



Seventy-third Season

UNDER THE DIRECTION OF

DAVID ŠTECH

MARCH 1, 2009

3:00 PM

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON



North Shore Choral Society 73rd Season 2008-2009

The North Shore Choral Society continues its season of *New Directions* with a concert that we singers find both musically challenging and aesthetically satisfying. Guest Conductor David Štech, the second of our three finalists to succeed Director Emeritus Donald Chen, has selected “Music for the Soul” that we hope will provide a peaceable start to a month that is often said to come in like a lion.

Rachmaninoff’s “Bless the Lord, O My Soul,” from his *All-Night Vigil*, is performed *a cappella* and in Russian. The work lasts for a brief six minutes—but six minutes of haunting beauty. Conductor Štech calls it “one of the most intimate and monumental works for choir.” We think you’ll agree.

Then on to Bernstein’s *Chichester Psalms*, a work based on three complete Psalms plus verses from several others, sung in their original Hebrew. Passages of complex—sometimes harsh—rhythms set against moments of quiet serenity make *Psalms* a feast for the discerning ear.

Written in 1947, Duruflé’s *Requiem* is the composer’s best known and most often performed work. Its continued popularity is due at least in part to the composer’s mastery in drawing its disparate elements together into a harmoniously satisfying whole. Please take a few minutes to read the complete notes about all three works elsewhere in this program.

Thanks for joining us at this second concert in our season of *New Directions*. Please come again on May 31 to hear the chorus under the baton of our third guest conductor, David H. Edelfelt, in a program of “Ethereal Light.”

But for now, relax and enjoy.

THE NORTH SHORE CHORAL SOCIETY

David Štech, guest conductor
presents

“Music for the Soul”

Blagoslovi, dushe moya, Gospoda—Sergei Rachmaninoff
(*Bless the Lord, O My Soul*, from the All-Night Vigil, Op. 37)

Chichester Psalms—Leonard Bernstein

Requiem, Op. 9—Maurice Duruflé

featuring

Amanda Tarver, *mezzo-soprano*

Stephen Alltop, *organ*

Kristin Lelm, *soprano*

Eric Miranda, *bass-baritone*

Sunday, March 1, 2009, 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



www.northshorechoral.org

PROGRAM

“Blagoslovi, dushe moya, Gospoda” Sergei Rachmaninoff (1873–1943)
from the *All-Night Vigil*, Op. 37

Amanda Tarver, *mezzo-soprano*

Chichester Psalms.....Leonard Bernstein (1918–1990)

Kristin Lelm, *soprano*, Stephen Alltop, *organ*,
Nicole Zurek, *soprano*, Beth Sullivan, *alto*,
David Wojtowicz, *tenor*; David Laub, *bass*

- I. PSALM 108, VERSE 2 (Maestoso ma energico)
PSALM 100 (Allegro molto)
- II. PSALM 23 (Andante con moto, ma tranquillo)
PSALM 2, VERSES 1-4 (Allegro feroce)
PSALM 23, CONTINUED (Meno come prima)
- III. PSALM 131 (Peacefully flowing)
PSALM 133, VERSE 1

 *Intermission* 

Requiem, Op. 9.....Maurice Duruflé (1902–1986)

Amanda Tarver, *mezzo-soprano*, Eric Miranda, *bass-baritone*,
Stephen Alltop, *organ*, Steven Houser, *cello*

- I. INTROIT (*chorus*)
- II. KYRIE (*chorus*)
- III. DOMINE JESU CHRISTE (*chorus and baritone*)
- IV. SANCTUS (*chorus*)
- V. PIE JESU (*mezzo-soprano and cello solo*)
- VI. AGNUS DEI (*chorus*)
- VII. LUX ÆTERNA (*chorus*)
- VIII. LIBERA ME (*chorus and baritone*)
- IX. IN PARADISUM (*chorus*)



TEXTS AND TRANSLATIONS

“Blagoslovi, dushe moja, Gospoda”

Аминь.
Благослови, душе моя, Господа.
Благословен еси, Господи.
Господи Боже мой,
возвеличился еси зело.
Благословен еси, Господи.
Во исповедание и в велелепоту
облеклся еси.
Благословен еси, Господи.
На горах станут воды.
Дивна дела Твоя, Господи.
Посреде гор пройдут воды.
Дивна дела Твоя, Господи.
Вся премудростию сотворил еси,
сотворил еси.
Слава Ти, Господи, сотворившему,
сотворившему вся.

