

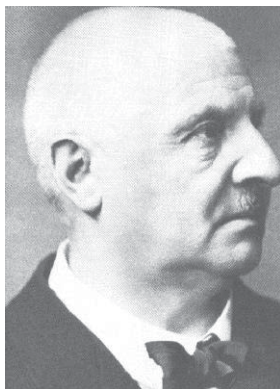
# THE NORTH SHORE CHORAL SOCIETY

Donald Chen, conductor  
presents

Randall  
Thompson  
*Frostiana*



Ron Nelson  
*Three Settings  
of the Moon*



Anton Bruckner  
*Mass No. 2  
in e minor*

Sunday, March 4, 2007, 3:00 PM

The Parish Church of Saint Luke

939 Hinman Avenue, Evanston, Illinois



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



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# PROGRAM

**FROSTIANA (Seven Country Songs)..... Randall Thompson (1899–1984)**

- I. The Road Not Taken**
- II. The Pasture**
- III. Come In**
- IV. The Telephone**
- V. A Girl's Garden**
- VI. Stopping by Woods on a Snowy Evening**
- VII. Choose Something Like a Star**

**THREE SETTINGS OF THE MOON ..... Ron Nelson (b. 1929)**

- I. The Moon Does Not Sleep**
- II. Autumn Lullaby for the Moon**
- III. Ask the Moon**

 *Intermission* 

**MASS NO. 2 IN E MINOR ..... Anton Bruckner (1824–1896)**

**Kyrie**  
**Gloria**  
**Credo**  
**Sanctus**  
**Benedictus**  
**Agnus Dei**

## TEXT

**FROSTIANA** ..... poems by Robert Frost

### I. THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I –  
I took the one less traveled by,  
And that has made all the difference.

### II. THE PASTURE

I'm going out to clean the pasture spring;  
I'll only stop to rake the leaves away  
(And wait to watch the water clear, I may):  
I sha'n't be gone long – You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young,  
It totters when she licks it with her tongue.  
I sha'n't be gone long – You come too.

### III. COME IN

As I came to the edge of the woods,  
Thrush music – hark!  
Now if it was dusk outside,  
Inside it was dark.

Too dark in the woods for a bird  
By sleight of wing  
To better its perch for the night,  
Though it still could sing.

The last of the light of the sun  
That had died in the west  
Still lived for one song more  
In a thrush's breast.

Far in the pillared dark  
Thrush music went –  
Almost like a call to come in  
To the dark and lament.

But no, I was out for stars:  
I would not come in.  
I meant not even if asked,  
And I hadn't been.

#### IV. THE TELEPHONE

'When I was just as far as I could walk  
From here today,  
There was an hour  
All still  
When leaning with my head against a flower  
I heard you talk.  
Don't say I didn't, for I heard you say –  
You spoke from that flower on the window sill –  
Do you remember what it was you said?'

'First tell me what it was you thought you heard.'

'Having found the flower and  
driven a bee away,  
I leaned my head,  
And holding by the stalk,  
I listened and I thought I caught the word –  
What was it? Did you call me by my name?  
Or did you say –  
*Someone* said "Come" –  
I heard it as I bowed.'

'I may have thought as much, but not aloud.'

'Well, so I came.'

#### V. A GIRL'S GARDEN

A neighbor of mine in the village  
Likes to tell how one spring  
When she was a girl on a farm, she did  
A childlike thing.  
One day she asked her father  
To give her a garden plot  
To plant and tend and reap herself,  
And he said, 'Why not?'

In casting about for a corner  
He thought of an idle bit  
Of walled-off ground where a shop had stood,  
And he said, 'Just it'  
And he said, 'That ought to make you  
An ideal one-girl farm,  
And give you a chance to put some strength  
On your slim-jim arm.'

It was not enough of a garden,  
Her father said to plow;  
So she had to work it all by hand,  
But she don't mind now.  
She wheeled the dung in the wheelbarrow  
Along a stretch of road;  
But she always ran away and left  
Her not-nice load,

And hid from anyone passing.  
And then she begged the seed.  
She says she thinks she planted one  
Of all things but weed.  
A hill each of potatoes,  
Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn  
And even fruit trees.

