



Seventy-third Season

UNDER THE DIRECTION OF

JULIA DAVIDS

NOVEMBER 23, 2008

3:00 PM

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

THE NORTH SHORE CHORAL SOCIETY

Julia Davids, guest conductor

presents

“The Extraordinary Ordinary!”

Kyrie, *Missa papae marcelli*—Giovanni Palestrina

Gloria—Antonio Vivaldi

Even When God Is Silent—Michael Horvit

Credo, *Mass in C major K258*—W. A. Mozart

Sanctus, *Mass in G major*—Franz Schubert

Benedictus, *Mass in G major*—Franz Schubert

Agnus Dei—Samuel Barber

Lamb of God, *Gospel Mass*—Robert Ray

Dona Nobis Pacem, *Mass in B minor*—J. S. Bach

featuring

Laura Heimes, *soprano*, Nina Heebink, *mezzo-soprano*,

Trevór Mitchell, *tenor*, Nikolas Wenzel, *baritone*

Sunday, November 23, 2008, 3:00 PM

The Parish Church of Saint Luke

939 Hinman Avenue, Evanston, Illinois



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



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PROGRAM

“Kyrie” from *Missa papae marcelli*..... Giovanni Pierluigi da Palestrina (1525–1594)

Gloria Antonio Vivaldi (1678–1741)
with Laura Heimes, *soprano*, and Nina Heebink, *mezzo-soprano*

- I. GLORIA IN EXCELSIS (*chorus*)
- II. ET IN TERRA PAX (*chorus*)
- III. LAUDAMUS TE (*soprano and mezzo-soprano*)
- IV. GRATIAS AGIMUS TIBI (*chorus*)
- V. PROPTER MAGNAM GLORIAM TUAM (*chorus*)
- VI. DOMINE DEUS (*soprano*)
- VII. DOMINE FILI UNIGENITE (*chorus*)
- VIII. DOMINE DEUS, AGNUS DEI (*mezzo-soprano and chorus*)
- IX. QUI TOLLIS PECCATA MUNDI (*chorus*)
- X. QUI SEDES AD DEXTERAM PATRIS (*mezzo-soprano*)
- XI. QUONIAM TU SOLUS SANCTUS (*chorus*)
- XII. CUM SANCTO SPIRITU (*chorus*)

 *Intermission* 

Even When God Is Silent..... Michael Horvit (b.1932)

“Credo” from *Mass in C major*, K258..... Wolfgang Amadeus Mozart (1756–1791)
with Laura Heimes, *soprano*, Nina Heebink, *mezzo-soprano*, and Trevór Mitchell, *tenor*

“Sanctus” and “Benedictus” from *Mass No.2 in G major* Franz Schubert (1797–1828)
with Laura Heimes, *soprano*, Trevór Mitchell, *tenor*, and Nikolas Wenzel, *baritone*

Agnus Dei..... Samuel Barber (1910–1981)

“Lamb of God” from *Gospel Mass*..... Robert Ray (b.1946)
with Trevór Mitchell, *tenor*, and Laura Heimes, *soprano*

“Dona Nobis Pacem” from *Mass in B minor*..... Johann Sebastian Bach (1685–1750)



TEXTS AND TRANSLATIONS

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.

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

Gratias agimus tibi

propter magnam gloriam tuam.

*Domine Deus, Rex caelestis,
Deus Pater omnipotens.*

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

*Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe.*

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

Glory to God on high,

and on earth peace
to men of good will.

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

We give thanks to Thee

for Thy great glory.

O Lord God, heavenly King,
God the Father Almighty,

O Lord, the only begotten Son, Jesus Christ,

Lord God, Lamb of God, Son of the Father.

That takest away the sins of the world,
have mercy on us,
That takest away the sins of the world,
receive our prayer.

That sittest at the right hand of the Father,
have mercy upon us.

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

With the Holy Ghost,
in the Glory of God the Father. Amen.

EVEN WHEN GOD IS SILENT

I believe in the sun even when it is not shining.

I believe in love even when feeling it not.

I believe in God even when God is silent.

