



*Seventy-second Season*

UNDER THE DIRECTION OF

**DONALD CHEN**

**NOVEMBER 11, 2007**

**3:00 PM**

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

# THE NORTH SHORE CHORAL SOCIETY

Donald Chen, conductor

presents

## **Mozart: TE DEUM**

## **Vaughan Williams: FLOS CAMPI**

(*“The Flower of the Field”*)

featuring

**Charles Pikler, violist**

## **Rheinberger: DER STERN VON BETHLEHEM**

(*“The Star of Bethlehem”*)

featuring

**Kathleen Van De Graaff, soprano**

and **Peter Van De Graaff, bass**

**Sunday, November 11, 2007, 3:00 PM**

**The Parish Church of Saint Luke**

**939 Hinman Avenue, Evanston, Illinois**



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# PROGRAM

**TE DEUM**..... Wolfgang Amadeus Mozart (1756–1791)



**FLOS CAMPI**..... Ralph Vaughan Williams (1872–1958)  
(“*The Flower of the Field*”)

Charles Pikler, *viola solo*

- I. LENTO.
- II. ANDANTE CON MOTO.
- III. LENTO, SENZA MISURA.
- IV. MODERATO ALLA MARCIA.
- V. ANDANTE QUASI LENTO.
- VI. MODERATO TRANQUILLO.

 *Intermission* 

**DER STERN VON BETHLEHEM, OPUS 164**..... Josef Rheinberger (1839–1901)  
(“*The Star of Bethlehem*”)

Kathleen Van De Graaff, *soprano* and Peter Van De Graaff, *bass*

- I. ERWARTUNG (EXPECTATION) – Chorus
- II. DIE HIRTEN (THE SHEPHERDS) – Soprano Solo and Chorus
- III. ERSCHEINUNG DES ENGELS (THE APPEARANCE OF THE ANGEL) –  
Soprano Solo and Chorus
- IV. BETHLEHEM (BETHLEHEM) – Bass Solo
- V. DIE HIRTEN AN DER KRIPPE (THE SHEPHERDS AT THE MANGER) – Chorus
- VI. DER STERN (THE STAR) – Chorus
- VII. ANBETUNG DER WEISEN (ADORATION OF THE WISE-MEN) – Chorus
- VIII. MARIA (MARY) – Soprano Solo
- IX. ERFÜLLUNG (FULFILLMENT) – Chorus

## TEXTS AND TRANSLATIONS

### TE DEUM

*Te Deum laudamus:*

*te Dominum confitemur.*

*Te aeternum Patrem*

*omnis terra veneratur.*

*Tibi omnes Angeli; tibi Coeli*

*et universae Potestates;*

*Tibi Cherubim et Seraphim*

*incessabili voce proclamant:*

*Sanctus, Sanctus, Sanctus,*

*Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra*

*majestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,*

*Te Prophetarum laudabilis numerus,*

*Te Martyrum candidatus laudat exercitus.*

*Te per orbem terrarum*

*sancta confitetur Ecclesia,*

*Patrem immensae majestatis:*

*Venerandum tuum verum et unicum Filium;*

*Sanctum quoque Paraclitum Spiritum.*

*Tu Rex gloriae, Christe.*

*Tu Patris sempiternus es Filius.*

*Tu ad liberandum suscepturus hominem,*

*non horruisti Virginis uterum.*

*Tu, devicto mortis aculeo,*

*aperuisti credentibus*

*regna coelorum.*

*Tu ad dexteram Dei sedes,*

*in gloria Patris.*

*Judex crederis*

*esse venturus.*

*Te ergo quaesumus,*

*tuis famulis subveni:*

*quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis*

*in gloria numerari.*

O God, we praise Thee:

we acknowledge Thee to be the Lord.

Everlasting Father,

all the earth doth worship Thee.

To Thee all the Angels, the Heavens

and all the Powers,

all the Cherubim and Seraphim,

unceasingly proclaim:

Holy, Holy, Holy,

Lord God of Hosts!

Heaven and earth are full of

the Majesty of Thy glory.

The glorious choir of the Apostles,

the wonderful company of Prophets,

the white-robed army of Martyrs, praise Thee.

Holy Church throughout the world

doth acknowledge Thee:

the Father of infinite Majesty;

Thy adorable, true and only Son;

and the Holy Spirit, the Comforter.

O Christ, Thou art the King of glory!

Thou art the everlasting Son of the Father.

Thou, having taken it upon Thyself to deliver

man, didst not disdain the Virgin's womb.

Thou overcame the sting of death

and hast opened to believers

the Kingdom of Heaven.

Thou sittest at the right hand of God,

in the glory of the Father.

We believe that Thou shalt come

to be our Judge.

We beseech Thee, therefore,

to help Thy servants whom Thou hast

redeemed with Thy Precious Blood.

Make them to be numbered with Thy Saints

in everlasting glory.

*Salvum fac populum tuum, Domine,  
et benedic hereditati tuae.  
Et rege eos,  
et extolle illos usque in aeternum.  
Per singulos dies benedicimus te.  
Et laudamus nomen tuum in saeculum,  
et in saeculum saeculi.  
Dignare, Domine,  
die isto sine peccato nos custodire.  
Miserere nostri, Domine,  
miserere nostri.  
Fiat misericordia tua, Domine, super nos,  
quemadmodum speravimus in te.  
In te, Domine, speravi:  
non confundar in aeternum.*

Save Thy people, O Lord,  
and bless Thine inheritance!  
Govern them,  
and raise them up forever.  
Every day we thank Thee.  
And we praise Thy Name forever,  
yea, forever and ever.  
O Lord, deign  
to keep us from sin this day.  
Have mercy on us, O Lord,  
have mercy on us.  
Let Thy mercy, O Lord, be upon us,  
for we have hoped in Thee.  
O Lord, in Thee I have hoped;  
let me never be put to shame.



