



Sixty-eighth Season

UNDER THE DIRECTION OF

DONALD CHEN

**FEBRUARY 29, 2004
3 PM**

PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

A Study in Contrasts

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Bernstein

Chichester Psalms

Winter Cantata

Persichetti

Rutter

Requiem

The North Shore Choral Society
Donald Chen, conductor

Sunday, February 29, 2004 3:00 PM
The Parish Church of Saint Luke
939 Hinman, Evanston



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL

PROGRAM

Chichester Psalms Leonard Bernstein (1918—1990)

Greta Ball, *soprano*; Joanne Wernette, *mezzo soprano*;
Garrett Johansen, *tenor*; Adrian Dunn, *bass*
Adam Benkendorf, *boy soprano*;
Sharon Peterson, *organ*; Marcia Labella, *harp*;
George Blanchet and Michael Folker, *percussion*

PART I: PSALM 108, PSALM 100

PART II: PSALM 23, PSALM 2

PART III: PSALM 131, PSALM 133

The appearance of Adam Benkendorf is made possible
through the generosity of an anonymous donor



Winter Cantata Vincent Persichetti (1915—1987)

Susan Saylor, *flute*; George Blanchet, *marimba*

- | | |
|----------------------------|---------------------------|
| I. A COPPER PHEASANT | VII. OF CRIMSON ICE |
| II. WINTER'S FIRST DRIZZLE | VIII. THE BRANCH IS BLACK |
| III. WINTER SECLUSION | IX. FALLEN LEAVES |
| IV. THE WOODCUTTER | X. SO DEEP |
| V. GENTLEST FALL OF SNOW | XI. THE WIND'S WHETSTONE |
| VI. ONE UMBRELLA | XII. EPILOGUE |

 ***Intermission*** 

Requiem John Rutter (1945—)

Jessica Usherwood, *soprano*
Sharon Peterson, *organ*; Steven Houser, *cello*; Susan Saylor, *flute*;
Deborah Stevenson, *oboe*; Marcia Labella, *harp*;
George Blanchet, *timpani*; Michael Folker, *percussion*

- | | |
|---------------------|-----------------------------|
| I. REQUIEM AETERNUM | V. AGNUS DEI |
| II. OUT OF THE DEEP | VI. THE LORD IS MY SHEPHERD |
| III. PIE JESU | VII. LUX AETERNA |
| IV. SANCTUS | |

You are cordially invited to attend
a celebration to honor

Dr. Donald Chen

on the completion of his 20th year
as music director of the North Shore Choral Society.

A reception will be held in the Great Hall
of The Parish Church of Saint Luke
immediately following the performance of
"A Chicago Premiere and A Classic"
at 3:00 on Sunday, May 23, here in Saint Luke's.

Advanced tickets for this concert,
featuring Kroeger's "Pax Vobis" and Mozart's "Requiem,"
are on sale at the door today:
\$18 regular admission,
\$15 seniors and students,
\$10 youth (12 and under).



**IT'S A
DOUBLE BARGAIN!**

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Twenty notes imprinted with a facsimile of a portion
of the original manuscript of Handel's *Messiah* for only \$10.00.

Half that amount becomes a contribution to help
NSCS continue to bring quality choral concerts to its audiences.

Now on sale. Check them out at the ticket table.

TEXTS AND TRANSLATIONS

Chichester Psalms

PART I

PSALM 108, VERSE 2

Urah, hanevel, v'chinor!
A-irah shahar!

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

PSALM 100, ENTIRE

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

*Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.*

PART II

PSALM 23, ENTIRE

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

*The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.*

PSALM 2, VERSES 1-4

Lamah rag'shu goyim	<i>Why do the nations rage,</i>
Ul'umim yeh'gu rik?	<i>And the people imagine a vain thing</i>
Yit'yats'vu malchei erets,	<i>The kings of the earth set themselves,</i>
V'roznim nos'du yahad	<i>And the rulers take counsel together</i>
Al Adonai v'al m'shiho.	<i>Against the Lord and against His anointed.</i>
N'natkah et mos'roteimo,	<i>Saying, let us break their bonds asunder,</i>
V'nashlichah mimenu avoteimo.	<i>And cast their cords from us.</i>
Yoshev bashamayim	<i>He that sitteth in the heavens</i>
Yis'hak, Adonai	<i>Shall laugh, and the Lord</i>
Yil'ag lamo!	<i>Shall have them in derision!</i>