CREDO

*Credo in unum Deum,
Patrem omnipotentem,
Factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero;
Genitum non factum,
Consubstantiali Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
descendit de caelis
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 caelum,
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.*

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,
only begotten Son of God;
begotten of his Father before all worlds.
God of God, light of light,
Very God of very God;
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.
He was crucified also for us
under Pontius Pilate:
suffered, and was buried.
And on the third day He rose again
according to the Scriptures.
And ascended into heaven
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead:
His kingdom shall have no end.
And [I believe in] the Holy Ghost,
the Lord and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
who spake by the Prophets.
And in one holy catholic and
apostolic church,

*Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen*

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 caeli et terra gloria tua.
Hosanna in excelsis.*

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

BENEDICTUS

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

Blessed is he
who cometh 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 on us.
Lamb of God,
that takest away the sins of the world,
Have mercy on us.
Lamb of God,
that takest away the sins of the world,
Grant us peace.

LAMB OF GOD

Lamb of God who takes away the sins of the world, have mercy on us.
For You came to die for me,
suffer'd, bled, and died on Calvary.
Lamb of God who takes away the sins of the world, have mercy on us.
In Your word You showed us how,
we are trying Lord, hear our pray'r right now.
Lamb of God who takes away the sins of the world, grant us thy peace.
Amen.

DONA NOBIS PACEM

Dona nobis pacem.

Grant us peace.



PROGRAM NOTES by Julia Davids

The Mass, as the central service of Catholic worship, celebrates the Eucharist, in which the bread and wine are thought to be mystically transformed into the body and blood of Jesus Christ in remembrance of his death for the sins of his people. The texts of the Mass are divided into two groups – the “Proper” or the group of texts that are specific to the particular season or date of the service; and the “Ordinary”, the texts which are always included in every Mass. The Ordinary of the Mass includes the Kyrie, Gloria, Credo, Sanctus with Benedictus, and Agnus Dei.

Composers throughout history have been compelled by a wide variety of reasons to set the texts of the Ordinary to music - liturgical demand, divine inspiration, personal faith, self-gratification, and often financial need. The North Shore Choral Society will present a selection of these movements, most taken from larger works, written by some of the compositional giants of history. We think you will agree that the ‘Ordinary’ is nothing short of ‘Extraordinary’!

Giovanni Pierluigi da Palestrina (1525 – 1594) was one of the greatest Renaissance composers. A prolific composer, he wrote one hundred settings of the mass. Primarily located in Rome, Palestrina was part of the counter-reformation and was asked by the Pope to revise the church’s plainchant books in 1577. The *Missa Papae Marcelli* is Palestrina’s most famous mass and it is popularly thought to have been written to justify the inclusion of polyphonic music within liturgy. It was certainly an attempt to follow the Council of Trent’s requirements for intelligibility of text. The *Kyrie* is a seamless, balanced piece of beautiful music for six parts.

Antonio Vivaldi (1678 – 1741) remains one of the most famous of Baroque composers. Especially known for his instrumental concerti (he wrote more than five hundred and fifty), he also composed significant choral repertoire, much of it for the *Ospedale della Pieta*, a Venetian orphanage for girls. Even after moving to Vienna, Vivaldi continued his connection with the *Pieta*, continuing to send them compositions. With the Baroque period and evidenced by Vivaldi, we see the expansion of the *Gloria* into a multi-movement work for orchestra, chorus and soloists. Rapid dynamic shifts, changing tempi, lyrical legato lines and brilliant rhythmic passages, all work make the text vivid and dramatic.

Dr. Michael Horvit is Professor of Composition and Theory at the University of Houston Moores School of Music. For twenty-five years he served as music director at Congregation Emanu El, Houston. During his studies at Yale University (B. MUS. and M. MUS.), Tanglewood, Harvard, and Boston University where he received his DMA degree, his teachers included Aaron Copland, Lukas Foss and Walter Piston. Widely performed in the U.S., Europe, Japan and Israel, Michael Horvit’s works range from solo instrumental and vocal pieces to large symphonic compositions and operas. While a departure from the mass ordinary text, *Even When God Is Silent* is definitely a creed, or statement of belief. The words were found scrawled on a cellar wall where Jews had hidden in World War II in Cologne, Germany. Horvit wrote this setting for the fiftieth anniversary of Kristallnacht, The Night of Broken Glass, in November 1988.

Wolfgang Amadeus Mozart (1756 – 1791) was born in Salzburg, Austria. Well traveled, Mozart is known to have been a child prodigy and an accomplished keyboard performer. An astoundingly prolific composer, he wrote eighteen Masses with half of them being termed ‘Missa Brevis’, literally ‘short mass’. These would have been ideal for use on a normal Sunday, including small orchestras, choruses of four parts, and brief solos that emerge out of the choral texture. This setting of the **Credo** comes from K. 258, commonly known as the ‘Sparrow Mass’ or ‘Little Mass’. One can easily hear Mozart the operatic composer in this movement as the music dramatically depicts the text.