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## DER STERN VON BETHLEHEM

## “THE STAR OF BETHLEHEM”

### I. ERWARTUNG

### EXPECTATION

*Die Erde schweigt. Es leuchten die Sterne,  
sie grüssen klar aus himmlischer Ferne.  
Geheimnissvoll durch Palmen es rauschet,  
in sehrender Wacht die Erde lauschet.  
Über Strom und Meer, über Thal und Höhen  
mit ahnendem Zug die Lüfte wehen.  
Ob auch verblüht die Blümlein liegen,  
es möchte ihr Duft die Starre besiegen.  
Unsichtbar schwebt durch die nächtliche  
Stunde  
nach so banger Zeit lichttröstende Kunde!  
Von Oben kommt's wie thauender Regen,  
thu', Erde, dich auf dem himmlischen Segen.*

The earth is still. The stars brightly gleaming,  
In greeting pure, from far heaven streaming.  
Mysteriously the palm trees are sighing,  
In longing desire the whole earth lying.  
Over stream and sea, vale and mountain straying.  
Forebodingly winds are lightly swaying,  
Though withered now the flow'rs are lying,  
With their fragrance e'en the chill air defying.  
Hov'ring unseen thro' the night's darkness  
gleaming,  
After long, anxious fears, light, solace, is streaming!  
Earth, open thee wide! From Heav'n it comes,  
As soft rain caressing, to heavenly blessing.

### II. DIE HIRTEN

### THE SHEPHERDS

*O segne die Weide, Schöpfer der Welt,  
Du bist es, der Hirten und Heerde erhält.  
Seid wach!  
Hoch über den Sternen dein Auge wacht,  
es sieht uns am Tag, im Dunkel der Nacht.  
Gepriesen, o Herr, der den Segen gibt,  
mit ewiger Treue die Seinen liebt.  
Seid wach!  
Doch wehe dem Volke, das Deiner vergisst,  
sich 'gen dein Gebot mit Sünde vermisst!  
Einst kamen die Fluthen  
vom Himmel herab,  
und Hirt und Heerden versanken im Grab.  
Seid wach!  
Drum Brüder seid wach, es enteilet die Zeit:  
Die Stimme des Herrn, sie find' uns bereit!*

O bless Thou our pastures, Thou Maker of all.  
Thou knowst all that shepherd and fold may befall.  
Guard us!  
High over the starlight Thine eye of might,  
Looks on us by day, Thro' darkness of night.  
We praise Thee, O Lord, Thy rich blessings prove  
Thou'lt faithful, eternal, Thy children love.  
Guard us!  
But woe to the nations, that Thy way forsake,  
Who 'gainst Thy command, with sinners partake!  
Once opened the floods  
of high heav'n at Thy breath,  
And flock and shepherd were buried in death.  
Guard us!  
Then brothers be watchful, time passeth away:  
The voice of the Lord find ye ready alway!

*O segne die Weide, Schöpfer der Welt,  
Du bist es, der Hirten und Heerde erhält.  
Seid wach!  
Du lenkest die Tage, du lenkest die Nacht,  
wohl dem, der zum Ende in Treuen gewacht!*

### III. ERSCHEINUNG DES ENGELS

*Fürchtet euch nicht! Denn seht,  
Gott erhöret der Frommen Gebet.  
Ich kündige euch ein grosses Heil,  
das allem Volke wird zu Theil.  
Die Davidsstadt ist auserkoren,  
in ihr ward heute Nacht geboren:  
Christus der Herr! Alleluja!  
Ein Zeichen wird es euch bekunden:  
es liegt in Wickeln eingebunden  
in einer Krippe ein armes Kindlein,  
ein kleines, armes Kindelein.  
Alleluja! Ehre sei Gott in der Höhe,  
und Friede den Menschen auf Erden,  
die eines guten Willens sind.*

### IV. BETHLEHEM

*Der Lichtglanz schwindet,  
es schweiget der himmlische Chor.  
Von der Erde erheben  
die Hirten ihr Antlitz empor,  
von Ehrfurcht erfüllet,  
von wunderbar seligem Glück.  
Sie ziehen von dannen  
und lassen die Heerde zurück:  
nach Bethlehem eilend,  
im Herzen des Engels Wort,  
erreichen sie gläubig den ärmlichen Hort.  
Sie finden die Mutter  
und in der Krippe das Kind:  
Christus den Herrn!*

O bless Thou our pastures, Thou Maker of all.  
Thou knowst all that shepherd and fold may befall.  
Guard us!  
Thou rulest the night and Thou rulest the day,  
Thrice blest, who is watchful and faithful alway!

### THE APPEARANCE OF THE ANGEL

Be not afraid! For lo,  
God heareth the lowly in pray'r.  
I bring unto ye Salvation free,  
That to all nations joy shall be.  
In Bethlehem, city of David,  
For you this day, this night is born:  
Christ the Lord! Hallelujah!  
This sign I give, for your descrying:  
All wrapped in swaddling clothes 'tis lying.  
And in a manger, a lowly Child,  
A lowly Child, the Holy Child.  
Hallelujah! Glory to God in the Highest,  
and peace upon earth,  
Goodwill toward men.

### BETHLEHEM

The halo fadeth,  
all silent the heavenly choir.  
And the shepherds uplift  
their faces from earth once more.  
With reverence filled,  
the wonderful tidings to know.  
Prepare for the journey  
and leaving the flocks, forth they go:  
To Bethlehem hasten,  
rememb'ring the angel's word.  
Approach all adoring, the lov'ly abode.  
They find there the Mother  
and in the manger, the Child:  
Christ the Lord!