And yes, she has long mistrusted  
That a cider apple tree  
In bearing there today is hers,  
Or at least may be.  
Her crop was a miscellany  
When all was said and done,  
A little bit of everything,  
A great deal of none.

Now when she sees in the village  
How village things go,  
Just when it seems to come in right,  
She says, 'I know!  
It's as when I was a farmer –'  
Oh, never by way of advice!  
And she never sins by telling the tale  
To the same person twice.

## VI. STOPPING BY WOODS ON A SNOWY EVENING

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep.  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

## VII. CHOOSE SOMETHING LIKE A STAR

O Star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud –  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud,  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, 'I burn.'  
But say with what degree of heat.

Talk Fahrenheit, talk Centigrade.  
Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But does tell something in the end.  
And steadfast as Keats' Eremite,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may choose something like a star  
To stay our minds on and be staid.

## THREE SETTINGS OF THE MOON ..... text by Thomas E. Ahlburn

### I. THE MOON DOES NOT SLEEP

The moon lives in my basement.  
                  She always has.  
And every night she climbs the stairs,  
                  slips out of the window  
to the house-high roof,  
                  and sings sweet songs  
                  to the fading stars.

The moon calls softly to the fledgling owls  
waking at dusk in their silvered fields.  
A bandit of dreams,  
                  a one-eyed fox,  
                  she will see through the fog  
                  and the night's storm clouds.

The wind shall not touch her,  
                  not lightning,  
                  not fear,  
nor the lonely one  
                  whistling  
                  nothing at all.

The moon will remember;  
                  she will watch through the night;  
                  she will bring back the sun and the spring.

The moon does not sleep.

## II. AUTUMN LULLABY FOR THE MOON

Full moon just now rising  
Cold moon this moon rising  
Still night still moon rising  
Full moon at last rising

First frost just now falling  
Cold frost this frost falling  
Still night still moon rising  
First frost at last falling

Old earth just now slowing  
Cold earth this earth slowing  
Still night still moon rising  
Old earth at last slowing

Last life just now sleeping  
Cold life this life sleeping  
Still night still moon rising  
Last life at last sleeping

Full moon just now rising  
Cold moon this moon rising  
Still night still moon rising  
Full moon at last rising

## III. ASK THE MOON

There's Old Man Winter now,  
Climbing up the slope  
Toward spring.  
He goes without his clothes,  
He lost them in the wind;  
He is a tree.

See his hungry birds,  
The jays and lonely owl?  
And foxes, too –  
Quick dark shadows in the moonlight,  
Tracks of the scared,  
Running mice and rabbits.  
Listen!

He's singing now.  
Hear his weird moan  
In the trees,  
And the boom, boom, boom of his ice  
Round the lake.  
Is his the coldest, oldest voice there is?  
Ask the moon.

Come climb the hill with him;  
A long, slow climb;  
Just you and me.  
It is so cold and bare  
But when there's less to see  
We may see more  
And see it there more clearly.

## TEXT AND TRANSLATION

MASS No. 2 ..... Anton Bruckner

### KYRIE

*Kyrie eleison.  
Christe eleison.  
Kyrie eleison.*

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

### GLORIA

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

Glory to God in the highest,  
and on earth peace,  
good will towards men.

*Laudamus te, benedicimus te,  
adoramus te, glorificamus te.*

We praise Thee, we bless Thee,  
We worship Thee, we glorify Thee.

*Gratias agimus tibi  
propter magnam gloriam tuam.*

We give thanks to Thee  
for Thy great glory.

*Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.*

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.

*Qui tollis peccata mundi,  
miserere nobis;  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris,  
miserere nobis.*

Thou 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.

*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.

