

North Shore Choral Society

A Chicago Premiere

Kroeger ~ Pax Vobis

A Classic

Mozart ~ Requiem

A Celebration

of Donald Chen's 20th year as Music Director

Sunday, May 23, 2004 3 PM

The Parish Church of Saint Luke
939 Hinman in Evanston



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



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PROGRAM

Pax Vobis Karl Kroeger (1932—)

Lauren Curnow, *mezzo-soprano*, Steven Jepson, *baritone*

- I. CHORUS (CHORALE): Peace be to this congregation
- II. CHORUS: Why do the nations so furiously rage
- III. BARITONE SOLO & CHORUS: The Lord is a mighty Warrior
- IV. SOPRANO & BARITONE DUET: My Soul there is a Country
- V. CHORUS: Man has a Soul of vast Desires
- VI. SOPRANO SOLO: Have mercy upon me, O God
- VII. CHORUS (CHORALE): Jesus, Prince of Peace be near us
- VIII. BARITONE SOLO & CHORUS: Trust in the Lord
- IX. CHORUS: God of the Nations

Intermission

Requiem Wolfgang Amadeus Mozart (1756—1791)

Kathryn Kamp, *soprano*, Michelle Wrighte, *mezzo-soprano*,
Patrick Miller, *tenor*, Warren Kaplan, *bass*

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|-------------------|-------------------|
| I. REQUIEM | VII. LACRYMOSA |
| II. DIES IRAE | VIII. DOMINE JESU |
| III. TUBA MIRUM | IX. HOSTIAS |
| IV. REX TREMENDAE | X. SANCTUS |
| V. RECORDARE | XI. BENEDICTUS |
| VI. CONFUTATIS | XII. AGNUS DEI |

[CHORUS]

Arise, O Lord, in thine anger! Lift up thyself because of the rage of mine enemies.

[CHORUS]

They shall beat their swords into plowshares,
And their spears into pruning hooks.
Nation shall not lift up sword against nation.
Neither shall they learn war anymore.

Isaiah 2:4

[BARITONE]

My soul hath long dwelt
with him that hateth peace;
I am for peace
but when I speak, they are for war!

Psalm 120:6,7

IV. [DUET: SOPRANO AND BARITONE]

My soul, there is a country
Far above the stars,
Where stands a winged sentry
All skillful at the wars.

There above noise and danger,
Sweet peace sits crowned with smiles,
And one born in a manger
Commands the beauteous files.

[CHORUS]

He is thy gracious friend
And, O my soul, awake,
Did in pure love descend
To die here for thy sake.

[DUET]

If thou canst get but thither,
There grows the flow'r of peace,
The rose that cannot wither,
Thy fortress and thy ease;

Leave now thy foolish ranges,
For none can thee secure;
But One, who never changes,
Thy God, thy life, thy cure.

Henry Vaughan

V. [CHORUS]

Man has a soul of vast desires,
He burns within with restless fires;
Tost too and fro, his passions fly
From vanity to vanity.

In vain on earth we hope to find
Some solid good to fill the mind;
We try new pleasures, but we feel
The inward thirst, and torment still.

So when a raging fever burns,
We shift from side to side by turns;
And 'tis a poor relief we gain
To change the place but keep the pain.

Isaac Watts

VI. [SOPRANO SOLO]

Have mercy upon me, O God, according to thy loving kindness,
According to the multitude of thy tender mercies, blot out my transgressions.
Wash me throughly from mine iniquity and cleanse me of my sin,
For I acknowledge my transgressions, and my sin is ever before me.
Create in me a clean heart, O God, and renew a right spirit within me.
Cast me not away from thy presence, and take not thy holy spirit from me.
Restore unto me the joy of thy salvation; and uphold me with thy free spirit.

Psalms 5: 1-2, 10-12

VII. [CHORUS]

Jesus, Prince of Peace, be near us,
Fix in all our hearts thy throne;
With thy gracious presence cheer us,
Let thy sacred kingdom come.

Raise to heav'n our expectations,
Give our favored souls to prove
Glorious and complete salvation
In the realms of bliss above.

Charles Wesley

VIII. [BARITONE SOLO]

Trust in the Lord and do good, so shalt thou dwell in the land;
Delight thyself in the Lord and he shall give thee the desires of thy heart.
Commit thy way unto the Lord and he shall bring it to pass.
Walk in the way of the Lord; His ways are ways of righteousness
And all his paths are peace.

[CHORUS]

I will walk in the way of the Lord, for his ways are ways of righteousness,
And all his paths are peace.

Psalms 37:3-5; Proverbs 3:17

IX. [CHORUS]

God of the nations who from dawn of days
Hast led thy people in their widening ways;
Through whose deep purpose
stranger thousands stand
Here in the borders of our promised land.

