



Seventy-first Season

UNDER THE DIRECTION OF

DONALD CHEN

**JUNE 10, 2007
3:00 PM**

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

THE NORTH SHORE CHORAL SOCIETY

Donald Chen, conductor



Haydn's
Mass No. 5 in C Major
Missa Sanctae
Caeciliae

Sunday, June 10, 2007
3:00 PM
Parish Church of St. Luke
939 Hinman Avenue, Evanston

featuring

Kathryn Kamp, soprano

Deborah Guscott, alto

Erich Buchholz, tenor

Samuel Hepler, bass



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



www.northshorechoral.org

PROGRAM

MISSA SANCTAE CAECILIAE Joseph Haydn (1732–1809)

KYRIE

Kyrie eleison (Largo-Allegro)

Christe eleison (Allegretto)

Kyrie eleison (Vivace)

GLORIA

Gloria in excelsis Deo (Allegro Molto)

Laudamus te (Moderato)

Gratias agimus tibi (Alla Breve)

Domine Deus, Rex coelestis (Allegro)

Qui tollis peccata mundi (Adagio)

Quoniam tu solus Sanctus (Allegro Molto)

Cum Sancto Spiritu (Largo)

In gloria Dei Patris (Allegro Molto)

CREDO

Credo in unum Deum (Vivace)

Et incarnatus est (Largo)

Et resurrexit tertia die (Allegro)

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth (Adagio)

BENEDICTUS

Benedictus, qui venit in nomine Domini (Andante)

AGNUS DEI

Agnus Dei, qui tollis peccata mundi (Largo)

Dona nobis pacem (Presto)

TEXT AND TRANSLATION

MISSA SANCTAE CAECILIAE

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.*

For Thou only art holy,
Thou only art the Lord,
Thou only art most high,
Jesus Christ.

*Cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

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,
consubstantialem 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.
Osanna 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.
Osanna 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.

Dona nobis pacem.

Grant us peace.



INSTRUMENTALISTS

VIOLIN I

Thomas Yang, *concertmaster*
Jeff Yang
Karl Davies
Andrea Tolzmann
Inger Carle

VIOLIN II

Jeri-Lou Zike
Lori Ashikawa
Holly Mulcahy
Loren Hendrickson

VIOLA

Patrick Brennan
Frank Babbitt
Susan Rozendaal

CELLO

Steven Houser
Jill Kaeding

BASS

Andrew Anderson

OBOE

Deborah Stevenson
Ann Austin Bach

BASSOON

Jonathon Saylor
John Gaudette

TRUMPET

Chris Hasselbring
Dara Chapman

TIMPANI

George Blanchet

PROGRAM NOTES by Donald Draganski

The North Shore Choral Society continues its eight-year traversal of the Masses of Joseph Haydn (1732-1809) with today's performance of his *Missa Cellensis in honorem BVM [Blessed Virgin Mary]*, number XXII:5 in the Hoboken catalog of Haydn's works.

Haydn's association with the Church goes back to his childhood when, at the age of eight, his parents sent him to Vienna to join the Cathedral choir. There, in addition to singing lessons, he also received training in all aspects of practical music making, both vocal and instrumental. By contrast, little or no music theory was offered; similarly, the schooling he received in Latin, arithmetic, writing and other non-musical subjects is described by his first biographer, Georg Greisinger, as "scanty." As with so many other composers of his generation, Haydn was largely an autodidact. As he himself remarked, he learned far more from hearing music than from studying it.

The young Haydn's excellent singing voice attracted the attention of the director of the Choir School who thought he could make the youth's fortune by turning him into a permanent soprano. Greisinger recounts the incident:

'At that time many castrati were employed at Court, and the director actually wrote to Haydn's father for permission to operate on the boy. The father, who totally disapproved of the proposal, set forth at once for Vienna and, thinking that the operation might already have been performed, entered the room where his son was and asked, "Sepperl, does anything hurt you? Can you still walk?" Delighted to find his son unharmed, he protested against any further proposal of this kind, and observing a castrato who happened to be present strengthened him all the more in his resolve.'