Amen.
Bless the LORD, O my soul:
blessed art thou, LORD.
Bless the LORD, O my soul:
and all that is within me,
bless his holy name.
Bless the LORD, O my soul,
and forget not all his benefits.
Who forgiveth all thine iniquities;
who healeth all thy diseases.
Who redeemeth thy life from destruction;
who crowneth thee
with loving kindness and tender mercies.
Bless the LORD, O my soul:
and all that is within me,
bless his holy name.
Blessed art thou, LORD.

Chichester Psalms

PART I

PSALM 108, VERSE 2

עֲנֵה תְּנַבֵּל וְכַנּוֹר
אֶעֱרֶה שָׁחַר:

Awake, psaltery and harp:
I will rouse the dawn!

PSALM 100

מִזְמוֹר לַתְּהִלָּה הִרְעִיעוּ לַיהוָה כָּל־הָאָרֶץ:

Make a joyful noise
unto the Lord all ye lands.

עֲבָדוּ אֶת־יְהוָה בְּשִׂמְחָה בָּאוּ לִפְנֵי בְּרִנָּה:

Serve the Lord with gladness.
Come before His presence with singing.

דַּעוּ כִּי־יְהוָה הוּא אֱלֹהִים הוּא־עָשָׂנוּ

Know that the Lord, He is God.
It is He that has made us,
and not we ourselves.

אֲנַחְנוּ עַמּוֹ וְצֹאן מִרְעִיתוֹ:

We are His people
and the sheep of His pasture.

בָּאוּ שְׁעָרָיו בַּתוֹדָה וְחִצְרֹתָיו בַּתְּהִלָּה הוֹדוּ־לּוֹ בְּרַכּוּ שְׁמוֹ:

Come unto His gates with thanksgiving,
and into His court with praise.

כִּי־טוֹב יְהוָה לְעוֹלָם חַסְדּוֹ וְעֶד־דַּר וְדָר אֲמוֹנָתוֹ:

Be thankful unto Him and bless His name.
For the lord is good, his mercy everlasting
and His truth endureth to all generations.

PART II

PSALM 23

מְזֻמֹּר לְדֹד יְהוָה רָעִי לֹא אֶחְסָר: The Lord is my shepherd,
I shall not want.
בְּנֵאוֹת דְּשָׂא יִרְבִּיצֵנִי עַל־מֵי מְנַחֲתוֹת יִנְהַלֵּנִי: He maketh me to lie down
in green pastures,
יְנַפְשֵׁי יִשׁוּבֵב יִנְחֵנִי בְּמַעְגְלֵי־אֲדָמָה לְמַעַן שְׁמוֹ: He restoreth my soul,
He leadeth me
בְּדַרְכֵי צְדִיקוּתָא לְשֵׁם כְּבוֹדֵךָ יְיָ: in the paths of righteousness,
for His name's sake.
גַּם כִּי־אֵלֶּךְ בְּגֵיא צִלְמוֹת לֹא־אֶרְאֶה רָע כִּי־אֲתָהּ: Yea, though I walk through
the valley of the shadow of death,
עֲמֻדֵי שִׁבְטֶךָ וּמִשְׁעַנְתֶּךָ תִּמְנֵנִי יִנְחֵמֵנִי: for Thou art with me.
Thy rod and Thy staff they comfort me.

PSALM 2, VERSES 1-4

לָמָּה רָגְזוּ גוֹיִם וְלֵאמֹים יִהְיוּ־רִיק: Why do the nations rage,
and the people imagine a vain thing?
יִתְנַצְּבוּ | מַלְכֵי־אֶרֶץ וְרוֹזְנִים וְנוֹסְדוֹ־יַחַד עַל־יְהוָה וְעַל־מְשִׁיחוֹ: The kings of the earth set themselves,
and the rulers take counsel together
בְּגִתְהִיבָה אֶת־מִוֹסְרוֹתֵימֹו וְנִשְׁלִיכָה מִמֶּנּוּ עֲבֹתֵימֹו: against the Lord
and against His anointed.
יֹשֵׁב בַּשָּׁמַיִם יִשְׁחַק אֲדֹנָי יִלְעֹג־לָמוֹ: He that sitteth in the heavens
shall laugh, and the Lord
שָׁלַח לְפָנָי | שִׁלְחוּ נֶגֶד צַרְרֵי דַשְׁנֹת בְּשֵׁמוֹ רֵאשֵׁי כּוֹסֵי רִנְיָהּ: shall have them in derision!

