

## *In Memoriam*

We dedicate our performance today to the memory of Sam Napady,  
a loyal and conscientious chorister since 1995,  
who passed away suddenly in November.

# PROGRAM

CHRISTMAS CANTATA ..... Daniel Pinkham (1923—)  
I. *Quem vidistis, pastores*                      II. *O magnum mysterium*  
III. *Gloria in excelsis Deo*



CONCIERTO DE NAVIDAD ..... Paul Csonka (1905—1995)  
I. *Amoroso Pastorcillo*    II. *Al Niño Jesús*                      III. *La Nana*



GLORIA ..... John Rutter (1945—)  
I. *First movement: Allegro vivace*                      II. *Second movement: Andante*  
III. *Third movement: Vivace è ritmico*

## *Intermission*

— 15 Minutes —

MAGNIFICAT ..... Gerald Finzi (1901—1956)



AVE MARIA ..... Franz Biebl (1906—2001), transcribed by Stephen Squires  
Brass Ensemble



JOYS SEVEN ..... Traditional carol, arr. Stephen Cleobury  
SONG OF MARY ..... Richard Shephard (1945—)



## *Carol Sing-along*

Angels We Have Heard On High  
Away in a Manger  
Go Tell It On the Mountain  
Joy to the World

## TEXTS AND TRANSLATIONS

### CHRISTMAS CANTATA

#### I. QUEM VIDISTIS, PASTORES

Quem vidistis, pastores? Dicite.  
Annuntiate nobis in terris quis apparuit.  
Natum vidimus, et choros angelorum,  
Collaudantes Dominum,  
Alleluia.

*Whom do you see, shepherds? Tell us.  
Tell us who appears on earth.  
We saw him who was born and the angel choir  
praising the Lord.  
Alleluia.*

#### II. O MAGNUM MYSTERIUM

O magnum mysterium  
et admirabile sacramentum,  
Ut animalia viderent Dominum natum,  
Jacentem in praesepio.  
Beata virgo, cujus viscera meruerunt  
portare Dominum Christum.

*O great mystery  
and wonderful sacrament,  
that animals might see the Lord born  
in a stable.  
Blessed is the Virgin whose womb was  
worthy to bear the Lord Christ.*

#### III. GLORIA IN EXCELSIS DEO

*Refrain:* Gloria in excelsis Deo  
et in terra pax  
hominibus bonae voluntatis.

*Glory to God in the highest  
and on earth peace  
to men of good will.*

Jubilare Deo omnis terra,  
servite Dominum in laetitia.

*Rejoice in the Lord, all ye lands.  
Serve the Lord with joy.*

*Refrain*

Introite in conspectu ejus, in exultatione.

*Come into his presence with exultation.*

*Refrain*

Scitote quoniam Dominus ipse est Deus:  
Ipse fecit nos, et non ipsi nos.

*Know that the Lord is God. It is he who  
has made us and not we ourselves.*

*Refrain*

Alleluia.

*Alleluia.*

### CONCIERTO DE NAVIDAD

#### I. AMOROSO PASTORCILLO *de Dionisio Solis*

¡Cantad y bailad,  
pastorcillos!  
¡Que en medio de sombras  
y de oscuridad  
al sol increado  
se mira brillar!

#### **The Loving Shepherd**

*Sing ye and dance ye,  
gentle shepherds!  
Ye, who in darkness  
and in the shadows  
can worship the sun that  
has not yet appeared!*

**II. AL NIÑO JESÚS de Ventura de la Vega**

Al hymno que los ángeles  
entonan en el cielo,  
unamos nuestros cánticos  
desde el humilde suelo.  
¡Cantad, mortales,  
al Niño Redemptor!  
Hosanna al Unigénito  
que del celeste trono  
hoy baja a ser la víctima  
del mundanal encono!  
¡Hosanna al Que desciende  
en nombre del Señor!