PART III

PSALM 131, ENTIRE

Adonai, Adonai,	<i>Lord, Lord,</i>
Lo gavah libi,	<i>My heart is not haughty,</i>
V'lo ramu einai,	<i>Nor mine eyes lofty,</i>
V'lo hilachti	<i>Neither do I exercise myself</i>
Big'dolot uv'niflaot	<i>In great matters or in things</i>
Mimenu.	<i>Too wonderful for me to understand.</i>
Im lo shiviti	<i>Surely I have calmed</i>
V'domam'ti,	<i>And quieted myself,</i>
Naf'shi k'gamul alei imo,	<i>As a child that is weaned of his mother,</i>
Kagamul alai naf'shi.	<i>My soul is even as a weaned child.</i>
Yahel Yis'rael el Adonai	<i>Let Israel hope in the Lord</i>
Me'atah v'ad olam.	<i>From henceforth and forever.</i>

PSALM 133, VERSE 1

Hineh mah tov,	<i>Behold how good,</i>
Umah naim,	<i>And how pleasant it is,</i>
Shevet ahim	<i>For brethren to dwell</i>
Gam yahad.	<i>Together in unity.</i>

Our thanks to Ilana Axel for being our Hebrew coach.

- I. A COPPER PHEASANT** KIKAKU
A copper pheasant wakes with shrill-edged cry;
The silver crescent cuts the chilly sky.
- II. WINTER'S FIRST DRIZZLE** BASHÔ
Winter's first drizzle falls, The air is raw.
That shivering monkey needs a cape of straw.
- III. WINTER SECLUSION** HÔ-Ô
Winter seclusion on the windowpane,
The silver fern of frost has grown again.
- IV. THE WOODCUTTER** BUSON
Within the wintry grove, my axehead fell
And bit the bark: how startling was its smell!
- V. GENTLEST FALL OF SNOW** BASHÔ
Ah! the first, the gentlest fall of snow:
Enough to make the jonquil leaves bend low.
- VI. ONE UMBRELLA** YAHA
One umbrella, as snowy dusk draws on,
Has come, and passes by; and now is gone.
- VII. OF CRIMSON ICE** RANKÔ
The rime has frozen overnight to gems
Of crimson ice along the buckwheat stems.
- VIII. THE BRANCH IS BLACK** HÔ-Ô
The branch is black and bare again: a crow
Shook down its coverlet of powdered snow.
- IX. FALLEN LEAVES** RYÔKAN
The winter's fitful gusts, as they expire,
Bring enough fallen leaves to build a fire.
- X. SO DEEP** IZEMBÔ
So deep the heavy snow since yesterday,
Its drifts remain, sweep, sweep, sweep as you may.
- XI. THE WIND'S WHETSTONE** BASHÔ
Through jagged cedars rips the winter's blast,
Honed on the cragged ledges as it passed.
- XII. EPILOGUE**
A copper pheasant... winter's drizzle falls... seclusion... within the wintry grove...
Ah! the first, the gentlest fall of snow... one umbrella... the rime has frozen...
a crow shook down its coverlet... to build a fire... so deep... through jagged cedars... as it passed.

Winter Cantata

Requiem

1. REQUIEM AETERNAM

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

*Grant them eternal rest, O Lord,
and may light eternal shine upon them.*

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

*It is fitting that a hymn should be raised unto
Thee in Sion and a vow paid to Thee in Jerusalem:
give ear to my prayer, O Lord,
unto Thee all flesh shall come at last.*

PSALM 64: 1-2

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

*Lord, have mercy!
Christ, have mercy!
Lord, have mercy!*

2. OUT OF THE DEEP

Out of the deep have I called unto thee, O Lord: Lord, hear my voice.
O let thine ears consider well: the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt thou be feared.
I look for the Lord; my soul doth wait for him: in his word is my trust.
My soul fleeth unto the Lord; before the morning watch, I say, before the morning watch.
O Israel, trust in the Lord, for with the Lord there is mercy:
and with him is plenteous redemption. And he shall redeem Israel: from all his sins.