## CREDO

*Credo in unum Deum,  
Patrem omnipotentem,  
Factorem coeli et terrae  
visibilium omnium et invisibilium.  
Et in unum Dominum, Jesum Christum,  
Filium Dei unigenitum,  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero;  
Genitum non factum  
Consubstantiali Patri,  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem,  
descendit de coelis.  
Et incarnatus est de Spiritu Sancto,  
ex Maria Virgine,  
et homo factus est.  
Crucifixus, etiam pro nobis,  
sub Pontio Pilato,  
passus et sepultus est.  
Et resurrexit tertia die,  
secundum scripturas.  
Et ascendit in coelum,  
sedet ad dexteram Patris.  
Et iterum venturus est cum gloria,  
judicare vivos et mortuos;  
cujus regni non erit finis.  
Et in Spiritum Sanctum  
Dominum, et vivificantem,  
Qui ex patre filioque procedit,  
Qui cum Patre et Filio  
simul adoratur et conglorificatur,  
Qui locutus est per Prophetas.  
Et unam Sanctam Catholicam et  
apostolicam Ecclesiam.  
Confiteor unum Baptisma  
in remissionem peccatorum.  
Et expecto resurrectionem mortuorum.  
Et vitam venturi saeculi. Amen*

I believe in one God.  
The Father Almighty,  
Maker of heaven and earth,  
and of all things visible and invisible.  
And in one Lord, Jesus Christ,  
the only begotten son of God;  
and born of the Father before all ages.  
God of God, light of light,  
True God of true God;  
Begotten, not made;  
of the same substance as the Father,  
by whom all things were made.  
Who for us men,  
and for our salvation,  
came down from heaven.  
And became incarnate by the Holy Ghost  
of the Virgin Mary,  
And was made man.  
He was crucified also for us  
under Pontius Pilate.  
He died and was buried.  
And on the third day He rose again  
according to the Scriptures;  
and ascended into heaven  
and sitteth at the right of the Father.  
And He shall come again with glory  
to judge the living and the dead;  
whose kingdom shall have no end.  
And (I believe) in the Holy Ghost,  
the Lord and Giver of Life,  
who proceedeth from the Father and the Son;  
who, together with the Father and the Son,  
is adored and glorified;  
who spoke by the prophets.  
And (I believe) in one Holy Catholic and  
apostolic Church,  
I acknowledge one Baptism  
for the remission of sins.  
And I look for the resurrection of the dead,  
and the life of the world to come. Amen.



**SANCTUS**

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.*

Holy, Holy, Holy,  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.

**BENEDICTUS**

*Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.*

Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

**AGNUS DEI**

*Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis;  
Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis;  
Agnus Dei,  
qui tollis peccata mundi,  
dona nobis pacem.*

Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
that takest away the sins of the world,  
have mercy upon us.  
Lamb of God,  
that takest away the sins of the world,  
Grant us peace.

**INSTRUMENTALISTS****OBOE**

Jelena Dirks  
Lissa Stolz

**CLARINET**

Wagner Campos  
Elizandro Garcia-Montoya

**BASSOON**

Peter Brusen  
Karl Rzasa

**HORN**

Daniel O'Connell  
Philip Stanley  
Jeremiah Frederick  
Virginia Sandstrom

**TRUMPET**

David Inmon  
John Burson

**TROMBONE**

Jemmie Robertson  
John McAllister  
Andre Kharlamov

**STRING BASS**

John Floeter

**PERCUSSION**

Aaron Sherman  
Rich Janicki

**PIANO**

Sharon Rich Peterson

## PROGRAM NOTES by Donald Draganski

Randall Thompson has been called the Dean of American Choral Composers, not merely owing to his patriarchal life span – he died in 1984 in his eighty-fifth year – but in recognition of the consistently high quality of his compositions. Gracefully shaped melodic lines combined with the great care he took in preserving the natural rhythm of the text are the distinguishing marks in all his vocal writing. A graduate of Harvard University, Thompson had, during his long career as teacher, held faculty positions at the University of California at Berkeley, the Curtis Institute, the University of Virginia, Princeton University, and finally at Harvard University where he taught until his retirement from teaching in 1965.