Thy name we bless, almighty God,
For all the kindness Thou hast shown.
Great God, preserve us in thy fear,
Let all the people worship thee.

W.R. Bowie

Praise God, ye people of the earth,
Praise him, ye heavens, with august mirth,
Praise him, who rules the nations still,
And bends them to his peaceful will.

Praise God, the father of us all,
Peoples and nations, great and small;
Praise love that maketh wars to cease,
And leads men in the paths of peace.

R.Y.B. Scott

Alleluia.

Requiem

I. REQUIEM AETERNAM

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

*Grant them eternal rest, O Lord, and may
perpetual light shine on them.
Thou, O God, art praised in Sion, and unto Thee
shall the vow be performed in Jerusalem.
Hear my prayer,
unto Thee shall all flesh come.
Grant them eternal rest,
O Lord, and may perpetual light shine on them.
Lord, have mercy! Christ, have mercy!
Lord, have mercy!*

II. DIES IRAE

Dies irae, dies illa solvet saeculum
in favilla, teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

*Day of wrath, that day will dissolve the earth
in ashes as David and the Sibyl bear witness.
What dread there will be
when the Judge shall come
to judge all things strictly.*

III. TUBA MIRUM

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser, tunc dicturus?
quem patronum rogaturus, cum vix
justus sit securus?

*A trumpet, spreading a wondrous sound
through the graves of all lands,
will drive mankind before the throne.
Death and Nature shall be astonished
when all creation rises again
to answer to the Judge.
A book, written in, will be brought forth
in which is contained everything that is,
out of which the world shall be judged.
When therefore the Judge takes His seat,
whatever is hidden will reveal itself.
Nothing will remain unavenged.
What then shall I say, wretch that I am,
what advocate entreat to speak for me,
when even the righteous may hardly be secure?*

IV. REX TREMENDAE

Rex tremendae majestatis,
qui salvandos salvas gratis;
Salve me, fons pietatis.

*King of awful majesty,
who freely savest the redeemed;
Save me, O fount of goodness.*

V. RECORDARE

Recordare, Jesu pie, quod sum causa
tuae viae, ne me perdas illa die.

Quaerens me sedisti lassus,
redemisti crucem passus, tantus
labor non sit cassus.

Iuste iudex ultionis, donum fac
remissionis ante diem rationis.

Ingemisco tanquam reus, culpa
rubit vultus meus,
supplici parce, Deus.

Qui Mariam absolvisti, et latronem
exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu bonus, fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.

*Remember, blessed Jesus, that I am the cause
of Thy pilgrimage; do not forsake me on that day.
Seeking me Thou didst sit down weary,
Thou didst redeem me, suffering death on the cross.
Let not such toil be in vain.*

*Just and avenging Judge, grant
remission before the day of reckoning.*

I groan like a guilty man.

Guilt reddens my face.

Spare a suppliant, O God.

*Thou who didst absolve Mary Magdalene and didst
hearken to the thief, to me also hast Thou given hope.*

*My prayers are not worthy,
but Thou in Thy merciful goodness grant that I
burn not in everlasting fire.*

*Place me among Thy sheep
and separate me from the goats,
setting me on Thy right hand.*

VI. CONFUTATIS

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

*When the accursed have been confounded
and given over to the bitter flames,
call me with the blessed.*

I pray in supplication on my knees.

*My heart contrite as the dust,
safeguard my fate.*

VII. LACRYMOSA

Lacrimosa dies illa, qua resurget
ex favilla iudicandus homo reus.

Huic ergo parce Deus, pie Jesu
Domine, dona eis requiem! Amen!

*Mournful that day when from the dust
shall rise guilty man to be judged.*

*Therefore spare him, O God. Merciful Jesus,
Lord, grant them rest. Amen!*

VIII. DOMINE JESU

Domine Jesu Christe! Rex gloriae!
Libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu!

*Lord Jesus Christ! King of glory!
Deliver the souls of all the faithful departed
from the pains of hell
and from the bottomless pit.*

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.

*Deliver them from the lion's mouth,
neither let them fall into darkness,
nor the black abyss swallow them up:
And let St. Michael, Thy standard-bearer,
lead them into the holy light
which once Thou didst promise to Abraham
and his seed.*

IX. HOSTIAS

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.

*We offer unto Thee, Lord,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death
into the life which once Thou didst promise to
Abraham and his seed.*

X. SANCTUS

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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

XI. BENEDICTUS

Benedictus
qui venit in nomine Domini.
Osanna in excelsis.