PSALM 130

3. PIE JESU

Pie Jesu Domine, dona eis requiem,
Pie Jesu Domine, dona eis requiem,
Pie Jesu Domine,
dona eis requiem, sempiternam.

*Blessed Lord Jesus, grant them rest,
Blessed Lord Jesus, grant them rest,
Blessed Lord Jesus,
grant them eternal rest.*

4. SANCTUS

Sanctus, 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, Holy,
Holy Lord, God of power and majesty.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he that cometh
in the name of the Lord our God.
Hosanna to God in the highest.*

5. **AGNUS DEI**

Agnus Dei, qui tollis peccata mundi, *Lamb of God, that takest away the sins of the world:*
dona eis requiem. *in thy mercy, grant them rest.*

Man that is born of a woman hath but a short time to live, and is full of misery.
He cometh up, and is cut down like a flower; he fleeth as it were a shadow.

Agnus Dei, qui tollis peccata mundi, *Lamb of God, that takest away the sins of the world:*
dona eis requiem. *in thy mercy, grant them rest.*

In the midst of life, we are in death: of whom may we seek for succour?

Agnus Dei, qui tollis peccata mundi, *Lamb of God, that takest away the sins of the world:*
dona eis requiem. *in thy mercy, grant them rest.*

I am the resurrection and the life, saith the Lord:
he that believeth in me, though he were dead, yet shall he live:
and whosoever liveth and believeth in me shall never die.

6. **THE LORD IS MY SHEPHERD**

The Lord is my shepherd: therefore can I lack nothing.
He shall feed me in a green pasture: and lead me forth beside the waters of comfort.
He shall convert my soul: and bring me forth in the paths of righteousness, for his Name's sake.
Yea, though I walk through the valley of the shadow of death, I will fear no evil:
for thou art with me; thy rod and thy staff comfort me.
Thou shalt prepare a table before me against them that trouble me:
thou hast anointed my head with oil, and my cup shall be full.
But thy loving-kindness and mercy shall follow me all the days of my life:
and I will dwell in the house of the Lord for ever.

PSALM 23

7. **LUX AETERNA**

I heard a voice from heaven saying unto me, Blessed are the dead who die in the Lord,
for they rest from their labours: even so saith the Spirit.

Lux aeterna luceat eis, Domine: *Let eternal light shine upon them, Lord, we pray:*
Cum sanctis tuis in aeternum, *with saints and angels ever dwelling,*
quia pius es. *for thy mercy's sake, may they rest in peace.*
Requiem aeternam dona eis Domine: *Grant them rest eternal, Lord our God, we pray to thee:*
et lux perpetua luceat eis. *and light perpetual shine on them for ever.*



PROGRAM NOTES by Donald Draganski

Today's concert serves up a menu to delight linguists, as we present texts in English (translated from the Japanese), Hebrew, liturgical Latin, and even a soupçon of Greek (in the KYRIE of the *Requiem*). Although the Book of Genesis (XI, 1) informs us that in the beginning "the whole earth was of one language, and of one speech," later on we are told how the building of the Tower of Babel gave rise to the welter of languages that since then has made life so interesting and challenging. As Walt Whitman observes, language arises "out of the work, needs, ties, joys, affections, tastes, of long generations of humanity."

Vincent Persichetti (1915-1987) was that rare example of the Teacher and the Practitioner in admirable equipoise. At the age of five he enrolled in Combs School of Music in Philadelphia, and by his twentieth year he was already chairman of its Composition Department. He subsequently held equivalent posts at the Philadelphia Conservatory, and at the Julliard School. For many years he was also director of the music-publishing firm of Elkan-Vogel and, to cap it all, he found time to write the definitive textbook on twentieth century harmony. Despite his busy academic career, he was still able to produce an impressive body of compositions that number in excess of a hundred published works.

In 1964, Persichetti's daughter presented him with a collection of Haiku poems, *A Net of Fireflies*, translated into English by Harold Stewart. These poems inspired him to compose *Winter Cantata* (op. 97). Scored for women's voices, the music evokes the work's Japanese origins, though Persichetti never quotes actual Japanese tunes. The accompanying flute and marimba suggests (as one writer put it) "the coolness and brittleness" of winter. This cantata received its first performance in 1965 by the Emma Willar Choir in Troy, New York. The NSCS last performed this work in February, 1989.