Thompson's *Frostiana*, subtitled "Seven Country Songs," was commissioned by the town of Amherst, Massachusetts, on the occasion of the two-hundredth anniversary of its founding. The entire set was first performed in Amherst in 1959 by a chorus consisting of singers of all denominations drawn from churches throughout the township. The composer conducted, and the poet, Robert Frost, was present for the occasion.

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Ron Nelson, born in Joliet, Illinois in 1929, was already composing by the age of six. He is a graduate of the Eastman School of Music where he studied with Howard Hanson and Bernard Rogers. Subsequent post-graduate studies took him to L'Ecole Normale de Musique in Paris. He joined the faculty of Brown University in 1956 where he taught until his retirement in 1993. He currently resides in Scottsdale, Arizona.

Wind bands owe a considerable debt to Nelson for the many fine compositions he has contributed to their repertoire. His many awards include a Fulbright Award, a Ford Foundation Fellowship, NEA grants, and several ASCAP awards. He has composed and published well over ninety works for orchestra, chorus, and band, as well as several film scores.

*Three Settings of the Moon*, set to the poetry of Thomas E. Ahlburn, was commissioned by the Classic Children's Chorale of Evanston for its 1983 tour of England and Wales. The three sections – "The Moon Does Not Sleep," "Autumn Lullaby for the Moon," and "Ask the Moon" – are scored for treble voices, accompanied by, as Mr. Nelson describes them, "relatively inexpensive (or easily borrowed) instruments, most of which may be played by members of the chorus."

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The eldest child of a schoolmaster and organist, Anton Bruckner was born in 1824 in Ansfelden, a small village near Linz in Austria. He received his early musical training from his parents, and by the age of ten he was already able to fill in for his father at church services. During his father's final illness, Anton was obliged to take up the older Bruckner's

duties, in both the classroom and in the choir loft. Upon his father's death, the thirteen-year-old boy was sent to the Augustinian monastery of St. Florian to join the choir and to continue his education, including studies in organ, violin and music theory.

Suffering the same fate that Haydn had endured ninety years earlier, Bruckner was dismissed when his voice broke and he was no longer able to sing in the choir. He spent the next five years as a schoolteacher in various small villages near his home town. The extremely modest salary obliged Bruckner to supplement his meager income by working as a farm laborer. In 1845 he returned to St. Florian where he remained for the next ten years as a teacher. His musical career advanced another step when he was appointed cathedral organist in Linz, a position he held for thirteen years. Finally, after a brief stay in a sanatorium owing to a physical and mental breakdown, Bruckner assumed the dual post of professor of harmony and organ at the Vienna Conservatory, and organist at the Imperial Chapel. His subsequent fame rested largely on his orchestral compositions, most notably his nine numbered symphonies. Bruckner never married, but he continued to support his four siblings and their families for the remainder of his life. He continued to live in Vienna, composing and teaching, until his death in 1896.

Bruckner's output of sacred music comprises nine masses and well over forty settings on various other liturgical texts. During the nineteenth century the Catholic Church, reacting against the large symphonic masses of the day, initiated a movement to foster a return to more modest settings that would enhance, rather than distract from, the service. Of the three major masses that Bruckner composed in his maturity, the D minor and F minor Masses fall into the grandiose category. His E minor Mass, presented today, is a much more modest setting that evidently satisfied the Church's newly enforced standards. It is, in fact, a very successful synthesis of sixteenth-century counterpoint with nineteenth-century harmonic practices – a musical marriage, as it were, of Renaissance and Romantic sensibilities. The Sanctus movement pays homage to Palestrina by quoting a theme from one of that master's Masses. Bruckner composed his E minor Mass in 1866 and scored it for an eight-part chorus with an accompaniment of fifteen wind instruments.

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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. Those wishing to know more about Don's activities are invited to consult his web site: [www.draganskimusic.com](http://www.draganskimusic.com)

## 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 the NSCS. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artists's touring production of "The Magic Flute." She was the Swedish and Norwegian Language Coach for the 2006 season of the Steans Institute at Ravinia, working with Swedish Baritone Håkan Hagegård. She currently is accompanist for Chicago Symphony Chorus, Northwestern University, North Park University, and Maria Lagios' voice studio. Active as recitalist and vocal coach, Sharon is also organist at North Park Covenant Church and North Park Theological Seminary.