**To The Child Jesus**

*To the hymns of the angels  
that on high resound,  
We lift up hosannas  
from our humble ground.  
Sing to him, mortals,  
the Redeemer, the Child!  
The only-begotten,  
Who down from His throne  
comes this day to die and  
for evil atone!  
Glory to Him who from heaven descends  
In the Lord's name!*

**III. LA NANA de R. S. Gomis**

¡A la nanita nana  
nanita Ea;  
mi Jesús tiene sueño,  
bendito sea!  
¡Pimpollo de canela  
lirio en capullo!  
¡Duérmete, vida mia,  
mientras te arrullo!  
¡Duérmete, que del alma  
mi canto crota,  
y un deliquio de amores  
en cada nota!  
¡Niño en cuyos ojos  
el sol fulgora,  
cerrarlos es cerrarme  
de noche oscura,  
Pero cierra bien  
Los ojos bellos!  
¡Fuentecilla que corre,  
clara y sonora, calla,  
mientras la cuna  
se balancea;  
calla ruiseñor!

**Lullaby**

*Sing and lull him, blessed mother,  
Lull and sway and sing!  
Drowsy is my little Jesus;  
Blessed may He be!  
Sprig of sweetest spice, my loved one,  
Lily blossom, He!  
Sleep, my soul, my life, my dear one,  
While I sing to Thee!  
Sleep, while up from out my bosom  
Wells my tender lay,  
And each note, so full of rapture,  
Sings my love to Thee!  
Babe, whose flashing eyes so sparkling  
Mean the sun to me,  
When you close them darkness covers  
All that I would see;  
Yet the time has come to shut them;  
Close those eyes so clear!  
Rivulet that runs and babbles,  
Cease thy murmur now.  
While the cradle swings, be silent,  
Nightingale, yes thou!*  
(freely rendered by S. R. Rosenbaum)

## GLORIA

- I. Gloria in excelsis Deo,  
et in terra pax,  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
Gratias agimus tibi  
propter magnam gloriam tuam.
- Glory be to God on high,  
and on earth peace,  
good will towards men.  
We praise Thee, we bless Thee,  
We worship Thee, we glorify Thee.  
We give thanks to Thee for  
Thy great glory.*
- II. Domine Deus, Rex caelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis;  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.
- O Lord God, heavenly King,  
God the Father Almighty,  
O Lord, the only begotten Son, Jesus Christ,  
O Lord God, Lamb of God, Son of the Father.  
That takest away the sins of the world,  
have mercy upon us,  
Thou that takest away the sins of the world,  
receive our prayer.  
Thou that sittest at the right hand of the Father,  
have mercy upon us.*
- III. Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus,  
Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.
- For Thou only art holy,  
Thou only art the Lord,  
Thou only art most high,  
Jesus Christ.  
With the Holy Ghost,  
in the Glory of God the Father. Amen.*

## *Intermission*

## MAGNIFICAT

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath magnified me, and holy is his name.  
And his mercy is on them that fear him throughout all generations.  
He hath shewed strength with his arm; he hath scatter'd the proud in the imagination of their hearts.  
He hath put down the mighty from their seat, and hath exalted the humble and meek.  
He hath filled the hungry with good things, and the rich he hath sent empty away.  
He rememb'ring his mercy hath holpen his servant Israel, as he promised to our forefathers,  
Abraham and his seed forever. Amen.

## JOYS SEVEN

1. The first good joy our Mary had, It was the joy of one:  
To see the blessed Jesus Christ When he was first her son.  
When he was first her son, good man:  
**Refrain** *And blessed may he be,  
Both Father, Son, and Holy Ghost, To all eternity.*
2. The next good joy our Mary had, It was he joy of two;  
To see her own son Jesus Christ To make the lame to go.  
To make the lame to go, good man: **Refrain**
3. The next good joy our Mary had, It was the joy of three;  
To see her own son Jesus Christ To make the blind to see.  
To make the blind to see, good man: **Refrain**
4. The next good joy our Mary had, It was the joy of four;  
To see her own son Jesus Christ To read the Bible o'er.  
To read the Bible o'er, good man: **Refrain**
5. The next good joy our Mary had, It was the joy of five;  
To see her own son Jesus Christ To bring the dead alive.  
To bring the dead alive, good man: **Refrain**
6. The next good joy our Mary had, It was the joy of six;  
To see her own son Jesus Christ Upon the Crucifix.  
Upon the crucifix, good man: **Refrain**
7. The next good joy our Mary had, It was the joy of sev'n;  
To see her own son Jesus Christ To wear the Crown of heav'n.  
To wear the Crown of heaven, good man: **Refrain**