When the young Haydn's voice broke, he was peremptorily cashiered from the School and sent back to his parents. With only "three mean shirts and a worn coat," he stepped into the world to make his way as a professional musician. His parents were upset over this turn of events and tried to persuade the young boy to study for the priesthood. (This was the real reason for his father's putting a stop to the castration, for such an operation would have disqualified Haydn from receiving Holy Orders.) Haydn, firm in his resolve to pursue a secular musical career, opposed his parents' wishes and spent the next few years in a state of poverty that at times came perilously close to starvation. Public recognition of his talents finally brought him to the attention of the wealthy Esterhazy family who, in May 1761, signed him on as Vice-Kapellmeister. For the rest of his life Haydn remained associated

with the Esterhazys, although in later years, when he had achieved financial independence, his position with this noble family had become largely nominal.

The *Missa Cellensis in honorem BVM* seems to have been composed in two stages. The Kyrie and Christe date from 1769, with the remaining movements written around 1773. (A word of caution: Haydn wrote another mass 1782 which he also called “Cellensis,” a much shorter setting that has no connection with the earlier Mass.)

“Missa Cellensis” means literally “Mass for Zell,” referring to the town of Mariazell in the Styrian hills, about 30 miles south of the Danube. It is the site of a Benedictine monastery, founded in 1157 and famous for its woodcarvings. As early as the 14th century it had become a favored site for pilgrimages, and, during Haydn’s lifetime, the town was attracting



The Church at Mariazell, in the Styrian region of Austria over 100,000 pilgrims a year. The Esterhazy family, as benefactors of the monastery, would no doubt have prevailed on Haydn to name a Mass in its honor.

The Mass shows considerable contrapuntal complexity, evidence that Haydn had been heavily influenced by the Italian models of his day. It was also the longest Mass setting he had composed up to that point, thus laying the ground for the large-scale masses and oratorios that were yet to come during the last fifteen years of his life. The scale of this Mass suggests that, despite its name, it had probably never been performed at Mariazell, its priory being

quite ill equipped to do justice to a setting of this scope. It was most likely presented in Vienna during one of its Cecilian Congregation celebrations – hence its alternate title, “Cäcilienmesse.”

Griesinger recounts how, many years earlier, the then-eighteen-year-old composer had made a pilgrimage by foot from Vienna to Mariazell, a trip that took five days. Upon arriving, Haydn expressed a wish to sing in the choir at the church, but the music director refused permission. “Undaunted, Haydn sneaked into the choir during a service, waited for a solo section, deftly snatched the music from a chorister, and proceeded to sing the solo to everybody’s delight and surprise.”

As we consider the sizeable output of sacred music that Haydn produced, we might wonder what his own personal religious feelings were. We know that he remained a devout Catholic throughout his life. It was his practice to inscribe the beginning of each new manuscript with the words “In nomine Domine” (In the name of the Lord) and end it with “Laus Deo” (Praise be to God). He was punctilious in observing the customary rubrics and ceremonies that were the mark of a good practicing Catholic of the time. He was, however, sufficiently open-eyed about his faith that he once took his wife to task for entertaining too many priests at the dinner table, as she responded to their mendicancy far beyond what their modest family household budget could allow.

To what extent Haydn’s faith entered into his art is impossible to determine, but we do know the effect his music had on Goethe who wrote the following:

“For nearly fifty years, practicing and listening to Haydn’s work has always given me a feeling of fulfillment. At every contact with it I have had an involuntary desire to do what seems to me to be good, and what ought to please God.” (*Kunst und Altertum*, vol. V)

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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