Franz Schubert (1797 – 1828) was born in Austria and is best known for his over six hundred lieder or songs, and his symphonies. He also wrote liturgical music and chamber and solo piano music. The *Mass No. 2* or *Mass in G* was composed in 1815 and as in all of his masses, Schubert made some changes in the liturgical text, possibly to reflect his own beliefs. Written in less than two weeks, the *Mass* includes modest solo passages, the most significant of which is the **Benedictus**, featuring the soprano, tenor and baritone. The **Sanctus** begins with a homophonic texture (all voices moving together) and moves to an exultant polyphonic climax at the Hosanna text, which is then repeated after the **Benedictus**.

Samuel Barber (1910 – 1981) was born in Pennsylvania and was clearly destined to become a composer. By the age of 14 he was studying piano, voice and composition at the Curtis Institute. Barber wrote his *Adagio for Strings*, arguably his most famous piece, at the age of twenty-eight. It was premiered by the NBC Symphony Orchestra and conducted by Arturo Toscanini. Arranged from the slow movement of his first string quartet Op. 11, the *Adagio* was arranged again by the composer in 1967 for eight part mixed chorus and the **Agnus Dei** text was added.

Dr. Robert Ray is a composer and conductor, and is currently professor of music at the University of Missouri St. Louis. He studied at Northwestern University, where he earned a B.M. degree. As a pianist, he has performed as a soloist with the Seoul Philharmonic and the Champaign-Urbana Symphony. He has served as accompanist to Robert McFerrin and the late William Warfield. In the late seventies Ray attended workshops encouraging the integration of the Afro-American worship experience into Catholic liturgy. This inspired his writing of the *Gospel Mass*, using gospel and jazz music, English and Latin texts within the traditional mass ordinary movements. The **Lamb of God** is one of the more lyrical movements and closes the work.

Johann Sebastian Bach (1685 – 1750) was born in Eisenach, Germany, a center of Lutheranism. He became an excellent organist and violinist, despite being largely self-taught. He held three major positions in his life, never leaving Germany. He began as organist to the Duke of Weimar in 1708. In 1717 he took the position as chapelmaster to the Prince of Anhalt and finally in 1723 he became cantor at St. Thomas Church in Leipzig. The *Mass in B Minor* was not conceived of as a whole, but rather Bach wrote it in sections from 1724 – 1747, seemingly for his own satisfaction. Liturgically, it includes all of the elements for the Roman Catholic service but is too long to be used as such. The first two movements (*Kyrie* and *Gloria*) can function as a Lutheran short Mass. **Dona Nobis Pacem**, the text for which is taken from the last line of the *Agnus Dei*, is the final movement of the roughly two hours of music in this mass. It is quintessentially Bach with its clear fugal structure, stately theme and majestic orchestration.

BIOGRAPHIES



Praised for her “sparkle and humor, radiance and magnetism” and hailed for “a voice equally velvety up and down the registers”, soprano **Laura Heimes** is widely regarded as an artist of great versatility, with repertoire ranging from the Renaissance to the 21st century. She has collaborated with many of the leading figures in early music, including Andrew Lawrence King, Julianne Baird, Tempeste di Mare, The King’s Noyse, Paul O’Dette, Chatham Baroque, Apollo’s Fire, The New York Collegium, The Publick Musick, Brandywine Baroque, Trinity Consort, and Piffaro – The Renaissance Band, a group with whom she has toured the United States. Additionally, Ms. Heimes is a member of Fuma Sacra, the early music vocal ensemble-in-residence at Westminster Choir College of Rider University. She has been heard at the Boston, Connecticut and Indianapolis Early Music Festivals, at the Oregon and Philadelphia Bach Festivals under the baton of Helmuth Rilling, at the Carmel Bach Festival under Bruno Weil, and in Rio de Janeiro and Sao Paulo, Brazil in concerts of Bach and Handel. With the Philadelphia Orchestra she appeared as Mrs. Nordstrom in Stephen Sondheim’s *A Little Night Music*. December 2003 marked her Carnegie Hall debut in Handel’s *Messiah* with the Masterwork Chorus.