*Blessed is he
that cometh in the name of the Lord.
Hosanna in the highest.*

XII. AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.

*Lamb of God,
that takest away the sins of the world:
in thy mercy, grant them rest.
Lamb of God,
that takest away the sins of the world:
in thy mercy, grant them everlasting rest.
Let eternal light shine upon them, Lord,
with saints and angels ever dwelling,
for thy mercy's sake.
Grant them rest eternal,
Lord, and light perpetual shine on them.*



PROGRAM NOTES

Commissioned by the Moravian Music Foundation, *Pax Vobis* was intended as a 20th-century companion to an 18th-century work that celebrated the end of the Revolutionary War. That work, called *Psalm of Joy*, was compiled by the American Moravian-Church composer Johann Friedrich Peter and performed on July 4, 1783 in Salem (now Winston-Salem), North Carolina.

In June 1783, the governor of North Carolina declared July 4th a day of solemn thanksgiving throughout the state, celebrating the peace treaty that ended the war with Great Britain. Peace was particularly welcome in the small Moravian-Church community of Salem, for, as confirmed pacifists, the pious people of Salem had suffered much for their beliefs from both sides during the conflict. The community planned a day-long program of religious events, culminating in a “Love Feast” that celebrated peace. Having less than a month to prepare, their local composer, Johann Friedrich Peter, did not have time to compose original music, so he selected a group of appropriate works from the church’s music library and compiled his *Psalm of Joy*. After the celebration, the music was returned to the library, and life in the community went on. However, history has recorded this event as the first organized communal celebration of July 4th as a day of special significance.

In the late 1960s, the musicologist Marilyn Gombosi discovered the text of the *Psalm of Joy*, inducing her to research the event and to reconstruct and publish the music. When the first modern performance of the *Psalm of Joy* was planned for the 12th Moravian Music Festival in Bethlehem, Pennsylvania, in June 1976 as part of the American Revolution Bicentennial observance, the conductor Thor Johnson, who founded the Moravian Music Festivals in 1950 and directed until his death in 1975, conceived the idea of presenting both 18th and 20th century musical perspectives on peace and persuaded the Moravian Music Foundation to commission *Pax Vobis*. Its first performance was given at the 1976 festival along with *Psalm of Joy*.

Pax Vobis, meaning “Peace be with you,” is the greeting that Jesus gave to his disciples at their first meeting after the Resurrection, as recorded in the vulgate Latin version of the Gospel of John (20:19). The cantata, in nine movements, employs Biblical texts, hymns, and poems to explore the essence of peace, and it attempts to epitomize peace between nations as well as peace within oneself – God being the catalyst in both.

The opening Prelude for brass instruments is based on a Moravian chorale called *Cassel*, which is used as a “motto theme” throughout the work. (Brass instruments were important in Moravian music making, and the chorale, in 18th century harmony, forms a link between the two centuries.) The Prelude leads directly into the invocative first movement, “Peace be to this congregation,” a setting of a Charles Wesley hymn based on the chorale melody.

The second movement, “Lord, our God,” dealing with conflict between peoples, is a dramatic setting of various Biblical passages and James Joyce’s phantasmagorical poem “I hear an army,” suggesting the nightmare of war. The third movement, set for baritone solo and chorus, invokes God’s intervention to suppress war, ending with the chorale melody developed into an orchestral apotheosis.

The fourth movement, the emotional heart of the cantata, presents Henry Vaughan's celebrated poetic vision of heavenly peace, "My soul, there is a country." A lyrical duet for soprano and baritone soloists with a short choral interjection, this movement offers a view of an ideal existence where peace and tranquility reign.

Consideration of personal peace begins with the fifth movement, a choral setting of Isaac Watt's hymn "Man has a soul of vast desires." The music, in the style of a frivolous little waltz, suggests the triviality of human concerns. The sixth movement is a supplicatory song for soprano solo to the Biblical words, "Have mercy upon me, O God." This is followed by a choral prayer based on the chorale melody, employing another Charles Wesley hymn, "Jesus, Prince of Peace, be near us."

The eighth movement, which follows without a pause, is an admonition by the solo baritone to "Trust in the Lord and do good," leading directly into the choral finale, "God of the nations." This paean of praise is a setting of two hymns—the first by W. R. Bowie and the second by R.Y. B. Scott—and ends the cantata triumphantly. Cast in three parts, the movement opens with a solemn processional, leading to a spirited central section, and concludes with an exuberant "Alleluia" coda.