## SONG OF MARY

- Refrain:**  
Magnificat anima mea Dominum  
(*My soul doth magnify the Lord*)
1. My Lord and Saviour is my song,  
He fills my spirit with delight.  
To raise me up his arm is strong,  
The lowly precious in his sight. **Refrain**
  2. My name shall live from age to age,  
And ev'ry tongue his servant bless,  
For mercy is their heritage  
Whose hearts the Holy One confess. **Refrain**
  3. The proud beguil'd by dreams of pow'r  
Divided and degraded lie:  
He casts them down from throne and tow'r  
And stoops to lift the humble high. **Refrain**
  4. He feeds the hungry at his board  
And sends the rich unfill'd away,  
And mindful of his promis'd word  
Has answer'd Israel's prayer today. **Refrain**
  5. With all the elders of our race,  
And those unborn who seek this birth,  
I sing the glory of his grace  
Who brings eternity to earth. **Refrain**

## *Carol Sing-along*

### **Angels We Have Heard on High**

*French carol*

arr. Edward Shippen Barnes

Angels we have heard on high,  
Sweetly singing o'er the plains,  
And the mountains in reply  
Echoing their joyous strains.  
Gloria in excelsis Deo  
Gloria in excelsis Deo.

Shepherds, why this jubilee?  
Why your joyous strains prolong?  
What the gladsome tidings be  
Which inspire your heavenly song?  
Gloria in excelsis Deo;  
Gloria in excelsis Deo.

Come to Bethlehem and see  
Him whose birth the angels sing;  
Come, adore on bended knee  
Christ, the Lord, the newborn King.  
Gloria in excelsis Deo;  
Gloria in excelsis Deo.

### **Away in a Manger**

Attr. James R. Murray

Away in a manger,  
no crib for His bed,  
The little Lord Jesus  
laid down His sweet head.  
The stars in the sky  
looked down where He lay,  
The little Lord Jesus,  
asleep on the hay.

The cattle are lowing,  
the poor Baby wakes,  
But little Lord Jesus,  
no crying He makes.  
I love Thee, Lord Jesus,  
look down from the sky,  
And stay by my side until  
morning is nigh.

Be near me, Lord Jesus;  
I ask Thee to stay  
Close by me forever  
and love me, I pray.  
Bless all the dear children  
in Thy tender care,  
And fit us for heaven  
to live with Thee there.

## Go, Tell It on the Mountain

Arr. John W. Work III

### *Refrain*

Go, tell it on the mountain  
Over the hills and everywhere;  
Go tell it on the mountain  
That Jesus Christ is born!

While shepherds kept their watching  
O'er silent flocks by night,  
Behold throughout the heavens  
There shone a holy light.

### *Refrain*

The shepherds feared and trembled  
When lo! above the earth,  
Rang out the angel chorus  
That hailed our Savior's birth.

### *Refrain*

Down in a lowly manger  
The humble Christ was born,  
And God sent us salvation  
That blessed Christmas morn.

### *Refrain*

## Joy to the World!

Attr. George Frederick Handel

Arr. Lowell Mason

Joy to the world!

The Lord is come:  
Let earth receive her King;  
Let every heart prepare Him room,  
And heaven and nature sing,  
And heaven and nature sing,  
And heaven, and heaven and  
nature sing.

Joy to the world!

The Savior reigns:  
Let us our songs employ:  
While fields and floods, rocks, hills,  
and plains  
Repeat the sounding joy,  
Repeat the sounding joy,  
Repeat, repeat the sounding joy.

He rules the world

with truth and grace,  
And makes the nations prove  
The glories of His righteousness,  
And wonders of His love,  
And wonders of His love,  
And wonders, wonders of His  
love.



## PROGRAM NOTES by Donald Draganski

Although all of the major works on today's program draw on the religious origins of Christmas, we might remind ourselves that midwinter revels long antedated the arrival of Christianity. Celebrations to Mithra, the Roman festival of Kalends, Teutonic solstice sun-worship – all of these have infiltrated and permeated our Holiday revels. England, in particular — at least in pre-Cromwellian days – marked the seasons with considerable gusto, and with only a cursory nod to the birth of the Babe. I quote from a play by Thomas Middleton (1570—1627) in which he describes the Yuletide feasts common to the countryside:

Men may talk of country-christmasses and court-gluttony,  
Their thirty-pound buttered eggs, their pies of carp's tongues,  
Their pheasants drenched with ambergris, the carcasses  
Of three fat wethers [gelded rams] bruised for gravy, to  
Make sauce for a single peacock.