PSALM 23, CONTINUED

תַּעֲרֹךְ לְפָנָי | שִׁלְחוּ נֶגֶד צַרְרֵי דַשְׁנֹת בְּשֵׁמוֹ רֵאשֵׁי כּוֹסֵי רִנְיָהּ: Thou preparest a table before me
in the presence of my enemies,
אֵךְ | טוֹב וְחַסֵּד יִרְדְּפוּנִי כָּל־יְמֵי חַיֵּי וְשִׁבְתִּי: Surely goodness and mercy
shall follow me all the days of my life,
בְּבֵית־יְהוָה לְאָרְךָ יָמִים: and I will dwell
in the house of the Lord forever.

PART III

PSALM 131

שִׁיר הַמַּעֲלוֹת לְדָוִד יְהוָה | לֹא־גִבָּה לִבִּי וְלֹא־רָמוּ
Lord, Lord, my heart is not haughty,
nor mine eyes lofty:
עֵינַי וְלֹא־הִלְכֹתִי | בְּגִדְלוֹת וּבְנִפְלְאוֹת מִמְּנִי:
Neither do I exercise myself
in great matters or in things
too wonderful for me to understand.
אִם־לֹא שָׁוִיתִי | וְדוּמַמְתִּי נִפְשִׁי בְּגִמְלַעַלִי אִמּוֹ
Surely I have calmed and quieted myself,
as a child that is weaned of his mother.
כְּגִמְלַעַלִי נִפְשִׁי:
My soul is even as a weaned child.
יִחַל יִשְׂרָאֵל אֶל־יְהוָה מִעַתָּה וְעַד־עוֹלָם:
Let Israel hope in the Lord
from henceforth and forever.

PSALM 133, VERSE 1

שִׁיר הַמַּעֲלוֹת לְדָוִד הִנֵּה מַה־טוֹב וּמַה־נָּעִים שָׁבֹת
Behold how good, and how pleasant it is,
for brethren to dwell
אַתִּים גַּם־יִחַד:
together in unity.

Intermission

Requiem

I. INTROIT

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

II. KYRIE

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

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

III. DOMINE JESU CHRISTE

*Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Sed signifer sanctus Michael
repraesentet eas
in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.*

*Hostias et preces tibi, Domine,
laudis offerimus.*

*Tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.*

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.

But that Michael,
the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them for those souls
whom we this day commemorate;
grant them, O Lord,
to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

IV. SANCTUS

*Sanctus Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!*

Holy, Lord God of hosts.
The heavens and the earth are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

V. PIE JESU

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Gentle Lord Jesus,
grant them eternal rest.

VI. AGNUS DEI

*Agnus Dei, qui tollis
peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, Who takest away
the sins of the world:
grant them eternal rest.

VII. LUX AETERNA

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

May light eternal shine upon them, O Lord,
with Thy saints forever,
for Thou art kind.

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

VIII. LIBERA ME

*Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit
atque ventura ira,
quando coeli
movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.*

Deliver me, O Lord, from eternal death
on that dreadful day
when the heavens and the earth shall be moved,
and Thou shalt come to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens
and the earth shall be moved.
Day of mourning, day of wrath,
of calamity, of misery,
the great day, and most bitter.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

*Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from eternal death
on that dreadful day
when the heavens and the earth shall be moved,
and Thou shalt come to judge the world by fire.

IX. IN PARADISUM

*In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam
Jerusalem. Chorus Angelorum te suscipit
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May the angels receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.