## V. DIE HIRTEN AN DER KRIPPE

*Gotteskind, wir beten dich an,  
denn du bist Christus, Gottes Sohn,  
dass du verlassen den Himmelsthron,  
nur aus Liebe hast du's gethan.*

*Als wir wachten in stiller Nacht,  
kam ein Engel licht und schön,  
hat uns aus den ew'gen Höh'n  
diese Kunde des Heils gebracht.*

*Gotteskind, Erlöser der Welt,  
Licht, das alles Dunkel erhellt,  
Trost und Balsam für Leid und Qual,  
sei gegrüsst viel tausendmal.*

*Was wir gehofft, es hat sich erfüllt,  
zu uns stieg nieder Gottes Wort.  
Du nimmst den Stachel Armuth fort,  
heil'ge Sehnsucht, sie wird gestillt.*

*Welch ein Lohn wird dem Vertrau'n,  
welch ein Glück wird uns zu Theil,  
Dich, das längst verheiss'ne Heil,  
jetzt mit eignem Blick zu schau'n.*

*Gotteskind, Erlöser der Welt,  
Licht, das alles Dunkel erhellt,  
Trost und Balsam für Leid und Qual,  
sei gegrüsst viel tausendmal.*

## VI. DER STERN

*Zerstreuet euch, stürmende Wolken,  
beruhige dich, wirbelnder Sand,  
durch die Wüste kommen gezogen  
die Weisen vom Morgenland.*

## THE SHEPHERDS AT THE MANGER

Child of God, adoring we fall,  
For Thou art Christ, God's own Son,  
And Thou hast left now Thy heav'nly Throne  
For love only hast done it all.

As we watched in silent night,  
Came an angel bright and fair,  
Came from Heav'ns eternal height  
These glad tidings of joy to bear.

Child of God, Redeemer of all,  
Light, that bids all darkness flee,  
Hope and Balm when earth's sorrows fall,  
Hail, all Hail, all Hail to Thee.

All our desire in Thee is fulfilled,  
To us again comes God's own word.  
Thou takest the sting of distress away,  
Holy longing in Thee is stilled.

What a gift in trust from Thee,  
Such a joy to us belong!  
Thee, our Saviour promised long.  
Now, with our own eyes to see.

Child of God, Redeemer of all,  
Light, that bids all darkness flee,  
Hope and Balm when earth's sorrows fall,  
Hail, all Hail, all Hail to Thee.

## THE STAR

Disperse, dark storm cloud rolling.  
And be thou still, wild whirling sand,  
Thro' the desert come, drawing near us,  
The Wise-Men from Eastern Land.

*Und klarer als Mond und Sonne  
geleitet ein herrlicher Stern,  
der Hoffnung selige Wonne,  
sie zu den Gefilden des Herrn.  
Ist wieder die feurige Säule,  
ist Israel's Führer zu schau'n?  
Sie fragen nicht und wollen der Treue  
des flammenden Sternes vertrau'n.  
Die Sehnsucht leiht ihnen Flügel,  
trägt weit von der Heimath sie fort.  
Jerusalem's waldige Hügel,  
im Abendglanz liegen sie dort.  
Sie fragen an Zions Thoren:  
wo finden wir Juda's Herrn,  
den König neugeboren?  
Wir sahen seinen Stern!  
Ihn anzubeten wir kommen  
aus fernem Morgenland,  
und keine Rast will uns frommen,  
bis unser Auge ihn fand.*

*Doch, da aus der Stadt sie zogen,  
wo war das führende Licht?  
am weiten Himmelsbogen  
den Stern erschauen sie nicht.  
Die Könige, trauerbefangen,  
durchreiten schweigend die Nacht  
und tragen ein heiss Verlangen  
nach des Sternes tröstender Pracht.  
Urpötzlich theilt sich das Dunkel,  
es senket sich erdenwärts  
der Stern mit lichtem Gefunkel,  
und Freude durchströmet ihr Herz.  
Sie sehen ihn vor sich gehen  
so glänzend wunderbar,  
vor Bethlehem blieb er stehen,  
dort, wo das Kindlein war.*

And brighter than moon and sunlight  
Are led by a glorious Star,  
The heav'nly promise of glad delight  
Guides them to His Country afar.  
O is it the fiery pillar,  
Is Israel's Leader their Guide?  
They question not, will but in the faithful,  
The bright flaming Star, all confide.  
On longing wings they are flying,  
Borne far from their native home,  
Jerusalem's hills softly lying  
In evenings glory as they come.  
They question at Zion's portal:  
Where is He? we come from far  
To find the King of Judah,  
For we have seen His Star!  
We come, we come to adore Him.  
His star has gone before;  
May tarry not till before Him  
We stand, behold, adore.

But now from the city wending  
They seek their clear, guiding light!  
From heav'n above them bending  
The Star has gone from their sight.  
The kings with deep sorrow are filled,  
In silence wander, and night  
Their longing desire unstilled  
For the Star of Promise and Might.  
When lo, thro' darkness, 'tis gleaming.  
It falleth and earthward goes,  
The Star with radiance streaming,  
And Joy ev'ry heart overflows.  
They see it before them going  
So wondrous bright its ray,  
O'er Bethlehem it is glowing,  
There where the young Child lay.