Moreover, Middleton goes on to point out that:

yet their feasts  
Were fasts, compared with the city's.

And what of Christmas in our own day? It is, in the words of Tristram Coffin, “An incredible mix of Mass and masses, miracles and eggnog, camels and reindeer, ecstasy and commercial agony undreamed of in the auld lang syne.”

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Daniel Pinkham, born 1923, is a graduate of Harvard and has studied under a distinguished roster of composers that includes Walter Piston, Aaron Copland, Artur Honegger, Samuel Barber and Nadia Boulanger. His mastery of the keyboard owes much to his studies with Wanda Landowska on the harpsichord and E. Power Biggs on the organ. He was appointed director of the King's Chapel, Boston, a position he held until 2000; concurrently he also served as a member of the faculty of the New England Conservatory of Music.

His *Christmas Cantata*, subtitled “Sinfonia Sacra,” a 20th century homage to the Baroque, recalls the brilliance of the Venetian school of chorus-and-brass music, particularly as embodied in the works of Giovanni Gabrieli. The Cantata is cast in the form of three contrasting short movements and is scored for chorus and double brass choir.

The first movement, “Quem vidistis” (“What have you seen, shepherds?”) relates how the shepherds learned of the new-born Christ child. The text is drawn from the antiphon verses sung at Christmas Midnight Mass.

The second movement, “O magnum mysterium” (“Oh great mystery”) tells how the animals in the stable observed Christ's birth, further extolling the mystery of the virgin birth. This text is drawn from one of the responses sung in monasteries at matins, or daybreak, on Christmas day.

The final movement, “Gloria in excelsis Deo,” (“Glory to God in the highest”) a hymn of praise which the angels sing, is derived in part from a passage in the gospel of Luke. It is sung or recited as part of the Proper of the High Mass. Pinkham’s setting is particularly felicitous in its alternation of energetic brass sections with a cappella choral passages.

Pinkham’s *Christmas Cantata* was previously performed by the NSCS in November 1981, under the direction of James Winfield.

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Paul Csonka was born in 1905 in Vienna of a wealthy family. Rather than following his father in the oil business, he pursued a musical career, and at the age of twenty-eight he formed the Opera Guild of Salzburg, a company that specialized in presenting both 20th century operas and operas written before the 18th century. The political atmosphere in Europe led to the disbanding of the company in 1938 and Csonka fled to Cuba where he continued to compose, teach, and write music criticism. (In 1944 he received an honorary Doctor’s degree from the New York College of Music.) He became a Cuban citizen in 1947 but left the island when Fidel Castro assumed power.

His stateside career began in 1962 when he became creative director of the Grand Opera Company of Palm Beach (now known as the Palm Beach Opera Company), a post he held until 1983. He also worked with the Opera Department of the University of Louisiana, and was also engaged as a vocal coach with the Lyric Opera of Chicago during its 1956 season. (It should also be noted that he won \$11,000 on a TV trivia quiz show on, naturally, the subject of opera.) Csonka died on November 24, 1995, at the age of 90, after an extended illness, in the Hospice of Palm Beach County.

Csonka’s compositional output includes symphonies, operas, solo songs, concertos, and numerous other works, both instrumental and vocal. Many of his works are infused with Cuban rhythms and folk material. He composed his *Concierto de Navidad*, for women’s voices and harp, in 1958, and it is dedicated to Edna Phillips who was harpist with the Philadelphia Orchestra. The piece is in three movements. “Amoroso Pastorcillo” (text by Dianisio Solis) which encourages the shepherds in the field to sing and dance in preparation of the birth of Christ. “Al Niño Jesús” (text by Ventura de la Vega) is a hymn of praise to Jesus. The concluding movement, “La Nana” (poem by R. S. Gomis) is a lullaby to the new-born babe.