Highlights of the 2008-09 season will include a program of Bach with Voices of Music (Palo Alto, Berkeley, San Francisco, CA), Scarlatti’s *Su le sponde del Tebro* and *Seven Arias for Soprano and Trumpet* (Wilmington, Lewes, DE), Mozart *Requiem* and the modern day premiere of Franz Xaver Richter’s *Missa Hyemalis* with the St. Thomas Choir of Men and Boys and Sinfonia New York.

A native of Rochester NY, she holds Master of Music degrees in Choral Conducting and Voice Performance from Temple University. Ms. Heimes has recorded for Dorian, Pro Gloria Musicae, Plectra Music, Sonabilis, and Albany records.

Mezzo-soprano **Nina Heebink** has enjoyed a busy singing career in Chicago since moving to the area in 2004 to pursue a master’s degree in vocal performance at DePaul University. Nina debuted with the Colorado Symphony as the alto soloist in Vivaldi’s *Gloria* last December. Solo credits with Chicago Symphony Orchestra include the Flower Duet from *Lakmé* and Vaughan Williams’ *Serenade to Music*. Other recent appearances include Mozart’s *Requiem* with New Philharmonic and Northwest Indiana Symphony Orchestra, and Haydn’s *Lord Nelson Mass*



with Elgin Choral Union. She has sung the roles of Hansel (*Hansel & Gretel*) and Mercédès (*Carmen*) with DuPage Opera Theater; Cherubino in DePaul Opera Theatre's production of *The Marriage of Figaro*; and Rosina in Opera for the Young's touring production of *Barber of Seville*. Winner of the 2005 American Opera Society of Chicago Scholarship Competition, Nina has appeared in concert at the Chicago Cultural Center, with the Callipygian Players, and on a recital series at St. Chrysostom's Episcopal, singing the Brahms' *Alto Rhapsody*. In addition to the Grant Park Chorus and Chicago Symphony Chorus, she will join the Lyric Opera chorus for *Cavalleria Rusticana* in February. Before moving to Chicago, Nina sang extensively in the Minneapolis/St. Paul area, performing with the Minnesota Orchestra, VocalEssence Ensemble Singers, and the Rose Ensemble. In 2002, she created the role of Charity Taylor in Libby Larsen's cabaret opera *Barnum's Bird*, which premiered at the Library of Congress in Washington, D.C. Following her North Star Opera debut as Mascha in Oscar Straus' *The Chocolate Soldier*, the *St. Paul Pioneer Press* said, "The stage brightens a bit every time she walks onto it." Nina studies with Elsa Charlston.

Best known for his work in oratorio and early music, **Trevór Mitchell** sings a wide range of classical, popular, and spiritual repertoire. Acclaimed as having "simply the most uniquely beautiful and easily produced tenor instrument most people will ever hear," he recently showcased his talents in premiere performances of *Porgy and Bess* and *Showboat* with the West Suburban Symphony Orchestra.



Known for his superb musicianship and interpretive skills, Mr. Mitchell is at ease in music of all periods. This past season, audiences heard him in Bach's *B-Minor Mass*, *St. Matthew Passion*, and *St. John Passion*, Handel's *Messiah*, Haydn's *Die Jahreszeiten*, Britten's *Serenade for Tenor, Horn and Strings* and Mozart's *Requiem*, as well as a debut performance with the National Symphony Orchestra of Ukraine at the First Annual Ukrainian-American Music Festival in Kiev.

Upcoming engagements include a recital hosted by Duke, Paul von Oldenburg, of Germany and several others around the U.S., a premier recording of a new work by Don Meyers with the Millennium Symphony Orchestra, Bach's *B-Minor Mass*, *St. Matthew Passion*, and *St. John Passion*, Handel's *Messiah*, Britten's *Serenade for Tenor, Horn and Strings*, *Porgy and Bess*, Mozart's *Requiem*, Haydn's *Die Schöpfung* and Bach's *Jauchzet Gott in allen Landen*.

Mr. Mitchell's career has taken him across the United States as well as to Austria, Italy, Ukraine, the United Kingdom and other destinations in Europe. He is a soloist at St. John

Cantius in Chicago, a member of the professional nine-voice ensemble *Chicago a cappella*, and divides his time between ensemble, solo engagements and numerous recital events on an annual basis. A native and current resident of Chicago, Mr. Mitchell is represented exclusively by GKW Creative Management.



Baritone **Nikolas Wenzel** is a Master of Music student at Northwestern University studying in the studio of Bruce Hall. A graduate of Southern Illinois University, where he was a student of Richard Best, he was the winner of numerous accolades, including winning the SIU Solo Concerto Competition as an undergraduate.