## VII. ANBETUNG DER WEISEN

*O König du im armen Stall –  
wir fallen aufs Antlitz vor dir:  
der Engel jubelnden Wiederhall,  
im Herzen hören ihn wir.  
Nimm hin den Weihrauch, Myrr'n und Gold,  
nimm hin des Morgenlandes Gut.  
Wir stehen, o König, in deinem Sold,  
wir leben in deiner Hut.  
Im Weihrauch steig' das Gebet empor  
zu deinem Angesicht.  
Thu' auf deiner Gnade weites Thor,  
verschmähe die Bittenden nicht!  
Die Myrrhe deutet die Bitterkeit,  
dass du zu leiden kamst,  
doch auch, dass du die Schmerzen geweiht,  
von ihnen den Stachel nahmst.  
Wie lautes Gold sei unsre Lieb',  
so unverfälscht und rein,  
Was uns an Hab' und Schätzen blieb,  
all' dies, o König, sei dein!*

## VIII. MARIA

*Stille ist's im heil'gen Raum;  
auch die Weisen zogen zur Heimath zurück.  
Alles löst sich ihnen wie ein Traum –  
was sie geschaut an seligem Glück.  
Nur ein mattes Lichtlein brennt  
vor dem Heiligthum der Krippe,  
Christi Mutter kniet davor,  
leise regt sich ihre Lippe,  
die im Kinde Gott bekennt!  
Aus der Seele tönt's empor  
wundersam neu, „Magnificat.“ –  
Nur dem Kindlein flüstert sie's zu,  
dass sie Alles verstanden hat,  
Alles verschliesst in schweigender Ruh'!*

## ADORATION OF THE WISE-MEN

O Thou our King in lowly stall –  
Before Thee, in dust low we bow:  
The angels jubilant song recall,  
And hear in our hearts e'en now.  
Receive our incense, myrrh and gold,  
Gifts of the Orient we bring.  
To Thee, O King, be our service told,  
We live neath Thy shelt'ring wing.  
As incense ascend our pray'rs to Thee,  
Before Thy face arise.  
O open the door of mercy free,  
No suppliant soul despise!  
The myrrh is sign of bitterness,  
Thou camest to endure,  
Since Thou, Thyself to suffer chose,  
Its sting Thou too canst cure.  
As purest gold our love remain,  
From dross as free, refine.  
And all our riches, treasures, gain,  
All these, O King, be Thine!

## MARY

Silence fills the Holy Place,  
E'en the Wise-Men journeying homeward now.  
All the Holy dream their minds retrace –  
All they have seen of Heaven's great joy.  
One small waning taper burns,  
Near the Cradle-Altar shining,  
There the Mother, lowly bowed.  
Holy pray'r her lips divining,  
Thro' the Child is God avowed!  
And her soul she lifts on high  
In a strange, new “Magnificat!” –  
To the Child alone whispers blest.  
How she all understandeth well,  
All locked in silent peace in her breast!

*Christkind blickt die Mutter an –  
tiefer als der Meeresgrund, –  
ein erstes Lächeln bricht sich Bahn  
um des Knäbleins lieblichen Mund;  
sanft Maria das Händchen bält,  
streichelt es zärtlich und lind;  
schlumm're süß, Erlöser der Welt!  
Schlumm're süß, du göttliches Kind.*

Christ, the Child, looks on her there –  
Deeper than the sea His gaze.  
A rosy smile, all sweet and fair  
On the boyish mouth fondly plays;  
Mary holdeth the hands in thrall.  
Strokes them in tendernes mild;  
Slumber sweet, Redeemer of All!  
Slumber sweet, Thou heavenly Child.

IX. ERFÜLLUNG

FULLFILLMENT

*Die Erde schweigt! Es leuchten die Sterne,  
sie grüssen klar aus himmlischer Ferne –  
Geheimnisvoll durch Palmen es rauschet,  
in liebender Wacht die Erde lauschet.  
Ob auch verblüht die Blümlein liegen,  
es möchte ihr Duft die Starre besiegen.  
Frohlocke, Welt, dem Tod entwunden  
hast du in Christ das Leben gefunden,  
Alleluja!*

The earth is still! The stars brightly gleaming,  
In greeting pure, from far heaven streaming –  
Mysteriously the palm trees are sighing  
In love's quiet watch the whole earth is lying.  
Tho' withered now the flow'rs are lying,  
With their fragrance e'en the chill air defying.  
Rejoice O world, o'er Death victorious,  
Redeemed in Christ to Life all glorious.  
Hallelujah!



The singers of North Shore Choral Society thank Antje Draganski  
for her expert — and patient — coaching of the German text in  
*The Star of Bethlehem.*

## PROGRAM NOTES by Donald Draganski

The celebrated hymn *Te Deum Laudamus* (“We praise Thee, O Lord”) dates back to the sixth century. The hymn was traditionally attributed to Saint Ambrose, although recent scholarship now credits its composition to Nicetius (d.568), Bishop of Remesiana (now Nish in southern Serbia). Normally sung only on Sundays and Festal days, the hymn’s text has also become a favorite choice of composers for appropriately celebratory occasions.

Mozart’s setting of the *Te Deum* was long assumed to have been written in 1774; a more careful dating now places its composition five years earlier, when the composer was only thirteen years old. Although already a seasoned traveler and a composer with no less than three operas under his belt, Mozart was still very much part of the musical life in his native city of Salzburg. In that year of 1769 he was assigned the honorary post of Konzertmeister – without pay – in the Archbishop’s Court. Among his colleagues was Michael Haydn (Joseph’s younger brother) whose music Mozart much admired. In fact, Mozart’s setting of the *Te Deum* is modeled almost measure for measure on Michael Haydn’s setting of the same text. However, there are significant differences that show an already independent musical mind at work. Mozart’s growing technical mastery is already evident in the several fugal passages that permeate the work. Despite his age at the time of its writing, the *Te Deum* should not be dismissed as a piece of juvenilia, but rather the work of a nascent master who already knows his business.