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Wolfgang Amadeus Mozart (1756-1791), always in straitened circumstances, began his final year of 1791 with excellent prospects for a long-overdue spell of financial security. The City Magistrate of Vienna had decided in Mozart's favor for a position as Cathedral *Kapellmeister*, and the composer had just completed his opera *The Magic Flute*, which would prove to be one of his most popular works. The future did indeed look rosy. It was during rehearsals of the opera that Mozart received a commission from a mysterious stranger for a Requiem Mass to be delivered as quickly as possible. Mozart immediately began work on the Requiem, but he was obliged to put it to one side for another commission, the opera *La Clemenza di Tito*, dashed off in an astounding eighteen days.

After *Clemenza's* premiere in Prague, Mozart resumed work on the Requiem and found himself under constant pressure from the stranger who kept inquiring after the work's progress. Mozart was already in the grip of his final illness, and it is difficult to determine his actual state of mind during those last days. His letters, playful and bantering as always, show no signs of morbidity, nor does his personal diary convey any sense that it was written by a man who thought he might be dying. On the other hand, several accounts by those close to Mozart describe him haunted by thoughts of his impending demise and terrified by the notion that the mysterious visitor was an emissary of Death. However trustworthy these melodramatic accounts may be, and whatever Mozart's mental state might have been, the prosaic facts surrounding the dark visitor are well documented.

The gentleman in question was merely the steward of a certain Count Franz von Walsegg, a wealthy dilettante who made a practice of commissioning works by well-known composers, re-copying them out in his own hand, and frequently passing them off as his own. (Mozart's rival, Antonio

Salieri, played absolutely no role in the Requiem's genesis or completion, *pace* Peter Schaffer and the film based on his play *Amadeus*.) Mozart did not live to complete his Requiem; he died on December 5, 1791, of kidney failure, probably brought on by excessive blood-letting by the doctor who was treating him.

Constanze, left destitute with two children and desperately in need of the final payment due upon delivery of the finished score, covertly employed Mozart's student, Franz Xaver Süssmayr, to complete the work. Süssmayr was able to imitate Mozart's handwriting to an uncanny degree, and scholars wrangled for a good many years before determining which portions of the work are in Mozart's hand and which are in Süssmayr's. The Requiem received its first public performance two years later, with Count Walsegg himself conducting; however, its true authorship was widely known by then, and the Count was thus foiled in his attempt to claim the work as his own.

Only the first two movements (Requiem and Kyrie) of the full score are wholly in Mozart's hand. Of the remainder, Mozart prepared about half of it in vocal score, which Süssmayr orchestrated. The authorship of the Sanctus, Benedictus, and Agnus Dei poses a problem, for although they were set down entirely in Süssmayr's hand, we do not know to what degree he may have worked from lost sketches or from ideas which Mozart conveyed orally to him. (The Abbé Maximilian Stadler, a close friend of Mozart, wrote, "Whoever has examined these manuscripts in detail must admit that Mozart is the sole composer and Süssmayr had no more part in it than any man somewhat trained in figured bass. All the essentials come from Mozart.")

However one may judge Constanze's perpetrating a forgery on the Count—and there is a satisfying poetic justice in seeing the deceiver deceived—the fact remains that Süssmayr did an uncommonly fine job in completing the work. It may be a flawed masterpiece, or a torso, but it is a masterpiece for all that.

There is enough mystery and enigma in Mozart's music to preclude any further need to romanticize the man at the expense of the truth. We can only nod in agreement with Robert Craft who finds it incomprehensible that any mere human being could have composed Mozart's music.

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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.

See the **BIOGRAPHIES** section for information about Karl Kroeger.

BIOGRAPHIES

Lauren Curnow, mezzo soprano, is a native of Easton, Pennsylvania and an Lyric Opera Center for American Artists member. She recently completed her training at The Curtis Institute of Music where she portrayed La Libellule in *L'Enfant es les Sortilèges*, Erika in *Vanessa*, Ottavia in *L'incoronazione di Poppea*, Hermia in *A Midsummer Night's Dream*, Carmen in *Le Tragedie de Carmen*, and Dorabella in *Così fan tutte*. She has also earned degrees from The Juilliard School and Muhlenberg College. Besides master classes with Colin Graham, Graham Johnson, Tom Krause, Anna Moffo, Carol Vaness and Deborah Voigt, Curnow has completed apprenticeships at Wolf Trap Opera, Santa Fe Opera and Opera Theater of St. Louis. Other roles performed include Mercedes in *Carmen*, Bianca in *The Rape of Lucretia*, Marcellina in *Le nozze di Figaro*, and Hippolyta in *A Midsummer Night's Dream*. Ms. Curnow has appeared in concert with the Mendelssohn Club of Philadelphia, Sylvan Opera, The Curtis Symphony Orchestra, Haddonfield Symphony Orchestra, National Symphony Orchestra, and Allentown Symphony Orchestra. She is the recipient of the Rose M. Grundman Award of the Union League Civic and Arts Foundation for 2003, as well as the Edith Newfield Scholarship from the Musicians Club of Women in 2004.