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The British composer John Rutter was born in 1945 and did his advanced studies at Clare College, Cambridge. He conducted the choir of his former college until 1979, at which time he left this position in order to devote himself to composition. In that same year he founded the Cambridge Singers, a group that under Rutter’s direction has produced an impressive body of recordings. Although Rutter has composed much music for the organ and for orchestra, he is primarily known for his choral music, particularly service music for the Anglican and Episcopal Churches. He has also edited the Oxford series *Carols for Choirs*.

During one of his many visits to the United States, Rutter was invited by Mel Olson, director of The Voices of Mel Olson, to write this *Gloria*. It received its first performance in Omaha Nebraska, in 1974. The piece is scored for an accompaniment of organ, percussion and brass instruments. Rutter's *Gloria* was previously performed by the NSCS in November 1987, under Dr. Chen's direction.

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Gerald Finzi, born in London in 1901, was the son of a shipbroker whose Jewish forbears had emigrated from Italy in the 18th century. A succession of early traumas — his father's death when Finzi was only eight, the death of his teacher in World War I, and the early death of three older brothers — all of these events (in the words of the Grove Dictionary) “confirmed his introspective bent.” After a brief spell in the Gloucestershire countryside, he returned to London where he joined a circle of composers that included Gustav Holst, Edward Rubbra and Ralph Vaughan Williams. For a brief period he taught composition at the Royal Academy of Music. In 1937 he and his wife built a house in the Hampshire Hills where he worked and composed (and grew apples) until his death. In addition to his rather impressive output as a composer, he also did much in scholarly research, most notably in editing the works of William Boyce. He contracted leukemia in 1951 and died in 1956.

Finzi's *Magnificat* was the composer's first overseas commission, written in 1952 for the Chorus of Smith College in Northampton, Massachusetts. Although not intended for liturgical service, the text is based on the Christmas Vesper service which, in turn, draws on the biblical canticle found in Luke 1:45-55 in which Mary reacts to the rather astounding news that she is to be the mother of the Messiah. Polyphonic settings of the Magnificat date from the 15th century, and Finzi's work follows the tradition in its essentially contrapuntal textures. Departing from the usual settings of the Magnificat, Finzi's work concludes with an Amen rather than with the traditional Gloria.

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Two anthems close our Christmas program.

*Joys Seven*, in a choral setting by Stephen Cleobury, describes how Mary is rather remarkably able to foresee the future life and tribulations of her new-born Babe. This carol dates from at least the 15th century, and it also appears in a *Commonplace Book*, compiled by Richard Hill (fl. 1500-1536). The always informative *Oxford Book of Carols* identifies Hill as a grocer's apprentice who had put together a hodgepodge of songs and poems, mixed in with recipes, tables of weights, medicinal cures, as well as a fair sprinkling of jokes and riddles. The manuscript was discovered in 1850 behind a bookcase where it had lain concealed for three hundred years.

*Song of Mary* is an original anthem composed by Richard Shephard. Commissioned by the Shrine of Our Lady of Walsingham, it was first performed in May 2000 at the York Minster. The text is a paraphrase of the *Magnificat* Canticle as found in Luke 1:46-55.

## BIOGRAPHIES

**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.

**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.



The North Shore Choral Society is governed by an elected Board of Directors that meets monthly to make decisions affecting mostly non-musical aspects of the Society. It deals with such things as budgets and schedules, and acts on recommendations made by the various committee chairmen. The Board consists of a president, four vice presidents in charge of specific areas, treasurer, secretary, three at-large members, general manager, and Donald Chen. Please be introduced to several of these Board members.

Born and raised in Oklahoma, **David Hunt**, the current President of the North Shore Choral Society, moved to Evanston in 1968 and, except for a one-year sabbatical to complete his PhD at the American University in Washington, D.C., has lived here ever since. He has “always” taught political science at Triton College in River Grove. David has two sons: one a computer technician and ski bum in Colorado (whom David often visits to take advantage of the skiing there); the other a guitar teacher and a studio musician in Evanston. Besides NSCS, David sings with Cantate a cappella and the North Park Covenant Church. He has appeared in a number of musical shows in the Chicago area, the two most recent being Gilbert and Sullivan’s *Thespis* with the Savoy-aires, and Leonard Bernstein’s *Candide* with Chicago Light Opera Works. David also enjoys oratorio singing and has performed both Jesus and Judas; he says he will sing the solos from *Elijah* or *Messiah* for anyone who asks.