Ralph Vaughan Williams’ *Flos Campi* is not a concerto, despite the prominence of a solo viola; nor is it a sacred work, even though passages from the Latin Bible appear as mottos before each movement in the printed score. The composer called it a “Suite,” a non-committal title that neatly avoids the issue. Michael Kennedy, the composer’s biographer, suggests that “Six Images” might be nearer the mark. In any case, it is one of Vaughan Williams’ loveliest works, very much in keeping with the sensuality of the texts from the Song of Songs that inspired it. The work was first performed in London in 1923. The composer subsequently provided the following comments:

“When this work was first produced two years ago, the composer discovered that most people were not well enough acquainted with the Vulgate (or perhaps even its English equivalent) to enable them to complete for themselves the quotations

from the Canticum Canticorum. Even the title and the source of the quotations gave rise to misunderstanding. The title *Flos Campi* was taken by some to connote an atmosphere of buttercups and daisies, whereas in reality *flos campi* is the Vulgate equivalent of the Rose of Sharon (*Ego flos campi, et lilium convallium*: “I am the Rose of Sharon and the Lily of the Valleys.”) The Biblical source of the quotations also gave rise to the idea that the music had an ecclesiastical basis. This was not the intention of the composer.”

The six movements, with their Biblical mottos in English, are as follows:

1. LENTO. (“As the lily among thorns, so is my love among the daughters. Stay me with flagons, comfort me with apples, for I languish for love.”)
2. ANDANTE CON MOTO. (“For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds come, and the voice of the turtle is heard in our land.”)
3. LENTO, SENZA MISURA. (“I sought him whom my soul loveth, but I found him not. I charge you, O daughters of Jerusalem, if ye find my beloved, tell him that I am sick from love. Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? That we may seek him with thee.”)
4. MODERATO ALLA MARCIA. (“Behold his bed which is Solomon’s, three score valiant men are about it. They all hold swords, being expert in war.”)
5. ANDANTE QUASI LENTO. (“Return, Shulamite! Return, return that we may look upon thee. How beautiful are thy feet with shoes, O Prince’s daughter.”)
6. MODERATO TRANQUILLO. (“Set me as a seal upon thine heart.”)

*Flos Campi* calls for a solo viola, a small wordless mixed chorus, and a chamber orchestra. It was last performed by the North Shore Choral Society in May, 1994.





Josef [Joseph] Rheinberger (1869)

Joseph Gabriel Rheinberger was born 1839 in Vaduz, Liechtenstein, the son of the treasurer of the reigning Prince. He began his music lessons at the age of five; by the time he was seven, he was already playing organ during services and had composed a setting of the Mass. Upon reaching his twelfth birthday, he went for further studies to Munich which became his permanent home. By the time he was twenty he had joined the faculty of the Munich Conservatory, was playing organ at several churches, and was touring as a concert pianist. In that same year of 1859 he published his Op. 1 piano pieces, having destroyed most of his earlier student works. In 1867 he assumed the post of full professor at the Conservatory where he remained until his death in 1901. The Grove Dictionary quotes Hans von Bülow who describes Rheinberger as “a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond in skill, refinement and devotion to his subject; in short, one of the worthiest musicians and human beings in the world.” Among Rheinberger’s students we find the names of such notables as Engelbert Humperdinck, Ermanno Wolf-Ferrari, Wilhelm Furtwängler, as well as two prominent American composers of the 19th century, Horatio Parker and George Chadwick.

Rheinbergers’s *Der Stern von Bethlehem* (“The Star of Bethlehem”) composed in 1890, is set to a text by the composer’s wife, Franziska (“Fanny”) von Hoffnaass (1832-1892), whom he married in 1867. A highly cultured woman, she was a prominent poetess and painter who provided the text for many of his vocal works. The oratorio recounts the Biblical story of the birth of Christ and the subsequent visit of the shepherds and the three Magi to the stable. The cantata is scored for two soloists (soprano and baritone), chorus, organ and orchestra. Several of the movements have over the years entered into the solo recital repertoire. Today’s presentation marks the work’s first performance by the North Shore Choral Society.

© 2007 by Donald Draganski

**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

**Charles Pikler** joined the Chicago Symphony Orchestra as a violinist in 1978 and, in 1986, he was named principal violist. The Symphony of Oak Park and River Forest is very proud to welcome Mr. Pikler as the orchestra's new concertmaster. Charlie studied the piano with his parents and violin with Ben Ornstein, Bronislaw Gimpel at the University of Connecticut, and Roman Totenberg at the Tanglewood Young Artist Program at the Berkshire Music Center. He appeared as soloist with the Hartford Symphony Orchestra, Eastern Connecticut Symphony, and Manchester Civic Orchestra, among others. He holds a degree in mathematics with distinct honors from the University of Minnesota. He launched his career as a violinist with the Minnesota Orchestra in 1971, later becoming a member of the Cleveland Orchestra (1974 to 1976) and the Rotterdam Philharmonic (1976 to 1978). He has been featured as a soloist with the CSO, as well as with other orchestras in the Chicago area. Additionally, he has also been soloist with the Kingsport Tennessee Symphony, Orchestra of the Pines in Nacogdoches, Texas, the National Symphony Orchestra of Costa Rica, and the National Taiwan Symphony Orchestra.