PROGRAM NOTES

The All-Night Vigil (Всенощное бдение), Opus 37, *a cappella*, was written and premiered in 1915. It consists of settings of texts taken from the Russian Orthodox All-night vigil ceremony. It has been praised as Rachmaninoff's finest achievement and "the greatest musical achievement of the Russian Orthodox Church." It was one of Rachmaninoff's two favorite compositions along with *The Bells*, and the composer requested that one of its movements (the fifth) be sung at his funeral. The title of the work is often translated as simply "Vespers," which is both literally and conceptually incorrect as applied to the entire work: only the first six of its fifteen movements set texts from the Russian Orthodox canonical hour of Vespers. Today's performance, however, includes only the second movement, text from Psalm 104, "Bless the Lord, O my Soul."

The All-Night Vigil was written in less than two weeks in January and February 1915, and was first performed in Moscow in March of that year, partly to benefit the Russian war effort. It was received warmly by critics and audiences alike, and was so successful that it was performed five more times within a month. However, the Russian Revolution of 1917 and the rise of the Soviet Union led to a ban on performances of all religious music, and on July 22, 1918 the Synodal Choir, which premiered the work, was replaced by a nonreligious "People's Choir Academy." Arguably, no composition represents the end of an era so clearly as this liturgical work.

– Notes from *wikipedia.org*

Leonard Bernstein was born in 1918 in Lawrence, Massachusetts, to Jewish immigrants from Russia. His life and works are sufficiently well-known that we need only mention the many fields this musical polymath excelled in: composing over an astonishing range of styles and idioms, from opera and symphony to Broadway musicals; conducting, most notably holding the directorship of the New York Philharmonic; lecturing; writing; producing television shows; and on and on. He was also the first American-born composer-conductor entirely taught and trained in America to establish an international reputation. His all-too early death in 1990 has deprived us of one of the most energetic and dedicated musicians to have graced our musical world.

His *Chichester Psalms* was commissioned for the 1963 Three Choirs Festival, an annual event held in Chichester, England. The first performance took place in New York in May of that year; the Chichester performance occurred three months later.

The work, which employs the original Hebrew texts, begins with an exuberant setting of Psalm 100 ("Make a joyful noise unto the Lord"). The second movement, which features a boy soprano, draws on the words of Psalm 23, interrupted abruptly with the lines "Why do the nations rage?" from Psalm 2. The third movement continues with a peacefully flowing setting of Psalm 131 which quotes material from the opening movement, and it closes with a tranquil setting of the first verse of Psalm 133. Today's performance features a reduced instrumentation consisting of organ, harp and percussion. The NSCS last performed this work in 2004.

– Program Notes © 2004 by Donald Draganski

“Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.” These are the opening words of the Roman Catholic Mass for the Dead, commonly known as the Requiem Mass (from the Latin *requies*, rest or repose). This plea for eternal peace is found in the Second Book of Esdras, a scriptural text widely accepted during the early centuries of Christianity, but now numbered among the apocryphal books of the Old Testament. The Requiem Mass has its theological basis in the Catholic doctrine that the living, by prayers and sacrifices, can come to the-aid of-souls in Purgatory. This notion is embodied in the central section, the *Dies Irae*, which vividly portrays the day of wrath, the last judgment, threatening the faithful with Purgatory and the pains of Hell — punishments which are ameliorated only by the intercession of the Saints and by the fervent supplications of those left behind to pray for the souls of the departed.

The other sections of the Requiem, by contrast, deal with a blissful resurrection and reunion through the mercy and atonement of Christ. This unsettling juxtaposition of comfort and terror has resulted in composers choosing to emphasize now one, now the other. The Requiems of Berlioz and Verdi exploit the potential drama and excitement of the Hell-fire sections, whereas the Duruflé and Fauré settings both omit parts of the *Dies Irae* section, concentrating entirely on the comforting aspects of the Requiem Mass. (It should be pointed out that, since Vatican II, the Catholic Church has also downplayed the *Dies Irae* by limiting its use as an option on All Souls’ Day and at funeral services — a loss of theatrical excitement, perhaps, but a net gain in serenity and hope.)

The name Maurice Duruflé (1902-1986) is not very familiar to most concert goers. This was largely due to the composer’s slow and painstaking methods as well as being his own severest critic, for barely a dozen titles have seen the light of publication, and most of these are for solo organ.