Fruitacresfarms.com is the website of the farm in Coloma, Michigan, on which alto **Nancy Friday** grew up. In the Friday family since 1846, it is still run by one of her sisters and her husband. Nancy spent her elementary grades in a one-room country school with the same teacher the entire time. After receiving a degree in recreation therapy from Michigan State, Nancy moved to Evanston, where she has worked with both the elderly and special needs kids—the “pleasantly confused,” as she calls them. Nancy joined the Choral Society in 1987. Two years later, she became its secretary—a position she has held ever since. Besides music, Nancy enjoys gardening and cooking.

Though educated as a pharmacist, **Tom Keller** has not dispensed a prescription since 1967, when he received an MBA from what is now Northwestern's Kellogg School of Management and began working for Searle in marketing and related areas. In 1980 Tom's wife—perhaps feeling guilty for having left him home alone for so many Tuesday evenings while she rehearsed (as principal clarinetist) with the Evanston Symphony Orchestra—urged him to join NSCS. And, though he hadn't sung since his high school glee club, he agreed. Tom has served alternately as Vice-President for Concerts and Concert Manager for a number of years; and during the 2000 and 2001 seasons, he was the Board President. In 1993, Tom took early retirement but continues to do consulting in the pharmaceutical and other medical areas on a part-time basis.

**Marj Lundy** credits former NSCS director David Larson and his wife Margaret for getting her back into singing in the early 1970s after a long absence since her college years. Marj grew up in Delaware and went to college in Ohio and Washington, D.C. After moving to the Chicago area in 1969, she worked for Hull House with programs for the elderly before joining Northern Trust as manager of its Community Affairs Division, dealing with such things as philanthropy, volunteer involvement of employees, and the adopt-a-school program. She retired in 2001 and—besides serving as NSCS's Vice-President for Fundraising—does a variety of other volunteer work: with the Noble Street Charter School, the Executive Service Corps, the Village of Lincolnshire (where she now lives with her husband Jamie Godshalk and cat Tessie), and the Lake County Forest Preserves.

Now serving his second year as NSCS's treasurer, **Bob Brotman** joined the Society four years ago at the urging of member Harry Vroegh. While his love of music is lifelong, Bob's active participation in choral singing didn't begin until he retired thirteen years ago and joined the Wilmette Chorus (now the All Village Singers), where his first solo was three melodious growls as the wolf in *Peter and the Wolf*. In an accelerated program under the auspices of the U.S. Navy, Bob earned his BA degree from Dartmouth College at age 20; later, he received an MBA from Northwestern. His business career included ten years in public accounting and thirty years in various controllership and financial management positions. This past October, Bob and Chris, his wife of 49 years, welcomed the birth of their fourth grandchild.

In her seven years with the North Shore Choral Society, **Sue Wiegand** has been involved in the Society's governance in a variety of ways: as benefit chairman, program ad chairman, community liaison, fundraising vice president, and currently vice president in charge of public relations. Her love of choral singing stretches back through Northwestern University choruses, Classic Chorale, the Philadelphia Orchestra Chorus, and the Chicago Symphony Chorus—the latter for eleven years. Sue's late husband Bob was also involved with NSCS for several years in a non-singing role as box office manager. Sue lives in Evanston and has two children: Peter, who lives in Colorado, and Mimi, who lives in St. Louis with her husband Scott Fargo (son of longtime NSCS bass Joe Fargo) and Sue's three grandchildren.

# NORTH SHORE CHORAL SOCIETY

## SOPRANO

Rose Anderson	Lorena Estrada	Gretchen Lietz	Karen Fish Schurder
Katherine Biddle Austin	Betsy Gladfelter	Anne Lindahl	Dorothy Scott
Marcia Maus Bollo	Maria del Rosario	Dana Marinacci	Margie Skelly
Louise Brueggemann	Gomez	Azad Mazboudian	Roxann Specht
Elisabeth Case	Judith Greene	Julie McDowell	Camille Taylor
Deborah Chen	Amanda Halash	Catherine Porter	Kathleen Tolisano
Joan Daugherty	Anne Harkonen	Ellen Pullin	Marie Vesely
Cecilia Davis	Marilyn Holmquist	Elizabeth Roghair	Jean Yedlicka
Meg Egan-Hullinger	Heather Hughes	Anna Roosevelt	Sheri Young
	Jane Kenamore		