Soprano **Kathleen Van De Graaff** enjoys a remarkable career in all aspects of performance. She recently returned from the Costa Rica International Music Festival where she sang to great acclaim in opera performances throughout the country. She has also been a featured soloist at the Grand Teton Music Festival, the San Luis Obispo Mozart Festival, St. Louis Baroque Festival, Chicago Music of the Baroque, Bloomington Early Music Festival and the Manitou Music Festival. She has also worked with opera companies in Chicago, Milwaukee, Washington, Utah and Idaho. Her operatic repertoire includes Gilda in *Rigoletto*, the Queen of the Night in *The Magic Flute*, Constanze in *The Abduction from the Seraglio*, Antonia in *The Tales of Hoffmann*, and the title roles in *Martha* and *Lucrezia Borgia* among others. As an oratorio and concert singer, Ms. Van De Graaff has sung with Music of the Baroque, the Louisiana Philharmonic, the Chicago String Ensemble, the Jackson Symphony, the Racine Symphony and the North Shore Choral Society, among many others. She has also been

acclaimed as a recitalist, appearing in Tokyo, Japan, at the Teton Festival and at concert series around the country. On the concert stage, some of Miss Van De Graaff's highlights include Rossini's *Stabat Mater*, Handel's *Messiah*, Haydn's *Mass in Time of War* and *The Creation*, Mozart's *Solemn Vespers*, Bach's *St. Matthew Passion*, Saint-Saens' *Christmas Oratorio*, Beethoven's 9th among others. She and her husband have been active in rediscovering chamber operas for soprano and bass from the early eighteenth century called "intermezzi". In 2003 they performed a live nationwide broadcast of the modern premiere of an opera by Francesco Gasparini as well as one by Johann Adolph Hasse. In Tokyo, Japan, they gave the Asian premiere of that same opera. Their discoveries have also led to the modern premieres of intermezzi by Domenico Sarri, Leonardo Leo and Giovanni Bononcini. Two of these intermezzi, *Mirena e Floro* and *Moschetta e Grullo*, can be heard on the recently released Naxos recording. This year, she will be singing in Indiana, Boston, New York, Baltimore, Wisconsin, Utah and Missouri in recitals and opera performances.



Hailed by the critics as possessing a "resplendent voice" and "rich, burnished sound" with "formidable skill" and a "commanding grace and strength", bass-baritone **Peter Van De Graaff** has sung to great acclaim throughout the world. In Europe, he recently returned from Salzburg where he was a featured soloist at the International Vocal Symposium. He has performed and recorded a Mass by Jan Voreisek with the Czech State Symphony under Paul Freeman and has also sung Beethoven's *Missa Solemnis* throughout the Czech Republic and Poland with the Czech Philharmonic. He appeared in Berlin with the Chicago Symphony Orchestra in Schoenberg's *Moses und Aron*. In Budapest he sang with the Budapest Concert Orchestra in Verdi's *Requiem* and in Tel Aviv, the Israeli Chamber Orchestra joined him in a Mozart Mass. As a recitalist he appeared in Tokyo. His singing has also taken him throughout the United States, where his appearances include engagements with the Houston Symphony, Chicago Symphony, Utah Symphony, San Antonio Symphony, Syracuse Symphony, Louisiana Philharmonic, Omaha Symphony, Wichita Symphony, Colorado Springs Symphony, Richmond Symphony and many, many others. Conductors with whom he has worked include Pierre Boulez, Christopher Wilkins, Paul Freeman, Bernard Labadie, Paul Hillier, Joseph Silverstein, Robert Page, Thomas Wikman, Jane Glover, Klaus-Peter Seibel, Victor Yampolsky, James Paul, Daniel Hege and Nicholas Kraemer, among many others. Mr. Van De Graaff has made a specialty of the baroque repertoire and this has brought him as soloist to the San Luis Obispo Mozart Festival, Costa Rica International Music Festival, Chicago's Music of the Baroque, Pittsburgh Bach Choir, Grand Teton Music Festival, St. Louis Early Music Festival, Boulder Bach Festival and many other festivals

and concert series throughout the country. He and his soprano wife have been responsible for the modern premieres of several early 18th century chamber operas called “intermezzi.” He has also been active in the opera house and has performed with the Lyric Opera of Chicago, Florentine Opera, Milwaukee Opera, Rochester Opera, Chicago Opera Theater, Cedar Rapids Opera and many other companies. His recordings include 3 intermezzos on the Naxos label and Menotti’s *The Medium*, Vorisek *Mass in B-Flat* and Mozart arias and duets, all on the Cedille label.

**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 five members are proof of this diversity.

Before coming to her present job as a photo researcher at McDougal Littell, helping to create biology and world history programs, **Laura Graedel** was an interpretive ranger at Morristown National Historical Park in New Jersey, where she wore colonial dress and gave demonstrations of colonial cooking, and the archivist at the Museum of Science and Industry, where she had the opportunity to meet veterans of German U-boats. Laura earned her B.A. in English and American literature from Kenyon College (with a junior year in Exeter, England, where she dug down to Roman artifacts) and her M.A. in Information and Library Science from the University of Michigan. Her singing credits include not only college choirs but also the Apollo Chorus and the University of Chicago Rockefeller Chapel Choir. Laura volunteers as an adult ESL tutor at Truman College and loves traveling, reading, baking (pecan pie and rum balls are among her specialties), attending the theater—and, of course, being with Joe Partington, to whom she recently became engaged. Joe is a “wonderful guy” who owns a vintage watch repair business in Arlington Heights; they plan to be married in about a year. Besides singing with the NSCS altos, Laura assists with concert publicity.

In the fall of 2000, the North Shore Choral Society performed Verdi’s *Requiem* with the Evanston Symphony Orchestra. Les Jacobson, who plays viola with the Symphony, encouraged his daughter Emily to join the chorus so they could perform in the same concert. Little did either of them know where this suggestion would lead. The following summer, during rehearsals for a Ravinia performance, a young tenor “made eyes” at her; they began dating shortly thereafter, and four years later she became **Emily Rivera**. Emily’s musical experiences began at the age of six. She was one of the founding members of the Jubilate Children’s Choir under conductor Chris McQueen and sang with that group for nearly ten years. Leaving music behind temporarily, she completed her undergraduate work in sociology and family studies at Miami University and took a year’s sabbatical from NSCS while completing her Master’s Degree in Child Development at the Erikson Institute. Emily now works as an early childhood mental health consultant on Chicago’s west side. Her main hobby is photography, which she “adores,” and she is a fledging stock photographer in her spare time. She and Jonathan live in Rogers Park with their two cats.