Duruflé was appointed organist at the Church of St. Etienne-du-Mont in Paris in 1930, a position he held until his death. The Requiem, which was commissioned by the Parisian publisher Auguste Durand, was dedicated to the memory of the composer’s father. Completed in 1947, the piece makes extensive use of actual chant tunes from the Gregorian Mass for the Dead. “In general,” Duruflé writes, “I have attempted to penetrate to the essence of Gregorian style, and have tried to reconcile as far as possible the very flexible chant rhythms within the exigencies of modern notation.”

Duruflé treats the Requiem text in a restrained and intimate manner. It is scored for a full orchestra, chorus and organ. The organ plays a particularly important role, for (quoting the composer once more), “it intervenes not to support the chorus but to underline certain rhythms, or to soften momentarily the too human orchestral sonorities. It represents the idea of comfort, of faith, and of hope.” The NSCS last performed this Requiem in 1988.

BIOGRAPHIES



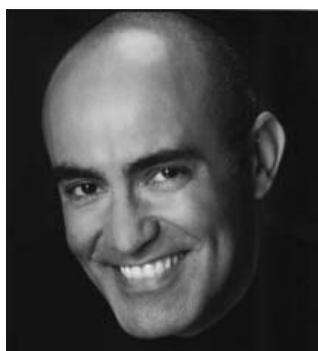
Amanda Tarver, mezzo-soprano, completed her Masters of Music in Vocal Performance at Roosevelt University in December 2008. Ms. Tarver premiered with Chicago Opera Theatre in their production of Berlioz's, *Béatrice et Bénédicte* May, 2007. In March 2008 she performed the principal role of Lisetta in Chicago Opera Theatre's Young Artist production of Haydn's *Il Mondo Della Luna* under the baton of Maestro Leonardo Vordoni. This past spring she also performed in Chicago Opera Theatre's productions of *Don Giovanni* under the baton of her favorite music historian and conductor, Maestra Jane Glover. She was also honored to

work with the living composer John Adams in his opera *The Flowering Tree*. Summer of 2008, she was an Apprentice Artist with Chautauqua Opera where she performed the roles of Flora in *La Traviata*, Lapák from *The Cunning Little Vixen* and Mrs. Hildebrandt and Nurse #2 in *Street Scene* under the direction of Jay Lesenger. Ms. Tarver has placed as Regional Finalist for the Metropolitan Opera National Council Auditions from 2001 to 2007. This season she will be performing the role of Dame Quickly in *Falstaff* and La Voix from *Les Contes d'Hoffmann* with the COT Young Artists' productions and performing in COT's main season of *La Clemeza di Tito* and covering the role of Kate in *Owen Wingrave*.

Stephen Alltop has served as a member of Northwestern University's conducting and keyboard faculties since 1992. He has coordinated Dunbar Festival performances at Northwestern around Bach's *St. John Passion*, Haydn's *The Creation*, Handel's *Judas Maccabaeus* and *Joshua*, and Piccinni's opera *La Buona Figliola*. Dr. Alltop serves as Music Director of the Apollo Chorus of Chicago, the Elmhurst Symphony Orchestra and the Green Lake Choral Institute. He has appeared as a guest conductor with orchestras and choruses across the United States and in Italy. His recordings as a conductor include *The Divas of Mozart's Day* with soprano Patrice Michaels (Cedille), music of Antonio Caldara with soprano Julianne Baird (Albany), *Baroque Arias* with Julianne Baird and trumpeter Darin Kelly (Albany), and a complete recording of Handel's *Messiah* with the Apollo Chorus of Chicago (Clarion). Mr. Alltop has collaborated with many of today's leading composers, including Paul Ayres, Jan Bach, John Corigliano, Eleanor Daley, and Eric Whitacre. As a keyboard artist, Stephen Alltop has performed with the Chicago Symphony Orchestra, Chicago Philharmonic Orchestra, Lyric Opera, Chicago Chamber Musicians, Chicago Sinfonietta, Joffrey Ballet, Milwaukee Symphony, Minnesota Orchestra, Omaha Symphony, and the Ravinia Festival. He is represented by Joanne Rile Artist Management.