Finding a common ingredient among North Shore Choral Society members is almost impossible – except, of course, their love of choral singing. These six members are proof of this diversity.

The oldest of five children, **Cecilia Davis** was born and raised in western Nebraska. It was there that she began her musical training: playing both flute and piano, and singing in her high school chorus, which won many competitions across the state. She entered St. Mary's College in Kansas City ("to be near great jazz," she says) but later transferred to the University of Nebraska. After graduating, Cecilia moved to Chicago—doing public relations for United Air Lines, then working for the Archdiocese of Chicago at both Channels 11 and 5 in the development of programs dealing with current events in faith matters. Later, she did promotional work for a company that developed professional women's clothing—a job from which she retired in 2004. Cecilia and her husband Bill, whose work was in municipal bonds, have two sons. William, Jr., (the father of the Davises' three granddaughters—"all musical") restores and trades antique O scale trains, with customers from around the globe. John heads a digital media company, not only producing films but also teaching at various universities in the Bay area. Besides having sung with NSCS for a number of years, Cecilia has been a member of several church choirs, currently that of St. Joseph's in Wilmette. She is also active in a serious book and play study group.

Born in Cincinnati, **Melinda Kwedar** moved to the small town of Waverly, Ohio, for her high school years. There, she participated in both school and church choirs, was in the band, and played basketball. After graduation, she came to Evanston and Northwestern University, where she received her undergraduate degree in 1963—and later master of arts degrees in both history and literature. For the past thirty years, she has been employed in history museums doing research, archival and collection work, and historic exhibits. She has worked for historical societies in Chicago, Evanston, and Wilmette; for the past seven years, she has been curator at the Kenilworth Historical Society Museum. Not surprisingly, she is the archivist for the North Shore Choral Society, where she has sung in the alto section for fourteen years. In Springfield, she sang in the choruses of *La Boheme* and *The Merry Widow*; in Evanston, she has performed in two Gilbert and Sullivan musicals, *The Sorcerer* and *Iolanthe*, with the Savoyaires. She still plays basketball two or three times each week, now with the Senior Olympics. Her two daughters have given her five "wonderful" grandchildren, for whom she babysits on frequent visits to their homes in Pittsburgh and Mill Valley, California.

In 1992, feeling down after his job as a superintendent with Evanston's Public Works had been eliminated, **Tom Olkowski** saw an ad requesting singers for the Skokie Community Chorus. "I joined," he says, "and my life changed." Though Tom had been involved in vocal music since his early years—as a soloist at his grammar school, a member of Lane Tech's prestigious chorus, a collector of records by Mario Lanza and Jussi Bjorling, a student at the Chicago Conservatory of Music—his singing disappeared while he pursued a career in highway construction. But the Skokie Chorus rekindled his interest. The director gave him opportunities to sing solos; he joined Oak

Park's Sounds of Joy; he joined a Milwaukee choir on a trip to Italy. In Rome, the director asked Tom to sing the tenor solo in *Tantum Ergo*. "What a thrill," he says, "to know that my voice could be heard throughout St. Peter's." Tom is now the Superintendent of Public Works in Vernon Hills and a consultant in highway construction. His wife Lolotte is a program coordinator at Northwestern University. His son Robert is working toward his master's degree at Loyola with the goal of joining the FBI; his daughter Kristina is a Special Programs Manager for the Chicago Marathon at LaSalle Bank. Tom gives her credit for suggesting that he joining NSCS—a decision for which he is "forever grateful."