**Kathy Tolisano** learned to read music and developed her love of music when she took piano lessons as a child; in fact, all of her siblings studied piano. Her first experience with classical

music was when she and her brother attended Peter and the Wolf with her parents. She was in the Church choir and in choruses at Glenbard West High School. She joined North Shore Choral Society in 1999. She joined at the suggestion of Connie Eyer, who has also been a member of NorthShore Choral Society. Connie and Kathy both belonged to the choir at Unity Church in Chicago, and that choir was temporarily discontinued. Kathy wants to dedicate her singing to the memory of her father, Charles Zitnick, who passed away this summer and her Mom, Mary Zitnick, who survives him. They have always supported her avocation of singing. Kathy's professional career is as a registered dietitian. She received her bachelor's degree in dietetics from Illinois State University and her master's in education from National Lewis University. Currently she is a consultant dietitian with C. Chow & Associates, working with several nursing homes in Chicago and the northern suburbs. She and her husband Ron, who is currently the NSCS house manager, have been married for twenty-five years. He is a social worker by profession. In the past, they have vacationed in Bermuda and have taken several cruises. They enjoy visiting the zoo, visiting with the family, walking along the lakefront and playing Scrabble. She likes to experiment cooking meals.

As a singer, **David Wojtowicz** is a late bloomer. He did take piano lessons and study oboe briefly as a lad, and he sang with the Michaeliskirche Choir while studying in Germany, but "any further thoughts of singing lay dormant for about forty years—raising a family and having a career were priorities." Then, just four years ago, Dave's wife Connie encouraged him to join the Park Ridge Civic Orchestra Choir—which led him to the Northwestern University Choir, church choir, opera company, and so on. A year later, at the invitation of Anthony Green, he came to NSCS (first as a baritone, then as a tenor) for Beethoven's *Ninth* with the Chicago Philharmonic Orchestra. "What I like about North Shore," he says, "is the sense of balance between socializing and dedication to music." This month, in addition to today's performance, Dave sings the roles of Ferrando in *Così Fan Tutte* and Antonio in *Le Nozze di Figaro*, both at Northeastern. Hard as it is to believe, Dave does have a day job: dentist. Dave and Connie love traveling with their church choir on concert tours, the most recent one to Verona, the next to Vienna—if he can find time in his singing schedule.

One month after singing the tenor lead in his high school production of Gilbert and Sullivan's *Princess Ida*, **Dan Woodard** was no longer a tenor. During the '70s and '80s, he appeared in several community musicals and sang with North Shore Choral Society under David Larson. Later, after a stint with Northbrook's New Tradition barbershop chorus, he rejoined NSCS—and has sung in its bass section ever since. After graduating from Lehigh University with a major in English, Dan left his home state of Pennsylvania and moved to Glenview, where he taught and coached and managed a school/community radio station at Glenview New Church Schools. In 1987, he shifted career direction to adult training and instructional design, primarily in computer and other technical skills. After working for Alliant Foodservice (a part of Kraft) for eleven years, Dan went independent as a consultant. Dan and his wife Joan have three grown children and two grandchildren. Besides a heavy involvement with his church, where he not only sings but also serves on the Board of Trustees, Dan enjoys riding his recumbent bicycle, visiting his family, and spending time at the family's primitive cabin in Wisconsin's Northwoods—activities to which he hopes to devote more time in the future.

# NORTH SHORE CHORAL SOCIETY

## SOPRANO

Mei Aden	Anne Harkonen	Claudette Rasmussen
Amy Anderson	Margarete Hendrickson	Elizabeth Roghair
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Louise Brueggemann	Showling Liao-LeMasters	Dorothy Scott
Deborah Chen	Anne Lindahl	Phoebe Segal
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Cecilia Davis	Julie McDowell	Kathryn Skelton
Meg Egan-Hullinger	Donna Nitahara	Roxann Specht
Lorena Estrada	Catherine Porter	Erin Stone
Maria del Rosario Gomez	Ellen Pullin	Kathleen Tolisano
Judith Greene	Alpana Ranade	Nicole Zurek

## ALTO

Elizabeth Avery	Laura Graedel	Emily Rivera
Lynne Curtis	Sally Hakes	Kay Rossiter
Else-Britt De Long	Diane Haubrich	Myra Sieck
Susan Demaree	Jill Horwitz	Eleanor Skydell
Antje Draganski	Mary Ann Kissock	Loretta Smith
Lenore Dupuis	Inge Kistler	Barbara Struthers
Katie Eckstein	Marie Kroeger	Judy Taylor
Fusayo Errico	Megan McPeak	Jean Thompson
Nancy Friday	Joan Merchan	Kathleen Trusdell
Lucinda Fuller	Mindy Pierce	Stacey Watson
Debbie Geismar	Alicia Resnick	Sue Wiegand
Jo Anne Gerules	Karen Rigotti	Yael Wurmfeld

## TENOR

Douglas Aden	Len Barker	Stanley Kobayashi
David Crumrine	Hank Bohanon	Karl Kroeger
John Darrow	Robert Brotman	Ted Loeppert
Theresan Kaefer-Kelly	Doug Bunker	Jim Miller
Nicholas Krupp	Wylie Crawford	Fred O'Donnell
Mars Longden	Ron Dahlquist	Frank Perry
Sanna Longden	Andrew Fisher	John Shea
Thomas Olkowski	Kent Fuller	John Summerhays
Milly Silverstein	Anthony Green	Chuck Uchtman
David Taylor	Gary Hendrickson	Harry Vroegh
David Wojtowicz	David Hunt	Steve Warner
	Thomas Keller	Dan Woodard