Kristin Lelm, soprano, is a 2007 graduate of Bradley University, where she studied vocal performance with Dr. Kerry Walters and performed with the Bradley Chorale and Chamber Singers. She was a winner of the Bradley Symphony Orchestra Concert-Aria Competition and won the 2007-2008 Presser Award. Mrs. Lelm is currently attending DePaul University to pursue a master's degree in vocal performance under the study of Jane Bunnell. She has participated in DePaul's operas of: Purcell's *Fairy Queen*, was cast as Sister Genevieve in Puccini's *Suor Angelica*, and as Euridice in Monteverdi's *Orfeo*. This March she will perform the role of Gretel in Humperdinck's *Hansel and Gretel* where it will be performed at the Reskin Theater.



Eric Miranda is a frequent recitalist and soloist in the Chicago area. His career has included solo appearances with Chicago *a cappella*, Bella Voce and The Janus Ensemble. In 2002 he made both his Orchestra Hall and Ravinia Festival solo debuts with The Chicago Symphony Singers under the baton of Duain Wolfe. Mr. Miranda's opera roles have included Count Almaviva in *Le Nozze di Figaro*, King Melchior in *Amahl and the Night Visitors*, Aeneas in *Dido and Aeneas*, Bob in *The Old Maid and the Thief*, and the title role in *Traveling with Gulliver* by John Eaton, former University of Chicago composer-in-residence. With Madison-

based Opera for the Young, he has performed the roles of Pirate King and Major General in *The Pirates of Penzance*, the Father in *Hansel and Gretel*, Figaro in *The Barber of Seville*, and Pluto in *Orpheus Returns*. Oratorio solo appearances have included the Fauré *Requiem* with both the DePaul Community Chorus, and Connecticut's Kent Singers, Mozart's *Mass in C Minor* with The Bach Chamber Choir of Rockford, Illinois and with the Elgin Choral Union, Mozart's *Requiem*, Schubert's *Mass in G*, and Haydn's *Lord Nelson Mass* with the Elgin Choral Union, Finzi's *In Terra Pax* with the Ferris Chorale and with the DePaul Community Chorus, the Duruflé *Requiem* and the Pergolesi *Magnificat* with Chicago Choral Artists, Händel's *Messiah* for Evanston's The Musical Offering, Ralph Vaughn Williams' *Fantasia on Christmas Carols* for First St. Paul Lutheran Church, and numerous J.S. Bach cantatas. In November of 2003 Mr. Miranda appeared as soloist with Urban Baroque on Chicago radio station WFMT. The program featured *Enée et Didon*, a cantata by French Baroque composer Campra. In June of 2004 Mr. Miranda was the featured guest soloist with Chicago's a cappella ensemble, Cantate, in a program of Spanish-language songs. In addition to his opera and concert schedule, Mr. Miranda performs regularly as soloist at St. Peter's Church-in-the-Loop, and at other area churches.

David Štech has been an active conductor, accompanist, vocal coach, baritone and piano teacher in the Chicago area since 1999. He is currently music director of Chicago Choral Artists, the United Church of Hyde Park and assistant conductor and staff accompanist at both DePaul University and the acclaimed Chicago Children's Choir. A frequent adjudicator and vocal/choral clinician for Chicago Public Schools, Mr. Štech also maintains a private piano studio and teaches at the Hyde Park Suzuki Institute. As a professor, he has served on the music faculty of Roosevelt University, the University of Illinois at Chicago and Truman



College. As a singer, he has performed with the Chicago Symphony Chorus, William Ferris Chorale, Bella Voce, the Oriana Singers and Ars Musica Chicago. An active orchestral and opera conductor, he was the music director of American Opera Group from 2004-2008 and has conducted the Chicago Youth Concert Orchestra, the Northwestern University Philharmonia, the North Shore Chamber Orchestra, the Sherwood Symphony Orchestra, the New Symphony Orchestra (Sofia, Bulgaria) and the Bohuslav Martinu Philharmonic (Zlín, Czech Republic). In 2003, Mr. Štech received the Leonard Bernstein Conducting Fellowship to study at Tanglewood. His teachers include Stephen Alltop, Kurt Masur, Robert Spano, Larry Rachleff, Gustav Meier, Rossen Milanov, Michael Morgan and Victor Yampolsky.