Singing "Londonderry Air" on the stage of Philadelphia's Academy of Music in the third grade was a high point of **Elizabeth Roghair's** early musical career. And she has been singing ever since—notably in Princeton, New Jersey, under Thomas Hilbish, and at the College of Wooster, under Richard Gore. Today, Elizabeth studies voice with Douglas Susu-Mago and does extensive choral and solo work, mainly at the Winnetka Presbyterian Church, where she is a member, and at various other churches—just last month at the First Congregational Church in Evanston, where her husband James is the interim pastor. (And, of course, in the NSCS soprano section.) Using her CPA and MBA skills, Elizabeth supports her musical activities by working as the Director of Gift Planning at Northwestern University, a position she assumed just last year after serving in similar capacities with the Chicago Botanic Garden and Advocate Health Care. She helps NU alumni and friends make gifts through trusts, estates, annuities, and assets such as real estate and securities. Elizabeth and James are avid gardeners at their historic home in the Ridge Historic District. She enjoys her two stepsons: Nick, a teacher in Chicago, and Dave, an attorney in Bethel, Alaska. And she is (in her own words) "a voracious consumer of yarn" at every opportunity.

Though she entered Washington State University on a voice scholarship, **Barbara Struthers** soon found science more interesting, and went on to earn an MS and PhD in the sciences. (She did her PhD research on rainbow trout.) As a toxicologist, she worked in both the food and pharmaceutical industries in the area of product safety for more than thirty years, and has been in business for herself as a consulting toxicologist since 2000. She has published over fifty papers and book chapters on various aspects of food and drug safety, and women's health. Along the way, Barbara has sung in church choirs, often as a soloist, and raised two girls and a boy. She now sings in the alto section of NSCS, which she joined in 1983. One of her most enjoyable early musical adventures was singing with the Wednesday Musicales, a group of women near Oregon State University, who performed several programs yearly—including *The Wizard of Oz*, using a combination of people and puppets. For fifteen years, Barbara volunteered as a reader for Recording for the Blind and Dyslexic. Her current hobbies are biking and canoeing, her German shepherd pup, and local politics. (She is a Deerfield village trustee.) In addition, Barbara is president-elect of the Deerfield Rotary Club.

In the mid-1980s, after hearing the Chicago Symphony Chorus perform in a Mahler concert, **Chuck Uchtman** decided to audition for the Chorus. It took three auditions and many private lessons before he was accepted. He sang for eleven years, from 1985 until 1996. "It was a marvelous experience to sing for so many of the world's great directors, including Solti, Barenboim, and Boulez," he says, "and on the same stage with Pavarotti, Placido Domingo, Kiri Te Kanawa, and other greats." Chuck's roots are in Deerfield, where he was born when its total population was around 850. In Highland Park High School, he played French horn and trumpet in both the band and orchestra. Later, he played saxophone and clarinet with a dance band while stationed with the army in Tokyo. After his graduation from Drake University, Chuck taught music in Iowa until he realized that teaching and he were not compatible. Back to school he went, earning his MBA from Northwestern, then working for Marshall Field & Company until starting his own business, which he later sold. In 1987 he founded National Award Services in Evanston, where it still prospers. Now retired, Chuck plays a lot of tennis and sings in the bass sections of the Northminster Presbyterian Church choir and, of course, the North Shore Choral Society.

# NORTH SHORE CHORAL SOCIETY

## **SOPRANO**

Mei Aden	Maria del Rosario Gomez	Pat Radosavljevic
Carol Albertson	Judith Greene	Elizabeth Roghair
Marcia Maus Bollo	Anne Harkonen	Anna Roosevelt
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Joan Daugherty	Jan Leary	Dorothy Scott
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Meg Egan-Hullinger	Julie McDowell	Erin Stone
Kate Gardner	Catherine Porter	Kathleen Tolisano
Betsy Gladfelter	Ellen Pullin	Gretchen Wening
		Jean Yedlicka

