



A Choral Holiday Tradition!



THE NORTH SHORE CHORAL SOCIETY

Donald Chen, conductor

Featuring

Greta Ball, Karen Brunssen, Linden Christ *and* Natalie Mann, *sopranos*
and The Horizon Brass Quintet

Sunday, December 3, 2006, 2:30 PM

Saints Faith, Hope, and Charity Church

191 Linden Street, Winnetka, Illinois



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



www.northshorechoral.org

PROGRAM

MAGNIFICAT Gerald Finzi (1901–1956)

MAGNIFICAT Ralph Vaughan Williams (1872–1958)
Karen Brunssen, *mezzo-soprano*, and Wendy Hoffhines, *flute*

MAGNIFICAT Jean Berger (1909–2002)
Natalie Mann, *soprano*

MAGNIFICAT Luciano Berio (1925–2003)
Greta Ball and Linden Christ, *sopranos*

 *Brief Intermission* 
(10 minutes)

AVE MARIA Gustav Holst (1874–1934)/*trans. Daugherty*
DANCES *from* “THE NUTCRACKER” ... Tchaikovsky (1840–1893)/*arr. Daugherty*

Danse Chinoise – Tea ❄️ *Danse Arabe – Coffee* ❄️ *Danse Russe – Trépak*

THE HORIZON BRASS QUINTET, featuring Wendy Hoffhines, *flute* and Jelena Dirks, *oboe*

SEVEN JOYS OF CHRISTMAS Kirke Mechem (b.1925)

- I. **The Joy of Love: This is the truth** *English*
Natalie Mann, soprano
- II. **The Joy of Bells: Din don! merrily on high** *French*
- III. **The Joy of Mary: Joseph dearest, Joseph mine** *German*
- IV. **The Joy of Children: Patapan** *Burgundian*
- V. **The Joy of the New Year: New Year Song** *Japanese*
- VI. **The Joy of Dance: Fum, fum, fum!** *Spanish*
- VII. **The Joy of Song: God bless the master of this house** *English*

A CHRISTMAS GARLAND Conrad Susa (b.1935)

Audience participation is invited in the following carols (See Text and Translations):

God rest ye merry, gentlemen (one verse)

We three kings (refrain only)

O come, all ye faithful (both verses)

Joy to the world (two verses)

TEXT AND TRANSLATIONS

MAGNIFICAT

English Text of {Finzi} and <Vaughan Williams> Latin Text of [Berger] and (Berio) and Translation for Berger and (Berio)

My soul doth magnify the Lord,
And my spirit hath rejoiced in God my Saviour.
For he hath regarded the lowliness
of his handmaiden.
For behold, from henceforth all generations
shall call me blessed.
For he that is mighty hath {magnified me}
<done to me great things> and holy is his name.
And his mercy is on them
that fear him {throughout all generations.}
He hath showed strength with his arm;
he hath scattered the proud
in the imagination of their hearts.
He hath put down the mighty from their seat
and {hath} exalted {the humble and meek}
<them of low degree.>
He hath filled the hungry with good things,
and the rich he hath sent empty away.
He {remembering his mercy} hath holpen his
servant Israel <in remembrance of his mercy.>
As he {promised} <spake> to our {fore} fathers,
<to> Abraham and <to> his seed, for ever.
{Amen.}
(Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end. Amen.)

Additional Text included by Vaughan Williams

Hail, thou that art highly favoured, the Lord is
with thee: blessed art thou among women.
The Holy Ghost shall come upon thee, and the
power of the Highest shall overshadow thee:
therefore that holy thing which shall be born
of thee shall be called the Son of God.
Hail, Mary full of Grace. The Lord is with thee.
Blessed art thou among women.
Holy, holy, holy, Lord God of hosts;
Heaven and earth are full of thy glory.
Glory be to thee O Lord, most high.

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem
ancillæ suæ;
Ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen ejus;
Et misericordia [ejus]
a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui.
(Deposuit potentes de sede.)
Et exaltavit humiles.

Esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.
[Alleluia.]
(Gloria patri et filio
et spiritui sancto.
Sicut erat in principio et nunc
et semper et in sæcula sæculorum. Amen)

Fear not, Mary: thou hast found favour with
God. Behold, thou shalt conceive in thy
womb, and shalt bring forth a son, and shalt
call his name Jesus. He shall be great, and
shall be called the Son of the Highest: and he
shall reign for ever; and of his kingdom there
shall be no end.