## INSTRUMENTALISTS

### **VIOLIN I**

Thomas Yang,  
*concertmaster*

Jeff Yang

Kjersti Nostbakken

Paul Vanderwerf

Andrea Tolzmann

Eugenia Wie

### **Violin II**

Jeri-Lou Zike

Steve Winkler

Inger Carle

Loren Hendrickson

### **VIOLA**

Ben Wedge

Doyle Armbrust

Clara Takarabe

### **CELLO**

Steven Houser

Richard Yeo

### **BASS**

John Floeter

### **FLUTE**

Susan Saylor

Scott Metlicka

### **OBOE**

Deborah Stevenson

Erica Anderson

### **CLARINET**

Daniel Won

Elizandro Garcia Montoya

### **BASSOON**

Jonathan Saylor

Collin Anderson

### **HORN**

Daniel O'Connell

Christine Worthing

### **TRUMPET**

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Sopranos Rule!  
— the First Sopranos

We're Second to none!  
— the Second Sopranos

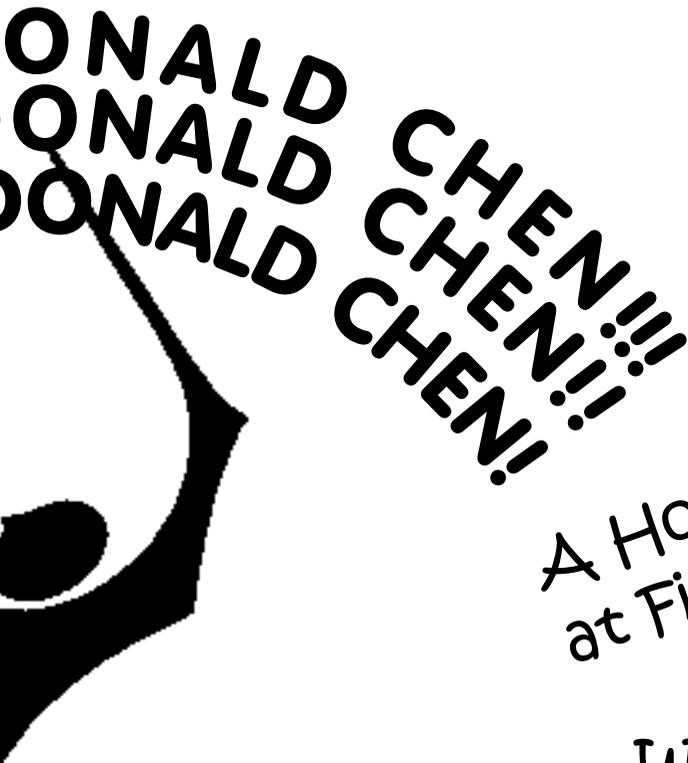
THANK YOU, D  
THANK YOU, D  
THANK YOU, D

An Abundance  
of Altos!  
— the First and  
Second Altos

The members of the Chorus  
Thank Donald Chen for the  
of magnificence

Thanks for the memories!  
Our leader and our friend  
Got us all to blend.  
It's your discreet  
unfailing beat  
On which we all depend —  
Oh, thanks, Donald Chen!

Thanks for the memories!  
We're awf'ly glad you chose  
Oratorios  
of Handel, Bach  
and Mendelssohn,  
And Haydn — Heaven knows  
How lucky we've been!



**DONALD  
DONALD  
DONALD CHEN!!!  
CHEN!!!  
CHEN!!!**

**Our Society want to thank  
twenty-four seasons  
of leadership!**

Singing romantic,  
We're frantic!

The line must crescendo and taper  
And not just be notes on the paper!  
We've done our best  
To pass your test!

A Dozen or So  
Good Tenors!  
— the First and  
Second Tenors

A Home Run starts  
at First Bass!  
— the Baritones

We're the Basses  
of Success!  
— the Basses

So, thanks for the memories!  
You rule the requiem —  
Brahms is such a gem!  
Mozart, Fauré  
and Verdi — hey!  
We'll never tire of them!  
So, thank you so much!

# NORTH SHORE CHORAL SOCIETY LEADERS

2007 - 2008

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### **DAVID DYNES LARSON MEMORIAL GIFT**

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

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## **The North Shore Choral Society**

Thanks for joining us today. We are especially honored to share our three soloists with you. Charles Pikler has been the principal violist with the Chicago Symphony Orchestra since 1986. Kathleen and Peter Van De Graaff (he of late-night WFMT fame) have performed together or separately throughout America and the world. Their biographies earlier in these pages provide many details about their estimable—and enviable—careers.

We are also honored to begin a yearlong celebration of our Music Director, Dr. Donald Chen, who is retiring from this position next June at the end of his twenty-fourth season—fully one-third of our lifetime. Today's concert is an example of Donald's musical programming: "For me," he says, "it is when our exploration and study venture into 'unknown regions' that we truly fulfill our mission and perform what I consider one of the most important functions of a community music organization."

Our concert in March, with the Evanston Symphony Orchestra, features Michelle Areyzaga, a singer whose career has been closely associated with Donald and NSCS. In 2006, she was named Chicago's "Artist of the Year." And in June we present Mendelssohn's *ELIJAH*, with professional soloists and full orchestra. This work is one with which Donald feels a close affinity. If you do not have tickets for these concerts, please accept our invitation to join us for one or both. Details can be found elsewhere in this program and on our web site: [www.northshorechoral.org](http://www.northshorechoral.org).

Early next year, the Music Director Search Committee will have selected three finalists, each of whom will plan, rehearse, and conduct one of the 2008-2009 season's three concerts. It will be a fascinating time for both singers and audiences. We hope to see you again then.