Steven Jepson, baritone, earned his Bachelor's Degree from the University of Iowa, his Master's Degree from Louisiana State University, and completed post-graduate studies at the UMKC Conservatory of Music. Highlights of Mr. Jepson's engagements this season include the roles of Harlikén and Wigmaster in *Ariadne auf Naxos* with Sorg Opera; Escamillo with the La Crosse Symphony Orchestra; Albert in Massenet's *Werther* with DuPage Opera; Figaro in *Il Barbiere di Siviglia* with Muddy River Opera; *Carmina Burana* with the Richmond Symphony; Brahms' *Ein deutsches Requiem* with Elmhurst College; and pops concerts with the Illinois Symphony Orchestra. He made his European debut as Escamillo, his signature role, in *Carmen* with the Teatro Lirico, performing in France, Spain and Portugal, and has reprised the role with many companies in the United States. Mr. Jepson made his Carnegie Hall debut in Britten's *War Requiem* under the baton of Robert Shaw, later returning to do Schubert's *Mass in G*. In a special event at the Chicago Auditorium Theater, he performed the role of Mr. Graham in a revival of Noël Coward's *After the Ball* under the baton of John McGlinn. Mr. Jepson is the recipient of several vocal awards.

Kathryn Kamp, soprano, received her Bachelor of Music degree from University of Iowa, her Master of Music degree from Cleveland Institute of Music, and has been a student of Judith Haddon, Beverley Rinaldi, and Scott McCoy. She performed the roles of Mrs. Segstrom in *A Little Night Music* at Chicago Shakespeare Theater, Anne Egerman in *A Little Night Music* with Muddy River Opera Company, and Mme. Balandard and Theodorine in *My Night at Jacques': An Offenbach Folly* with Light Opera Works this season. Ms. Kamp's other appearances include Kathie in *The Student Prince* with Light Opera Works in Concert, Miss Sweetsong in *The Impresario* with Southwest Symphony Orchestra, Rose Maybud in *Ruddigore* with The Savoy-Aires, Rosina in *The Barber of Seville*, Gretel in *Hansel and Gretel*, and Adina in *Elixir of Love*, all with Opera for the Young, Lisa in a fully staged *Coffee Cantata*, Frasquita in *Carmen*, Clorinda in *La Cenerentola*, Despina in *Così fan tutte*, Princess in *The Goose Girl* at University of Iowa, and Patience in *Patience* and Fiordiligi in *Così fan tutte* at Cleveland Institute of Music. In November 2003 Ms. Kamp performed with Chicago Symphony Singers at Orchestra Hall.

Michelle Wrighte, mezzo soprano, was featured in Ned Rorem's West Coast premiere of the song cycle *Evidence of Things Not Seen* at San Francisco's Other Minds Festival with the composer in attendance. She has performed many leading roles across the United States, including Prince Ramiro in *La Finta Giardiniera* at San Francisco Opera Center, The Fox in *The Cunning Little Vixen* at Tulsa Opera, Isabella in *L'Italiana in Algeri* at Pamiro Opera, Dinah in *Trouble in Tahiti* at Tampa Opera and performances of Schumann's *Frauenliebe und Leben* in San Francisco and Oakland, California. Ms. Wrighte earned critical praise for her portrayal of Emilia, opposite Ben Heppner, Renee Fleming, and Lucio Gallo, in Sir Peter Hall's new production of *Otello* which opened the 2001-02 season of Lyric Opera of Chicago. During her past two seasons at Lyric Opera, Ms. Wrighte has performed the roles of Mercedes in *Carmen*, Giovanna in *Rigoletto*, Tango Singer in *The Great Gatsby*, Herdswoman in *Jenufa*, and Second Apparition in *Macbeth*. The Iowa-born singer earned a B.M. from Drake University, an M.M. from University of Illinois, a Certificate of Opera Studies from Temple University, and was a 1998 national finalist in the Metropolitan Opera National Council Auditions.

Patrick Miller, tenor, made his Lyric Opera of Chicago debut this season as Arturo in *Lucia di Lammermoor* and the First Philistine in *Samson et Dalila*, and in the 2004-05 season will create the role of Dino (the groom) in Lyric Opera's world premiere of *A Wedding*, by William Bolcom. In addition, he will sing in Lyric's 50th Anniversary Golden Jubilee concert in October. Other summer appearances include Rinuccio with the Grant Park Symphony and Don Ottavio with the Lyric Opera Center for American Artists. Mr. Miller has also performed with Orlando Opera, Lyric Opera San Antonio, and the Opera Institute in Boston. His Tamino in Theatre de la Jeune Lune's production of *The Magic Flute* ("Best Production of the Year," *Minneapolis Star Tribune*) gained national attention and was filmed for the Lincoln Center Arts Library's permanent collection. On the concert stage, Mr. Miller has sung at Covent Garden Festival, Prague Spring Festival, Oregon Bach Festival, and Flanders Festival. He has also appeared in recital for Glimmerglass Opera, Brevard Music Festival, and the Illinois Symphony. Mr. Miller made his Symphony Hall debut with the Boston Pops Orchestra in a New Year's Eve salute to Vienna.