BIOGRAPHIES

Kathryn Kamp, soprano, an accomplished concert soloist, has appeared with top Midwestern ensembles including: Bach Dancing and Dynamite Society of Wisconsin (Bach *Coffee Cantata*), Peninsula Music Festival (Haydn *Dixit Dominus*), North Shore Choral Society (Mozart *Requiem*) and Chicago Symphony (Mozart *Requiem*). Other concert works include Haydn *Theresienmesse* and *Missa brevis*, Mozart *Exsultate, jubilate* and *Missa Brevis*, Brahms *Liebeslieder Waltzes*, and Sir Michael Tippett's *A Child of Our Time* with the Chicago Symphony Orchestra Community Program Series. In the summer of 2005 her performance of John Corigliano's *Fern Hill* at the Grant Park Music Festival was described as "meltingly sung" (Chicago Sun-Times) and "beautifully sung" (Chicago Tribune). She is no stranger the opera stage, and her portrayal of Despina was praised as "... a display of immense charm and humor...she bounced about the stage with a lightness and relish that seemed the incarnation of mischievous delight...a fine soprano voice." (Red Magazine) Other favorite opera roles include Rosina (*Barber of Seville*), Frasquita (*Carmen*), Gretel (*Hansel and Gretel*), Clorinda (*La Cenerentola*) and Miss Sweetson (*The Impresario*). A member of Actor's Equity, Ms. Kamp is equally at home in operetta and musical theater repertoire. Credits include Kathie in *The Student Prince*, Gilbert and Sullivan heroines Patience and Rose Maybud, and both Anne Egerman and Mrs. Segstrom of Sondheim's *A Little Night Music*. Ms. Kamp recently performed Pamina (*The Magic Flute*) with the Chicago Symphony Orchestra, and sings regularly with Chicago *a cappella*.

Deborah Guscott, mezzo soprano, has been praised by critics as "a superb soloist" with a "powerful, unforced voice," comfortable in a diverse range of repertoire. Moving among concert, oratorio, opera, and commercial recordings, Ms. Guscott's firmly placed; engaging sound and superb musicianship are always in great demand. Her solo credits include performances under conductors Pierre Boulez, Christoph Eschenbach, Margaret Hillis and Erich Kunzel and her solo venues include Chicago's Symphony Center, Millennium Park's Pritzker Pavilion, the Harris Theater and the Ravinia Festival's main stage. Summer 2007 Deborah will be performing with the Grant Park Music Festival in Copland's *In The Beginning*. Performance highlights include alto soloist in Bartok's *Cantata Profana* with the Chicago Symphony Orchestra and Chorus recorded by Deutsche Gramophone under the baton of Pierre Boulez. Recent performances include Bach's *Passion according to St. John*, Handel's *Messiah*, Mahler's *Symphony No. 2*, Mozart's *Requiem*, and Prokofiev's *Alexander Nevsky*. Ms. Guscott's *Carmen*, *Dalilah* and *Octavian* have been heard in concert performances with various symphonies. As an art song recitalist she was selected to participate in the Steans Institute for Young Artists at the Ravinia Festival and presented a recital there with

pianist Roger Vignoles. Often found in the recording studio, Ms. Guscott is a recording artist for various music publishing companies and can be heard in the background vocals for many nationally-aired radio and television commercials. Her solo performances have been broadcast over Chicago's WBEZ, WFMT and WNIB radio and aired on WTTW, WGN, and WCIU. In addition to *Cantata Profana* Ms. Guscott's discography includes *Forestier: Masses*, *Chicago a capella* (Centaur Label); and *Songs of Love and Old Age*, with the Oriana Singers. Awards include grants from the Hillis Fellowship Fund and the American Choral Foundation.