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 accompanies Chicago Symphony Chorus and at Northwestern University. Active as recitalist and vocal coach, Sharon is also organist at North Park Covenant Church and North Park Theological Seminary.

Soprano **Nicole Zurek** joined NSCS in the fall of 2007. A 1998 graduate of Glenbrook South High School, she studied voice privately with MaryJean Allen and Dr. Karen Peeler. At The Ohio State University, she sang under the batons of James Gallagher and Dr. Hilary Apfelstadt. Nicole is currently pursuing a degree in English at Northeastern Illinois University.

Alto **Beth Sullivan** has been a member of NSCS for many years. She has also sung in large and small choruses at the University of Illinois, with the Chicago Chamber Choir and a small group sponsored by the Wilmette Women's Club, and in various church choirs. Beth works as an occupational therapist, enjoys biking, and is the mom of three teenagers.

Tenor **David Wojtowicz** has appeared in a wide range of vocal roles, this season in *L'il Abner*, *Street Scene*, and *Die Fledermaus*; he will soon play Cinderella's father in *Into the Woods*. Besides NSCS, he is active in church choirs and in several other choruses, including those at Northwestern and Northeastern Universities. When not singing, Dave is a dentist.

Baritone **David Laub** has sung lead roles for the Savoyaires, Light Opera Works, L'Opera Piccola, and other area groups, including the Park Ridge Community Church and the Rockford Choral Union. By day he is a software developer for JPMorgan, and that means he's a night person: When the sun goes down, he gets to sing. This is David's first season with NSCS.

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Phoebe Segal
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Roxann Specht
Kathleen Tolisano
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Lynne Curtis
Barbara DeCoster
Susan Demaree
Antje Draganski
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Fusayo Errico
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Debbie Geismar
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Marjorie Lundy
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Tera Moskal
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Karen Rigotti
Kay Rossiter

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Eleanor Skydell
Loretta Smith
Erica Sufritz
Beth Sullivan
Judy Taylor
Jean Thompson
Barbara Weiner
Sue Wiegand
Trish Winter
Yael R. Wurmfeld

TENOR

Douglas Aden
Glen Borntrager
David Crumrine
John Darrow

Nicholas Krupp
Steve LaTour
Mars Longden
Sanna Longden

Tom Olkowski
Jonathan Rivera
Milly Silverstein
David Taylor
David Wojtowicz

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Rika Seko
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Ann Kaefer

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and thanks to Illinois State Senator Jeff Schoenberg for his "Page for a Day" opportunity!



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

This quotation from Albert Einstein is a favorite of **Jill Horwitz**: “There are two means of refuge from the miseries of life: music and cats.” And these are what Jill calls her “two passions.” Her musical tastes are wide-ranging and include classical, rock, pop, country, and musicals. She began her singing career in a grammar school choir and took up the guitar at age twelve. Now she sometimes plays and sings folk music at local venues, like C.J. Arthur’s and Bill’s Blues, and at summer art fairs. As for cats, the one she especially adores is a Tonkinese named Linus. Underwater creatures have also been important in Jill’s life—from raising tropical fish with her father when she was a child, to swimming with them on snorkeling vacations. Jill was born in Chicago and raised in Skokie, and has been an Evanston resident for twenty-three years. She received her Bachelor’s Degree in Dental Hygiene from the University of Iowa and now works as a full-time dental hygienist. She also has a Master’s Degree in Human Services from National Louis University and is a licensed professional counselor—though not currently practicing. World travel, yoga, fitness, and calligraphy are among Jill’s other interests.

The Choral Department of Glenbrook South High School was the first step for **Nicholas Krupp** in the development of his “choral career.” The second came at the University of Wisconsin Oshkosh, where he auditioned for and was accepted into the school’s Chamber Choir. There, he had a multitude of opportunities to perform classic choral works. (He especially remembers the *Requiems* of Verdi and Brahms.) And to become what he calls a “classical music fanatic”—though he admits to interests in other musical genres as well. The third (and so far final) step was joining the tenor section of the North Shore Choral Society in the fall of 2005. Non-musical pleasures include playing computer and video games, supporting the Cubs (“reluctantly,” he says), eating Cajun/Creole cuisine, traveling (loves New York City), and watching *Heroes* on TV. Nick is a recreation assistant for NSSRA, the Northern Suburban Special Recreation Association. In this position, he develops and oversees recreational programs and activities for people of all ages with varying physical, mental, and behavioral disabilities. He also works as a host at the Claim Jumper restaurant in Wheeling. For the future, Nick hopes to return to school and earn a master’s degree in music.

