this fund are to be used for activities that improve the performance and musicianship of the North Shore Choral Society.

This season, contributions to the David Dynes Larson Memorial Fund have been made by Ms Mari Aki and by Margaret Larson.

The businesses listed in this program have been very helpful to us in bringing you this concert. Please think of them when you need the services and products they offer, and tell them how much we appreciate their support!

#### ART & MUSIC

Audio Consultants  
Bella Voce  
Cantate A Cappella  
Flynn Guitars  
FolkWorks Gallery  
Good's of Evanston  
Horizon Brass Quintet  
Music Unlimited  
J. O'Reilly Productions  
Trinity "Do-It-Yourself" *Messiah*  
WFMT

#### FINANCIAL SERVICES

Lee Canfield, Northwestern Mutual  
Devon Bank  
First Bank & Trust of Evanston  
United Financial Group (UFG)  
Henricus Vroegh, Widmann, Siff & Co., Inc.

#### FOOD & BEVERAGES

Casteel Coffee  
Evanston Grill  
Food for Thought  
Jilly's Café  
MJ Catering  
Rollin' In Dough  
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Symphony's Restaurant  
Tre Kronor Restaurang

#### GIFTS, CLOTHING & JEWELRY

"Enchanted Remembrances"  
Lois & Company  
Mike's Shoe Repair  
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#### HOME, FURNISHINGS & GARDEN

Anton's Greenhouse  
Central Rug & Carpet  
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Dahlquist Architecture  
Lakeshore Partners (John Adamson)  
Eric Mullendore, Architect  
Natural Things  
Prairie Shore Properties (Carol Bild)

#### INSTRUCTION & CONSULTING

Applied Learning Concepts  
Roycemore School

#### PERSONAL SERVICES

Art + Science Salon  
Cat Hospital of Chicago  
Connections for the Homeless  
Coventry Eye Care  
Creative Memories (Heather Hughes)  
Enzo's Hair Design (Hair by Elizabeth)  
Family Medicine Assoc. of Lutheran General  
Frank Kiesel & Associates Hair Design  
Pamela Kihm, Movement Therapy  
My Fair Lady  
National Awards Services  
Natural Phenomena (Linda Schultz massage)  
North Shore Dental (Jill Horwitz)  
Presbyterian Homes  
Quartet Copies  
Kathy Buchanan Trusdell, Psychotherapy



## THE NORTH SHORE CHORAL SOCIETY TURNS SEVENTY

The North Shore Choral Society, member of the Illinois Arts Alliance, is a community chorus which looks forward to celebrating its seventieth birthday during the 2005-2006 season. Over the years, many hundreds of non-professional singers have been given the unique opportunity of performing a wide variety of choral works under the leadership of outstanding directors and with the support of talented vocal soloists and instrumentalists. Its quality programming has been recognized by the Illinois Arts Council with a succession of annual grants.

Last spring, the Society honored Donald Chen on the completion of his twentieth year as our Musical Director. His devotion to excellence has been an inspiration not only to chorus members but to audience members as well. This excellence led to an invitation from the Chicago Philharmonic to join this prestigious professional orchestra in a performance of Beethoven's *Ninth Symphony* on Sunday, May 29, at Northwestern's Pick-Staiger Concert Hall. For tickets to this concert, please contact Chicago Philharmonic at 847/886-6668.

Plans for the Society's seventieth season are already taking shape. Our signature holiday concert will be sung on Sunday, December 4, at Saints Faith, Hope & Charity Church in Winnetka. And in May, we will join the Northbrook Symphony Orchestra in a program that includes Shostakovich's *Second Symphony*; this concert will be presented in the Sheely Center for the Performing Arts at Glenbrook North High School. A third concert is that old favorite—To Be Announced.

Thank you for supporting the North Shore Choral Society by attending this and other concerts. We invite you to extend that support by joining us for *Spring into Song*, our fund-raising benefit, on Sunday, April 9, at Evanston's Unitarian Church. Details of this event can be found elsewhere in this program. In addition, your donations are always welcome. And, if you wish to join the chorus, arrange for an audition on Tuesday, March 22, or Tuesday, March 29.

For information about purchasing tickets, auditioning, or being placed on our mailing list, please contact General Manager Len Barker at 847/272-2351 or lenpbarker@aol.com. And visit us online at [www.northshorechoral.org](http://www.northshorechoral.org).

This is the credo to which we continually aspire: The North Shore Choral Society explores, studies, and performs a wide range of choral music for the enrichment and enjoyment of its singers and audiences.