Erich Buchholz, tenor, has been a featured soloist in oratorio works of Bach, Handel, Haydn, Mozart and Britten with the Kishwaukee Symphony, the Choral Ensemble of Chicago, the Wheaton Symphony, the University of Chicago Chamber Orchestra, the Northern Illinois University Symphony, Schola Cantorum, DuPage Chorale, and the North Shore Choral Society. Recent Bach oratorio appearances include *Cantata #70*, and in the Bach Dancing and Dynamite Society of Wisconsin's updated, staged version of the *Coffee Cantata*. Favorite opera roles include Rossini's Count Almaviva (*Barber of Seville*) and Prince Ramiro (*Cenerentola*) at Bowen Park Opera, Nicolai's Fenton (*The Merry Wives of Windsor*) at DuPage Opera Theater, Herr Eiler (Mozart's *Impresario*) with the Southwest Symphony, and the title roles of Handel's *Acis and Galatea* and Monteverdi's *Orfeo* at Oberlin College. Lighter staged works include Marco Palmieri (*Gondoliers*) and Balandard/Hermosa (*My Night at Jacques'*) at Light Opera Works, and Nanki-Poo (*The Mikado*) at Muddy River Opera Company. He has covered the roles of Anthony Hope (*Sweeney Todd*, The Ravinia Festival) and Mr. Erlanson (*A Little Night Music*, Chicago Shakespeare Theater), and has appeared frequently in Broadway pops concerts. Mr. Buchholz enjoys leaving his singing voice in the dressing room on occasion, having performed in Shakespeare's *Love's Labours Lost* (Berowne) and *Romeo and Juliet* (Romeo), and in Chicago Shakespeare Theater's production of *The Merry Wives of Windsor*. Mr. Buchholz will appear with the internationally known vocal quintet Hudson Shad this spring in their *Cowboys of the Opera* tour. Erich Buchholz is a graduate of Oberlin College.

Samuel Hepler, bass-baritone, continues to establish himself as an intelligent and sensitive artist both here in the United States and abroad. Recent operatic engagements have included Noye's *Fludde* (Roanoke Opera), *My Fair Lady* (Shreveport Opera), *Le Nozze di Figaro* (The Master Works Festival) *Manon Lescaut* (Spoleto Festival, U.S.A.) and *Bluebeard's Castle* (Singapore Symphony). Mr. Hepler has an active concert career as well. He recently performed Mozart's Great Mass in C minor with the Kenosha Symphony, and has performed *Messiah* with numerous ensembles including the Indianapolis Symphonic Choir and the

Singapore Symphony. He was the featured guest soloist in Vaughn William's *Christmas Carol Fantasy* with the Connecticut Choral Society this past December. Mr Hepler, originally from Indiana, now resides in New York City. He received his undergraduate training from Butler University, a Masters of Music from the Manhattan School of Music, and spent two years at the Juilliard School as a member of the Juilliard Opera Center.

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.

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First Alto	Myra Sieck
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Bass/Baritone	Ronald Dahlquist



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

Jane Kenamore grew up singing in her mother’s church choir and later in her high school a cappella choir in Webster Groves, Missouri. These early experiences were followed by a thirty-year hiatus, ending when she moved to Chicago in 1989 and joined the choir at Evanston’s Unitarian Church. Her enjoyment of that experience led to her joining the soprano section of the North Shore Choral Society in 1996. Her favorite program (thus far, at least) was Bach’s *B Minor Mass*, which she says she “finally mastered at the last rehearsal.” Jane has been an archivist since 1976 and currently has an archives consulting business, Kenamore and Klinkow, which helps clients preserve and utilize their historical records. Several of these clients—across the Chicagoland area and beyond—are music related, including a symphony orchestra, two opera companies, and a microphone company. When not working or singing, Jane likes to spend time on her bike; a perfect Sunday includes a ride to Fort Sheridan or Lake Bluff, and an ideal vacation is a cycle tour with her husband Bruce, a retired physician. The Kenamores have two married daughters (both pediatricians) in Billings, Montana, and New York City, and four grandchildren.

Listening to her dad singing barbershop with his friends. Harmonizing with him while they dried the dinner dishes. Singing for hours on long vacation car rides. These are some of the musical childhood memories of **Milly Silverstein**. After receiving a degree in education from the University of Pittsburgh and teaching in Shaker Heights, Ohio, Milly settled in Evanston, where she raised her two sons. Here, she performed in the choruses of community theater musicals, having an especially good time when her sons were old enough to join her in *Oliver!*, *Carousel*, and the Evanston bicentennial original musical *If Ponies Were Men*. She joined the tenor section of the North Shore Choral Society in 1992. For many years, Milly worked for Art Encounter, a not-for-profit arts education organization in which she had dual roles. First, she was a facilitator of discussions about contemporary art with children in schools and seniors in nursing homes. She also led intergenerational workshops in which seniors and middle-school age children could interact. Second,

she was a group coordinator for both national and international tours that Art Encounter offered as a means of raising funds for their social service programs. In addition, Milly is self-employed as a financial manager for both individuals and businesses. She has five grandchildren.