Warren Kaplan, bass, was cast by Tony Award-winning director Mary Zimmerman to cover the bass roles in Philip Glass' world premier of *Galileo Galilei* at the Goodman Theatre in Chicago and in London at the Barbican Theatre in the summer of 2002. In 2003, Mr. Kaplan showcased his talents throughout the Chicago area as Dr. Bartolo in *The Marriage of Figaro*, Masetto in *Don Giovanni*, and as bass soloist in the Mozart *Requiem* and the Haydn *Lord Nelson Mass*. He was Don Basilio in Muddy River Opera's *The Barber of Seville* in southern Illinois and the Bonze in Skylight Opera's *Madame Butterfly* in Milwaukee. In summer 2003, Mr. Kaplan sang Prince Gremin in the St. Louis production of *Eugene Onegin*, performed in Russian, and appeared as Sparafucile in Muddy River Opera's *Rigoletto* this past January. He most recently sang in the Michigan Opera Theatre production of *The Magic Flute*, as Second Priest and Second Armored Man. Mr. Kaplan returns to St. Louis this summer to sing Timur in Union Avenue Opera Theatre's *Turandot*.

Karl Kroeger, the composer of *Pax Vobis*, is a nationally known musicologist and editor of early American choral music. He studied at the Universities of Louisville and Illinois and at Brown University, and has taught at Ohio University, Moorhead State University, Wake Forest University, and Keele University in England. He headed the American music collection at the New York Public Library and was the director of the Moravian Music Foundation. In 1982 he became a professor at the University of Colorado in Boulder, where he was also in charge of its music library. His publications include *The Complete Works of William Billings*, *Music of the New American Nation*, and *Early American Anthems*. Dr. Kroeger has composed more than 100 works for a variety of vocal and instrumental ensembles, including a symphony, a sinfonieta, orchestral suites, concert overtures, concertos, works for concert band, chamber music, and this cantata for soloists, chorus, and orchestra. Both he and his wife are members of the North Shore Choral Society.

Donald Chen, Associate Professor of Music and Resident Conductor at Chicago College of Performing Arts (CCPA), Roosevelt University, is a graduate of the Juilliard School and University of Iowa, from which he earned the degree Doctor of Musical Arts in Orchestral Conducting. He has been on the conducting faculty of Mount Holyoke College (Massachusetts) and Webster University (St. Louis). While in St. Louis, he served as Music Director and Conductor of the Bach Society of St. Louis and Chorus Master of the internationally acclaimed Opera Theatre of Saint Louis. In addition to his duties at CCPA, he has been Music Director and Conductor of North Shore Choral Society since 1984 and has served in the same capacity with Skokie Valley Symphony Orchestra. His guest conducting engagements have included the Promenade Family Concerts of the Chicago Symphony Orchestra, St. Louis Philharmonic Orchestra, various community orchestras in the greater Chicago area, and All-State and All-District high school orchestras in Illinois, Wisconsin, and Nebraska. His conducting teachers have included James Dixon, Abraham Kaplan, John Nelson, and Dennis Russell Davies. Dr. Chen is the Director of Music at The Village Presbyterian Church in Northbrook.

Sharon Rich Peterson has served as accompanist for the NSCS from 1979 to 1989 and 1994 to the present, having lived in Norway with her family in the interim. During those 5 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 NSCS. 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 currently accompanies Chicago Symphony Chorus including the Chicago Symphony Singers and resident ensembles. She is staff accompanist at Roosevelt University and has been pianist for Candle Opera's productions of *Così fan tutte* and *Don Giovanni*. Sharon is organist at North Park Theological Seminary and North Park Covenant Church and is active as a vocal coach and recitalist.



One of the most amazing traits of the North Shore Choral Society is the great variety of its membership. Few are trained musicians, yet all are drawn together from their disparate backgrounds for a common purpose: to sing some of the world's best choral works as their composers meant them to be sung. These six people represent a cross section of those singers to whom you are listening today.