## ALTO

Barbara Brantigan	Lucinda Fuller	Marie Kroeger	Myra Sieck
Lynne Curtis	Debbie Geismar	Fran Langewisch	Joy Skiest
Else-Britt De Long	Maggie Gleason	Marjorie Lundy	Eleanor Skydell
Barbara DeCoster	Sally Hakes	Joan Merchan	Erica Sufritz
Antje Draganski	Barbara Harmon	Jamie Mullins	Judy Taylor
Lenore Dupuis	Jill Horwitz	Debra Queen-	Jean Thompson
Katie Eckstein	Mary Ann Kissock	Stremke	Kathleen Trusdell
Kristin Eide	Inge Kistler	Caroline Rooney	Susan Wiegand
Fusayo Errico	Heather Kitchens	Kay Rossiter	Trish Winter
Nancy Friday	Megan Klunder	Patricia Seidl	Yael Wurmfeld

## TENOR

Russell Clark	Diane Nordstrand
David Crumrine	Thomas Olkowski
John Darrow	Steve Schneider
Bob Langewisch	Paul Siegal
Mars Longden	David Taylor
Tom Miller	

## BASS & BARITONE

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

## INSTRUMENTALISTS

### TRUMPET

Edgar Campos  
Chris Hasselbring  
Bruce Daugherty  
David Leon

### HORN

Neil Kimel

### TROMBONE

Adam Moen  
James Campbell  
Jemmie Robertson

### BASS TROMBONE

Mark Fry

### TUBA

Dan Anderson

### ORGAN

Sharon Rich Peterson

### TIMPANI

George Blanchet

### PERCUSSION

Michael Folker  
Tina Kitel

### HARP

Courtney Lawhn

## CONCIERTO DE NAVIDAD Women's Chorus

Rose Anderson  
Marcia Maus Bollo  
Louise Brueggemann  
Elisabeth Case  
Deborah Chen  
Joan Daugherty  
Lenore Dupuis  
Catherine Eckstein  
Kristin Eide  
Lucinda Fuller

Deborah Geismar  
Judy Greene  
Amanda Halash  
Anne Harkonen  
Barbara Harmon  
Jill Horwitz  
Mary Ann Kissock  
Fran Langewisch  
Gretchen Lietz  
Marjorie Lundy

Julie McDowell  
Ellen Pullin  
Elizabeth Roghair  
Caroline Rooney  
Kay Rossiter  
Karen Fish Schurder  
Patricia Seidl  
Roxann Specht  
Erica Sufritz

### For Your Calendar

Haydn: *The Creation*

March 13, 2005 at 3:00pm

Parish Church of St. Luke, Evanston

Beethoven: *Symphony No. 9*

May 29, 2005 at 7:00pm

Pick-Staiger Concert Hall, Evanston

Auditions for new members on January 4 and January 11 at 6:30pm by appointment.

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



## 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.

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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

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## **The North Shore Choral Society**

The North Shore Choral Society, member of the Illinois Arts Alliance, is a community chorus which has served this area for over sixty-five years, giving many hundreds of nonprofessional singers the opportunity to perform choral masterworks, both old and new. The North Shore Choral Society succeeded the Winnetka Choral Society, which was extant in 1932. Over the years, talented conductors and devoted singers have maintained the Society as a distinguished musical force in our community. Here is our mission statement:

**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.**

**Live in 2005!** Combining poetry and music, North Shore Choral Society performs *The Creation*, Joseph Haydn's inspiring choral work based on text from Milton's *Paradise Lost* and *Genesis*, in the original German, March 13, 3:00 at The Parish Church of Saint Luke, 939 Hinman, Evanston... and *Symphony No. 9* in which Ludwig van Beethoven expressed his own belief in the brotherhood of man by setting Schiller's *Ode to Joy* to music, performed with the renowned Chicago Philharmonic Orchestra, May 29 at 7:00, Pick-Staiger Concert Hall, 1977 S. Campus Drive, Evanston.

For TICKETS. AUDITIONS or to be placed on the MAILING LIST, please contact Len Barker, General Manager, at 847-272-2351. Visit North Shore Choral Society online at **[www.northshorechoral.org](http://www.northshorechoral.org)**.