Without a doubt, **Eleanor Skydell** is the only NSCS member ever to be named Forester of the Year in a Wisconsin county (or any place else, for that matter); she and her husband Louis own a walnut farm near Spring Green and are pleased that the Department of Natural Resources chooses to hold seminars there. Eleanor is a fiber artist who has retired after working for many years in the schools as an artist-in-residence or in special grant programs for arts-integrated work. Her husband, a retired Board of Trade member, vies with her for studio space in their home: his new lathe or her third loom? Besides the North Shore Choral Society, which she joined in 1986, Eleanor has been a member of the Grant Park Chorus and the University of Chicago Collegium Musicum, and she now sings with the Northwestern University Chorus as well. For a number of years, she joined three other NSCS women in an *a cappella* quartet called The Scoundrelles, who reveled in exploring a wide variety of musical styles and wearing flamboyant outfits. One of their cherished memories is Alice Parker's sitting in on a rehearsal and later arranging "Tis a Gift To Be Simple" for them. The Skydells have two daughters, both teachers (one a choral conductor), and a "wonderful" grandchild, just over a year old.

After graduating from high school in Detroit, Michigan, **Erica Sufritz** attended Wayne State University, where she began working toward her goal of becoming a pediatric surgeon, joining the Peace Corps, and working in Latin America. When she and organic chemistry clashed, she continued with Spanish and became more interested in the social aspects of child development. She came to Chicago and Loyola University for graduate studies and ultimately received a Ph.D. in Educational Psychology, with a concentration in child development and research. Fluent in Spanish, she has been an educational consultant in bilingual/bicultural literacy for the past fifteen years. Currently Erica is pursuing a new goal of teaching within a bilingual school setting. This summer she will be working with first grade students in Lake Zurich, just three blocks from her house. Tomorrow, she will begin an intensive program for several types of certification and hopes to be done by next year at this time. Erica began singing with NSCS in 1992, when she joined her mother in the alto section. The two of them sang together for over a decade until her mother's retirement a couple of years ago. Erica and her husband Ron, high school sweethearts who got together again after ten years of separation, have two rescue pups, Beasley and Payton, who, she says, "bring endless joy to both of us."

NORTH SHORE CHORAL SOCIETY

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2007-2008 Season

featuring

Bach *Christmas Oratorio*

Poulenc *Gloria* (with Evanston Symphony)

Mendelssohn *Elijah*

Don't miss it!



The North Shore Choral Society

The phrase “end of an era” is often overused, attached to something that concludes after a certain span of time—*any* span of time, it seems. But just how long *is* an era? The North Shore Choral Society believes that twenty-four years is an era and that we are coming to the end of one with the retirement of Dr. Donald Chen as our Music Director at the end of the 2007-2008 concert season.

We invite you to be a part of this “end of an era.” Next season begins with sections of Bach’s *Christmas Oratorio*, moves on to Poulenc’s *Gloria* (in collaboration with the Evanston Symphony Orchestra), and concludes with Mendelssohn’s *Elijah*. If you are not already on our mailing list but would like to receive more information about these concerts, please sign up at the box office table before you leave today. Or send an email to lenpbarker@aol.com.

Rest assured that the Society is seeking qualified candidates to succeed Donald, who has offered us these words of guidance:

NSCS is a valuable ideal that is becoming increasingly rare in today’s divergent music culture. It must be nurtured and sustained by current and future members who love music and singing as much as we do today. It is my sincere hope that my final chapter and your new one will achieve all this and more.

For the present, however, please enjoy another milestone in NSCS’s journey through the Masses of Franz Joseph Haydn. And please read Donald Draganski’s well-informed program notes, wherein you will discover why today’s work is often (perhaps more correctly) titled *Missa Sanctae Caeciliae*.