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, brass, harp and percussion. The NSCS last performed this work in 1992.

The British composer John Rutter was born in 1945 and did his advanced studies at Clare College, Cambridge. He conducted the choir of his former college until 1979 when he left to devote himself to composition. In that same year he founded the Cambridge Singers, a group that under Rutter’s direction has produced an impressive body of recordings. Although Rutter has composed much music for the organ and for orchestra, he is primarily known for his choral music, particularly service music for the Anglican and Episcopal Churches. He has also edited the Oxford series *Carols for Choirs*.

Like Brahms before him, Rutter has chosen not to adhere to an established liturgical text. He has selected words for his Requiem from a variety of sources, both liturgical and Biblical, resulting in a very personal statement on death. Several passages (REQUIEM, PIE JESU and SANCTUS) are drawn directly from the Latin Mass for the Dead. The additional interpolated parts include a setting of Psalm 130 (OUT OF THE DEEP); passages of the burial service from the Anglican Book of Common Prayer; and a setting of Psalm 23 (THE LORD IS MY SHEPHERD) which was published several years earlier as a separate anthem. The accompanying instrumental comprises an interesting combination of flute, oboe, percussion, harp, cello and organ. The *Requiem* was first performed in its entirety on October 13, 1985, at Lovers’ Lane United Methodist Church, in Dallas, Texas.

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Donald Draganski was born in Chicago and received his Bachelor’s degree in music from DePaul University where he studied composition privately with the late Alexander Tcherepnin. He is now retired, after having served as Music Librarian at Roosevelt University for twenty-five years. He holds the chair of first bassoonist with the Evanston Symphony Orchestra and is also composer-in-residence for the Pilgrim Chamber Players. His musical compositions include works in all forms, vocal and instrumental, including his *Geometry of Music*, a choral piece written in 1985 to mark the 50th anniversary of the North Shore Choral Society. He has been writing program notes for the Society since 1980.

BIOGRAPHIES

It is with great pleasure that we present to you the following quartet of promising young singers who are students at College of Performing Arts (CCPA), Roosevelt University. It is the very same quartet that was featured in a performance of *Chichester Psalms* recently at the University.

Greta Ball, soprano, a resident of Oak Park, Illinois, is a student of Judith Hadden and made her operatic debut as the Contessa in Mozart's *The Marriage of Figaro* at CCPA. In 2002, she graduated Magna Cum Laude from Macalester College in Saint Paul, Minnesota where she completed a double degree in French and Humanities/Cultural Studies. There she studied voice with Laura Nichols and was a featured soloist with the Macalester Concert Choir under the baton of Dr. Robert L. Morris. In March, she will perform music from Mozart's *Il re pastore* with violinist Sanjay Pancha at CCPA.

Joanna Wernette, mezzo soprano, a resident of Hinsdale, Illinois, has been cast in several CCPA opera productions including Mrs. Peachum in Kurt Weill's *The Beggar's Opera*, and Beppe in Pietro Mascagni's *L'amico Fritz*. She looks forward to performing the role of Nancy in Benjamin Britten's *Albert Herring* in May. Joanna is a student of Judith Hadden.

Garrett Johannsen, tenor, a resident of Schiller Park, Illinois, sang in the CCPA production of Mascagni's *L'amico Fritz*, Weill's *The Beggar's Opera*, and Monteverdi's *The Coronation of Poppea*. He sang in Chicago's L'Opera Piccola production of Rossini's *The Barber of Seville* in summer 2003.

Adrian Dunn, bass, is a native of Cleveland Heights, Ohio where he studied with Christina Price and Dr. Lisa Litterál. He sang three seasons with the Cleveland Orchestra Youth Chorus and Blossom Festival Chorus. He attended the Interlochen Summer Arts Camp (2002) where he conducted the student choral ensemble exploring African-American choral literature. In 2002, he was the second place winner in a competition sponsored by the National Association of Teachers of Singers, Great Lakes Region and has recently won Chicago's Bel Canto Competition. He is a student of Richard Stilwell.