## **ALTO**

Barbara Brantigan	Jill Horwitz	Myra Sieck
Lynne Curtis	Mary Ann Kissock	Eleanor Skydell
Else-Britt De Long	Inge Kistler	Loretta Smith
Antje Draganski	Marie Kroeger	Barbara Struthers
Lenore Dupuis	Melinda Kwedar	Erica Sufritz
Katie Eckstein	Marjorie Lundy	Judy Taylor
Fusayo Errico	Megan McPeak	Charlotte Thiemecke-Floyd
Nancy Friday	Joan Merchan	Jean Thompson
Lucinda Fuller	Karen Rigotti	Kathleen Trusdell
Debbie Geismar	Emily Rivera	Barbara Weiner
Jo Anne Gerules	Kay Rossiter	Sue Wiegand
Laura Graedel	Patricia Seidl	Meghan Wolfer
		Yael Wurmfeld

## **TENOR**

Douglas Aden  
Glen Borntrager  
David Crumrine  
John Darrow  
Theresan Kaefer-Kelly  
Nicholas Krupp  
Mars Longden  
Sanna Longden  
Diane Nordstrand  
Thomas Olkowski  
Paul Smalley  
Joel Smith  
David Taylor  
David Wojtowicz

## **BASS & BARITONE**

Len Barker	Thomas Keller
Hank Bohanon	Stanley Kobayashi
Robert Brotman	Karl Kroeger
Wylie Crawford	Philip Martin
Ron Dahlquist	Fred O'Donnell
Andrew Fisher	Frank Perry
William Geuss	John Shea
Bruce Gladfelter	John Summerhays
Anthony Green	Chuck Uchtman
Gary Hendrickson	Harry Vroegh
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First Alto .....	Myra Sieck
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to our friends whose financial support helps make possible the presentation of our concerts and ensures the continuation of our choral tradition. The contributions listed were received between May 1, 2006 and February 8, 2007. Contributions received after February 8, 2007, will be acknowledged in the next concert program. Please mail contributions to NSCS, P.O. Box 103, Evanston, IL 60204-0103.

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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. Margaret Larson has made a contribution to the David Dynes Larson Memorial Fund this season.

### **MATCHING GIFTS**

The Allstate Foundation, AT&T, and The Northern Trust Company have donated funds through employee matching gift and charitable premium programs. First Bank of Highland Park has donated funds as part of a special offer to new clients investing in certificates of deposit.

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Leave a lasting legacy to singers and audiences of the future by providing for the North Shore Choral Society through a bequest in your will or trust. You can honor or memorialize a loved one and help build an endowment to carry us forward for the next seventy years. Among our members are specialists in estate and charitable gift planning. Call the Society at (847)272-2351 to arrange a confidential discussion.

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## The North Shore Choral Society

In today's concert, the North Shore Choral Society explores musical contrasts. And how much more "contrasting" can works be than those of Anton Bruckner, Randall Thompson, and Ron Nelson.

The nineteenth-century Bruckner failed to gain wide recognition for his compositions until late in life—perhaps in part because he chose not to write as he was expected to. "They want me to write differently," he said. "Certainly I could, but I must not. God has chosen me from thousands and given me, of all people, this talent." Today, Bruckner's works receive the respect they so well deserve—as is clearly evidenced in his *Mass No. 2 in E Minor*.

Randall Thompson may be as much America's quintessential composer as Robert Frost its quintessential poet. A combination of the two creates a memorable listening experience. The story goes that, at the end of the world premiere of *Frostiana*, the poet rose from his seat and shouted, "Sing that again!" (Other reports say that he was so offended by the work that he refused to have any of his poetry set to music ever again.)

The name Ron Nelson lacks the easy recognition of the other two composers. Yet his works are numerous and his reputation extensive. Conductor Leonard Slatkin's appraisal is worth noting: "(Nelson) has the ability to move between conservative and newer styles with ease. The fact that he's a little hard to categorize is what makes him interesting." Today's work, *Three Settings of the Moon*, gives both singers and audience members an opportunity to consider Mr. Slatkin's judgment.

Please take a few minutes to read Donald Draganski's extensive and informative notes about these three men and their works.

Again, many thanks for your attendance and support, without which we would be unable to present such a remarkably "contrasting" program—or any other kind, for that matter. We look forward to seeing you again on June 10 for Haydn's *Missa Cellensis*—and, of course, for next season's concerts as well.