An entry in the Guinness Book of Records may be forthcoming for **Margie Skelly** for having taught freshman essay and research paper writing in more colleges and universities

than any other human being in a single lifetime. These varying adventures with run-ons, fragments, and occasionally splendid writing have occurred in Denver and at eight venues in the Chicago area--most recently the College of Lake County. Besides teaching writing, Margie writes herself; she has published poetry, short stories, and creative non-fiction, and has won first and second place awards for poetry with Poets and Patrons of Evanston, and second place for a story published with the National Organization for Women. Margie's musical experiences are likewise widespread. She has sung with a number of choirs: in Iowa City, Boulder and Denver, and locally--including in the second soprano section of NSCS since 1997. Margie's husband Jim is an operating room nurse at Swedish Covenant Hospital. Their twenty-year-old daughter Maggie, is studying to be an elementary school teacher. Traveling has been an important part of Margie's life; her most recent trip was to Washington, D.C., for the Inauguration of President Barack Obama. There, she and former NSCS soprano Jamie Lynn Paradise had a great time freezing and witnessing history in the making.

Music has always been an important part of **John Summerhays'** life. His favorite recordings are those of his grandfather's semi-professional piano playing. (The original recordings are on reel-to-reel tape; John has transferred them onto CDs.) Two of John's sisters play music for weddings; one plays violin/viola, and the other plays oboe. John himself grew up playing the cello. One of his children has just taken up the bass guitar, and the other two sing. In fact, it was his daughter's invitation to join her in an ad hoc Christmas choir four years ago at Evanston Township High School that led to his joining the bass section of NSCS. John attended the University of Michigan (where he played cello for a Gilbert and Sullivan production). For the past thirty-five years, he has been working for the United States Environmental Protection Agency on air pollution issues. ("They say, 'Don't drink and drive.' Well, the drinking is harmless. The problem is too much driving.") First, he was at EPA's headquarters in North Carolina (where he played cello in the community orchestra); now he is located in the Midwest regional office. John referees soccer and plays chess, and is the current chair of the Choral Society's Nominating Committee.

Arriving in the United States from Israel in 1952, **Yael Wurmfeld** lived in Cambridge, Massachusetts, where she was always involved in music, dance, and theatre. After earning a degree in special education from Boston University, she taught severely disabled young people. In 1975, Yael moved to the Chicago area to take a position at the Baha'i National Center's international office. With that move came new opportunities for singing, with the Lake Forest Symphony Chorus, New Oratorio Singers, and New World Singers, among other groups. She also continued her love of international folk dance by teaching it regularly. With her knowledge of Scottish country and highland dance, she worked with the color guards of the Dundee Scots and later the Imperial Scots. She has served on the Board of Trustees of the Council for a Parliament of the World's Religions since 1989, and with the Council for Higher Education since 1994. Yael joined the Choral Society in 2002, when she was able to walk and enjoy the benefits of the variety of venues where NSCS rehearsed and performed. Now, though confined to a wheelchair, she has continued and expanded her involvement by serving as the group's social chair and its Vice-President for Public Relations.

DONALD CHEN YOUNG ARTIST AWARD

Our music director Donald Chen retired at the end of last season, after over twenty-four years with the Choral Society. To honor Dr. Chen,

- who patiently led us from singing choppy notes to melodic lines;
- who challenged us with works from Bach's *St. Matthew Passion* to David Fanshawe's *African Sanctus*;
- who gave us fresh perspective by comparing Brahms to wool and Duru é to silk;
- and, above all, who embodied the truth that music and learning and joy are intertwined;

the North Shore Choral Society has established the **Donald Chen Young Artist Award** which will reward a talented young singer with a solo role in one of our concerts each season. We thank the many people who contributed to establishing this award.

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.

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