Adam Benkendorf, recipient of numerous awards in vocal competitions, performs the role of boy soloist in *Chichester Psalms* with the North Shore Choral Society today. Earlier this month he sang the same role in the Roosevelt University Symphony Orchestra production. Among his recent singing performances are the role of Amore in Chicago Opera Theater's production of *L'incoronazione di Poppea*, the role of Amahl in DuPage Opera's *Amahl and the Night Visitors* and in the Wright Junior College Theater production as well, and the leading roles of Miles in *The Turn of the Screw* and Pepicek in *Brundibar* with Chicago Opera Theater. 2002 marked Adam's fourth season with Lyric Opera of Chicago. During those four years, he performed in *Pagliacci*, *Street Scene*, *Billy Budd*, *La Boheme*, *Hansel and Gretel*, *Queen of Spades*, *Tosca*, and *Carmen*. Other appearances

include DuPage Opera's productions of *Don Giovanni*, *Werther*, and *Susannah* and the role of Fleance in *Macbeth* at First Folio Shakespeare in Oak Brook. In April and May of 2004, Adam will perform the role of Harry with the Roosevelt University Opera in their production of *Albert Herring*.

Jessica Usherwood, soprano, began her vocal studies at Lee University in Cleveland, Tennessee under the guidance of Virginia Horton. Upon graduation with a Bachelor of Arts in music, she studied with Valija Bumbulis of Fisk University in Nashville, Tennessee and recently completed a graduate degree in Voice Performance and Vocal Pedagogy at the Chicago College of Performing Arts of Roosevelt University. Last spring, Ms Usherwood sang the role of Polly Peachum for the CCPA production of John Gay's *The Beggar's Opera* and recently performed a duet with Samuel Ramey in the Chicago College of Performing Arts Opera Night at the Auditorium Theatre. As a part of Chicago Opera Theater's Young Artists program, Ms. Usherwood will participate in COT's three main productions: Monteverdi's *L'incoronazione di Poppea*, Britten's *Death in Venice*, and Rossini's opera *Il viaggio a Reims*. She currently studies with Judith Haddon.

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.

Sharon Rich Peterson served as accompanist for the North Shore Choral Society from 1979 to 1989, and has given several benefit concerts for the organization. She returned in 1994 after living in Norway for 5 years where she was accompanist at the Royal Academy of Music in Oslo and developed a specialty in Scandinavian Piano Repertoire. Ms. Peterson is a graduate of North Park College and Northwestern University. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artist's touring production of *The Magic Flute*. She accompanies Chicago Symphony Chorus including the Chicago Symphony Singers, its resident ensemble, and is staff accompanist at Roosevelt University. Ms. Peterson is also organist at North Park Covenant Church and North Park Theological Seminary.



The six section coordinators in the North Shore Choral Society have little recognized but important jobs. In addition to taking attendance at each rehearsal, they make follow-up calls to members who have several absences, notify members of any changes in rehearsal time or place, make certain that members are seated appropriately for concerts, survey members' music needs for each concert, and inform the membership chairman or the president of any personal problems or special happenings of his/her members. These are the six people who currently serve as NSCS's section coordinators.

Music has always played an important role in the life of **Julie McDowell**, whose parents were professional musicians. Her mother was a violinist; and her father, in addition to performing, composing, and conducting, was a professor of music at the University of Wisconsin Milwaukee. Julie's degrees in art and fine arts served as the background for her current position as a registered interior designer with a design firm in Kenilworth. She began singing with the North Shore Choral Society the year Donald Chen auditioned for the job of director. In addition to serving as the section coordinator for the first sopranos, Julie serves on the Board of NSCS as vice-president of operations and is in charge of the ladies' concert dress. She has also been active in other musical groups, including Chicago's Savoy-Aires. An avid exerciser, Julie and her husband have three grown musical children who live in the Chicago area.

A performance of *Sermon on the Mount* five years ago inspired **Maria del Rosario Gomez** to join the North Shore Choral Society. Maria's love of music began at an early age from listening to her grandparents' singing and guitar playing, and to her parents' favorite records. She began singing in her grade school's chorus and continued on into high school, where she was chosen to participate in Illinois state competitions (and where she won a medal). Maria especially enjoys listening to music of the '50s and '60s, and to *jibarito*, an old Puerto Rican farmers' music which features two unique instruments: the *cuatro*, a twelve-stringed instrument that is a cross between a Spanish guitar and mandolin, and the *guiro*, a hollowed out gourd with a scraper that creates a rhythmic, rasping sound. Besides serving as coordinator for the second sopranos in NSCS, Maria sings in two other choral groups.