Northwestern University Opera credits include Bottom in Benjamin Britten's *Midsummer Night's Dream*, and Dr. Dulcamara in Gaetano Donizetti's *L'Elisir d'amore*. SIU Opera credits include Peter (The Father) in Humperdinck's *Hansel and Gretel* and Don Pasquale in *Don Pasquale*. He made his debut this summer as Dr. Bartolo in *The Barber of Seville* with the Southern Illinois Music Festival.

Solo concert appearances include *A Night at the Opera* with the Northwestern University Philharmonia, Antonio in Mozart's *Le Nozze di Figaro* (Southern Illinois Music Festival), J.S. Bach's *Magnificat* (Southern Illinois University and Northwestern University), and with the Southern Illinois Symphony Orchestra for SIU's Annual "Halloween Pops" Concert.

Favorite professional theatre credits include *The Lost Colony* (Terrence Mann, director), George the Bartender in McLeod Summer Playhouse's production of *My Fair Lady*, and Henry Kleber in *Stephen Foster - The Musical!*

This is Nikolas' debut with the North Shore Choral Society.

Dr. Julia Davids has forged a career as a versatile singer, educator and conductor. She is an avid performer and recitalist specializing in early music, having appeared with Opera Atelier, the Vancouver Cantata Singers, the Toronto Chamber Choir, the Toronto Consort, the Guelph Chamber Choir, the Aradia Ensemble, and the Publick Musick. Recent engagements have included Mozart's *Requiem*, and Pergolesi's *Stabat Mater* as well as performances with the Callipygian Players.



Julia is on faculty at Loyola University where she teaches voice and conducts the choirs. She also conducts the Camerata Singers of Lake Forest and is Director of Music Ministries at Trinity United Methodist Church, Wilmette. As Artistic Director of Canada's national professional choir, the Canadian Chamber Choir, she has directed concert tours and led numerous workshops and clinics for choral students and educators of all ages.

Julia has degrees in education, voice performance and conducting from the University of Western Ontario, the University of Michigan and Northwestern University. She resides in Skokie, IL with her husband, baroque violinist Martin Davids, and their daughter, Judith.

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.



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Martin Davids
Emi Tanabe
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Breana Bauman
Loren Hendrickson

VIOLA

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Susan Rozendaal
Ai Ishida
Andrew Dowd

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Sharon Rich Peterson

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2008 - 2009

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First Soprano.....	Julie M ^c Dowell
Second Soprano	Maria del Rosario Gomez
First Alto	Myra Sieck
Second Alto.....	Antje Draganski
Tenor	David Crumrine
Bass/Baritone	Ronald Dahlquist

ANONYMOUS GIFTS

We have received donations from several people who want to remain anonymous. We appreciate all such gifts — thank you! If you have given us a gift (such as a cash donation) which you did not intend to be anonymous, and do not see your name acknowledged in the program booklet, please let us know. We do not post names of individual sponsors on our website.

MATCHING GIFTS

This season, The Northern Trust Company has donated funds through its employee matching gift program. Many other companies will donate funds through employee matching gift and charitable premium programs. Please see if you can increase the impact of your gift by contacting your employer.
Thank you!

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The businesses and organizations listed in this program have been very helpful to us in bringing you this concert. Please think of them when you need the services and products they offer and tell them how much we appreciate their support!

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North Shore Choral Society 73rd Season 2008-2009

Plan to meet our other two candidates for Music Director!

March 8, 2009

David Štech, Guest Conductor

“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

David Štech earned a master’s degree in orchestral conducting from Northwestern University and a BA in organ performance and choral conducting at California State University, Chico. David is music director of the American Opera Group and the Chicago Choral Artists. He is also music director and organist of the United Church of Hyde Park, and staff accompanist at DePaul University and the Chicago Children’s Choir.

June 7, 2009

David H. Edelfelt, Guest Conductor

“ETHEREAL LIGHT”

Pavane, Après un Rêve, Requiem—Gabriel Fauré
Vocalise—Sergei Rachmaninoff
Lux Aeterna—Morten Lauridsen

David H. Edelfelt earned an MM degree in vocal performance from Northwestern University and a BM in music education from Crane School of Music in Potsdam, New York. He is currently director of the Chancel Choir and a women’s Motet Choir at First Presbyterian Church, Libertyville, where his duties include leading choir and orchestra in major choral works. At his private studio in Chicago, David teaches voice and serves as musical coach to some of Chicagoland’s most celebrated singers.