Myra Sieck, section coordinator for the first altos, had her first choral singing experience with the Ohio State University Chorus. She began singing with the North Shore Choral Society in 1973, when Richard Rosewall was the director. That year's May program, Bach's *St. Matthew's Passion*, was especially memorable because her sister was the soprano soloist. Several years later, when Myra was having dinner with her husband's uncle, Herbert Sieck, she was surprised to learn that he and his wife Florence had played important roles in the early NSCS years. Myra has retired twice—once from the Evanston Bank, and once from the Devon Bank. Now she does volunteer work at the Kellogg Cancer Center of Evanston Hospital. Her interest in the arts has evidently been passed on to her two grandchildren: one is into modern dance, the other plans to attend a drama camp this summer.

When she began traveling extensively for work, **Pat Seidl** felt obliged to discontinue her singing since she could no longer commit to weekly rehearsals. Before then, she had sung in both high school and college choruses, and later with the University of Minnesota and University of Wisconsin choruses. In 2002, as soon as she stopped traveling, she joined the second alto section of the North Shore Choral Society. Pat is a Clinical Data Manager with Kendle, International. There, she has the responsibility of making certain that data collected during clinical research trials is of high enough quality to be used for statistical analysis. In addition, she is an adjunct professor at the College of St. Scholastica in Duluth, where she teaches two on-line courses for its Project Management Certificate program. With her husband Mike, Pat has traveled extensively, collecting Christmas ornaments wherever they go to add to their around-the-world Christmas tree.

Louise Brueggemann is one of the North Shore Choral Society's newest members, having joined just last September after returning to the Chicago area. Actually, however, she sang with the Society thirty years ago, when her high school choir was asked to join the chorus in a performance of Bach's *St. Matthew's Passion*. Between these two times, Louise has sung with a number of other choirs, from the Augustana College Concert Choir to the Colorado Symphony Chorus. Louise's professional life has centered on children's and young adult literature. In Denver, she was the juvenile book buyer for a large independent bookstore, Tattered Cover, before heading to Boston and a master's degree in children's literature. Currently she teaches courses at Dominican and National-Louis Universities; she also serves as a consultant to a not-for-profit literacy foundation in Washington, D.C., reviews books for Booklist magazine, and works as a free lance editor. Besides singing, Louise also enjoys gardening, quilting, and knitting.

In the fall of 1997, **Harry (Henricus J.J.) Vroegh** decided it was time for a new choral challenge. At the urging of his friend Susan Wiegand, he joined the North Shore Choral Society after having been a loyal member of St. Athanasius Church choir for almost 25 years. Besides singing in the bass section, he has chaired both the program ads and nominating committees. Born and raised in The Netherlands, Harry recently became a U.S. citizen. He proudly traces his early roots to medieval France, Russia and Sweden; obviously, genealogy is one of his hobbies. Harry studied economics at Tilburg University in The Netherlands but came to the United States in 1963 to continue his studies at the Illinois Institute of Technology, where he earned both undergraduate and graduate degrees. His entire career has been in banking, finance, and investment management. He and his wife Karen have two grown sons and three grandchildren; their eleven-year-old grandson may take after his grandfather with his love for music.

In the summer of 1999, after being graduated from Valparaiso University (where he sang with the University Kantorei and Gospel Choir) and upon returning from a semester of study in Ratline, Germany, **Jonathan Rivera** joined the tenor section of the North Shore Choral Society. Not long after that, he met Emily Jacobson, a member of the alto section. Subsequent dating and courtship led to their engagement, with a wedding planned for June of next year. Jonathan has studied voice with Amy Conn and has sung with the Savoy-aies in three productions: *Ruddigore*, *Yeoman of the Guard*, and *H.M.S. Pinafore*. A native Chicagoan—born and raised in Rogers Park, where he still lives—he now works for Motorola as an electrical engineer.

The hats which **Ellen Pullin** wears are many: She has sung soprano in the North Shore Choral Society for twenty-four years. She also sings with Cantate (an a cappella group), the North Shore Madrigal Singers, and her church choir. She was a member of a women's quartet, the Scoundrelles, who performed at various venues wearing sequins and boas, donating the proceeds to the Choral Society. For the past ten years, Ellen has been the Society's desktop publisher, producing (among other things) the very program you are holding. She has worked in information technology at Allstate Insurance Company for 30 years. Each January, she and her husband Bill host a party which features an original entertainment based on Keats' poem, "The Eve of St. Agnes." She writes parody song lyrics as a hobby and has performed them with various singing groups, once even at Ravinia. Perhaps Ellen's favorite hat is that of mother to son Matthew, now a college senior.