Last spring, **Inge Kistler** retired as general manager of the North Shore Choral Society after serving in that position for eleven years. However, since joining NSCS in 1969, she served in a number of other capacities as well: president for two terms, and vice-president of operations, fundraising, and public relations. Inge chaired the committee which celebrated the Society's 50th anniversary and, for its 60th, wrote a history of NSCS from 1936 to 1995. And now she is filling in as section coordinator for the first altos. Inge was born in Germany and came to the United States in 1948. Before coming to Evanston, she sang with the Pasadena Chorale in California; she has also sung with the Berkshire Musical Festival. In 1994, Inge wrote an English translation of the autobiography of her great-grand aunt, whose association with Johannes Brahms has been of special interest to Brahms scholars. Inge is a member of the Unitarian Church of Evanston where NSCS holds its weekly rehearsals.

Born and raised in Germany, **Antje Draganski**, section coordinator for the second altos, spent several post-high school years in England and Turkey. Returning to Germany, she majored in languages at universities in Hamburg, Marburg, and Kiel. In 1963, Antje came to Chicago and, in that same year, married Donald Draganski, who writes the program notes for all NSCS concerts. She completed her studies at Roosevelt University, then taught both German and French at the high school level. After an interval devoted to raising three children, Antje returned to teaching German, both at Roosevelt and in the New Trier extension program. Last year, Antje coached the men of the Choral Society in pronouncing the lyrics to several German hunting songs. Now retired, the Draganskis live in Evanston, their home for over thirty years.

The coordinator for the tenor section is **David Crumrine**, who grew up in a small Ohio town singing in church and school choirs. David is now professor of organic chemistry and chair of the Chemistry Department at Loyola University Chicago. His research interests in organic reaction mechanisms, ion channels, photodynamic therapy, and spectroscopy are facilitated by dedicated graduate and undergraduate students and several collaborators. He is a member of the local American Chemical Society section's board of directors and serves as a national councilor with that organization; he also works on ACS Chicago section's annual National Chemistry Week celebration. His wife Sheila is an administrator at the Loyola University Medical Center. When time permits, the two of them work at renovating their '20s Skokie Cape Cod. They have four sons, two daughters-in-law, three parents, five siblings, and lots of interesting cousins.

Ron Dahlquist, coordinator for the bass section, did a lot of singing before joining the North Shore Choral Society: at New Trier, Carleton College, Cornell University, Northwestern, even in the First Army Chorus. But building his architectural firm kept him away from continued involvement—that is, until fourteen years ago when he heard an NSCS concert and decided it was time to get back to his love of singing. Since then, Ron has also participated in the Berkshire Musical Festival in Massachusetts, England, and Austria. Ron's firm, which specializes in educational building, is a continuation of his father's business, and he continues to practice with sons Nels and Sven. He is an active member and past president of the Northbrook Rotary Club. Ron and his wife Gail often escape to their winter home in Jupiter, Florida.



The North Shore Choral Society

The North Shore Choral Society, member of the Chicago Dance & Music Alliance and the Illinois Arts Alliance, is a community chorus which has served this area for over sixty-five years, giving many hundreds of nonprofessional singers the opportunity to perform choral masterworks, both old and new. The North Shore Choral Society succeeded the Winnetka Choral Society which was extant in 1932. Over the years, talented conductors and devoted singers have maintained the Society as a distinguished musical force in our community. We have recently updated our mission statement:

The North Shore Choral Society explores, studies, and performs a wide range of choral music for the enrichment and enjoyment of its singers and audiences.

The season's final concert on May 23 will pair Mozart's *Requiem* with the Chicago premiere of *Pax Vobis* by our own Choral Society member Karl Kroeger. We also celebrate the conclusion of Dr. Donald Chen's twentieth season as Music Director. The concert is at 3pm at the Parish Church of Saint Luke, 939 Hinman, Evanston, IL, and the gala reception to honor Dr. Chen immediately follows in Saint Luke's Great Hall.

Mark your calendar now for our upcoming concert date!
For more details, see our website: www.northshorechoral.org

If you are not on our mailing list, fill out the form below and mail to:
North Shore Choral Society, Box 103, Evanston, IL 60204-0103
Or call General Manager Len Barker at 847/272-2351

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