NORTH SHORE CHORAL SOCIETY

SOPRANO

Carol Albertson	Judith Greene	Julie McDowell	Karen Fish Schurder
Katherine Biddle Austin	Anne Harkonen	Mary Melady	Kayla Shonberg
Marcia Maus Bollo	Debra Harvey	Jamie Lynne Paradise	Margie Skelly
Louise Brueggemann	Marilyn Holmquist	Melinda Pollack	Roxann Specht
Deborah Chen	Jeanne Kapps	Catherine Porter	Camille Taylor
Cecilia Davis	Jane Kenamore	Ellen Pullin	Kathleen Tolisano
Meg Egan-Hullinger	Julia Lee	Ginny Roeder	Marie Vesely
Lorena Estrada	Anne Lindahl	Elizabeth Roghair	Jean Yedlicka
Maria del Rosario Gomez	Dana Marinacci	Anna Roosevelt	Cynthia Zilliac

ALTO

Jeannie Bernier	Lucinda Fuller	Joan Merchan	Myra Sieck
Barbara Brantigan	Debbie Geismar	Jamie Mullins	Joy Skiest
Lynne Curtis	Jill Horwitz	Carolyn Palmgren	Eleanor Skydell
Else-Britt De Long	Mary Ann Kissock	Deb Queen-Stremke	Erica Sufritz
Antje Draganski	Inge Kistler	Alicia Resnick	Judy Taylor
Lenore Dupuis	Heather Kitchens	Karen Rigotti	Jean Thompson
Katie Eckstein	Marie Kroeger	Caroline Rooney	Louise Unell
Fusayo Errico	Melinda Kwedar	Kay Rossiter	Christine Weber
Nancy Friday	Marjorie Lundy	Patricia Seidl	Susan Wiegand
			Yael Wurmfeld

TENOR

Glen Borntrager
David Crumrine
John Darrow
Julius Lobo
Mars Longden
Sanna Longden
Tom Miller
Diane Nordstrand
Thomas Olkowski
Paul Quillman
Jonathan Rivera
Paul Siegal
Milly Silverstein
David Taylor

BASS & BARITONE

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Gordon Berry	Gary Hendrickson	Frank Perry
Hank Bohanon	David Hunt	Kevin Rooney
Robert Brotman	Thomas Keller	John Shea
Lee Canfield	Stanley Kobayashi	Harry Vroegh
Wylie Crawford	Karl Kroeger	Steve Warner
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Joe Fargo	Philip Martin	Dan Woodard

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concertmistress

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Amy Cutler

Charles Bontrager

Betty Lewis

Steve Winkler

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Andrea Tolzmann

Carmen Llop

Ken Mine

Christie Abe

VIOLA

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Frank Babbitt

Kristin Figard

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Steven Houser

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BASS

John Floeter

Jason Heath

FLUTE

Darlene Drew

Susan Saylor

OBOE

Deborah Stevenson

CLARINET

Wagner Campos

Elizandro Garcia-Montoya

BASSOON

Jonathan Saylor

Collin Anderson

HORN

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Leave a lasting legacy to singers and audiences of the future by providing for the North Shore Choral Society through a bequest in your will or trust. You can honor or memorialize a loved one, and help build an endowment to carry us forward for the next seventy years.

Among our members are specialists in estate and charitable gift planning. Call the Society at (847)272-2351 to arrange a confidential discussion.

OUR THANKS

To our friends whose financial support helps make possible the presentation of our concerts and ensures the continuation of our choral tradition. The contributions listed were received between May 1, 2003 and May 1, 2004. Contributions received after May 1, 2004, will be acknowledged in the next concert program. Please mail contributions to NSCS, P.O. Box 103, Evanston, IL 60204-0103

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



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 North Shore Choral Society's 2004-2005 season, its sixty-ninth, is still in the planning stages. However, one concert which has been definitely scheduled (much to the excitement of us singers) is Beethoven's *Ninth Symphony*, to be performed with Symphony II in Pick-Staiger Hall on the Northwestern University campus on May 29, 2005. (So don't make plans to leave town for the Memorial Day weekend next spring.)

Our first concert—its date not yet set—will again celebrate the Advent season, with brass and choral music featuring John Rutter's *Gloria* and Daniel Pinkham's *Christmas Cantata*, and with plenty of opportunities for audience members to sing along to seasonal selections (and perhaps even an opportunity to hear a repeat of last season's popular parody of "The Twelve Days of Christmas"). Penciled in for the middle concert are three magnificent Magnificats—by Vivaldi, Berger, and Berio.

It promises to be another remarkable season of choral and instrumental music—one we hope you will be eager to join us for. If you are already on our mailing list, you will receive more information about these three concerts early in the fall. If you are not, please leave your name and address at the ticket table. Or you can always visit our website: **www.northshorechoral.org**.

Our best wishes for a spendid summer. And we hope to see you again in the fall.