Behold the handmaid of the Lord;
be it unto me according to thy word.

SEVEN JOYS OF CHRISTMAS Kirke Mechem

I. The Joy of Love

1. This is the truth sent from above,
The truth of God, the God of love,
Therefore don't turn me from your door,
But hearken all both rich and poor.
2. The first thing which I do relate
Is that God did man create;
The next thing which to you I'll tell:
Woman was made with man to dwell.
3. And we were heirs to endless woes,
Till God the Lord did interpose;
And so a promise soon did run
That He would redeem us by His Son
4. And at that season of the year
Our blest Redeemer did appear;
He here did live and here did preach
And many thousands He did teach
5. Thus He in love to us behaved,
To show us how we must be saved;
And if you want to know the way,
Be pleased to hear what He did say.

II. The Joy of Bells

1. Din don! merrily on high
In heav'n the bells are ringing;
Din don! verily the sky
Is riv'n with angel singing.
Gloria, Hosanna in excelsis!
2. E'en so here below, below,
Let steeple bells be swungen,
And io, io, io,
By priest and people sungen.
Gloria, Hosanna in excelsis!
3. Pray you dutifully prime
Your matin chime, ye ringers,
May you beautifully rime
Your evetime song, ye singers;
Gloria, Hosanna in excelsis!

III. The Joy of Mary

1. Joseph dearest, Joseph mine,
Help me cradle the Child divine;
God reward thee and all that's thine
In Paradise, So prays the Mother Mary.
Refrain:
He came among us on Christmas day,
On Christmas day in Bethlehem;
Christus natus hodie in Bethlehem;
Jesus, Jesus, Lo, He comes
to love and save and free us!
2. Mary dearest, Mary mild,
I shall gladly help rock thy Child;
God will surely reward us then
In Paradise. So prays the Mother Mary. *Refrain*
3. Now is born Emmanuel,
Prophesied by Ezekiel,
Promised Mary by Gabriel,
Rejoice and sing Alleluia, Maria. *Refrain*

IV. The Joy of Children

1. Willie, take your little drum;
with your whistle, Robin, come!
When we hear the fife and drum,
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When we hear the fife and drum,
Christmas should be frolicsome.
2. Thus the men of olden days
loved the King of kings to praise:
When they hear the fife and drum,
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When they hear the fife and drum,
sure our children won't be dumb.
3. God and man are now become
more at one than fife and drum.
When you hear the fife and drum,
Tu-re-lu-re-lu, pat-a-pat-a-pan,
When you hear the fife and drum,
dance, and make the village hum!

V. The Joy of the New Year

When night's shadows fly
New Year's dawn floods all the sky;
And joyful voices sound, joyful voices sound.
Branches of the fragrant pine
Hang everywhere around.

Leaves so dainty fine
Freshly gathered, dewy shine,
And glitter in the light, glitter in the light.
From Kadusa's lofty pinetree
Waving on the height.

When night's shadows fly
New Year's dawn floods all the sky;
And joyful voices sound, joyful voices sound.
Branches of the fragrant pine
Hang everywhere around.

VI. The Joy of the Dance

On December twenty-fifth, sing fum, fum fum!
On December twenty-fifth, sing fum, fum fum!
He is born of God's pure love,
 the Son of God, the Son of God;
He is born of Virgin Mary
In this night so cold and dreary. Fum, fum, fum!

Birds who live in every forest, fum, fum, fum!
Birds who live in every forest, fum, fum, fum!
You must leave your fledglings on the bough,
 must leave your fledglings now,
For to make a downy nest,
So the newborn Babe may rest. Fum, fum, fum!

All the brilliant stars in heaven, fum, fum, fum!
All the little stars in heaven, fum, fum, fum!
Looking down see Jesus crying,
 see Him crying, see Him cry;
Send away the darkness lightly,
Shine your light upon us brightly. Fum, fum, fum!

VII. The Joy of Song

God bless the master of his house,
And all that are therein-a,
And to begin this Christmastide
With mirth now let us sing-a!

The Saviour of all people
Upon this time was born-a,
Who did from death deliver us,
When we were left forlorn-a.

Then let us all most merry be,
And sing with cheerful voice-a,
For we have good occasion now
This time for to rejoice-a.

The Saviour of all people
Upon this time was born-a,
Who did from death deliver us,
When we were left forlorn-a.

Gloria in excelsis Deo!

Joy to the world! the Lord is come,
 let earth receive her King;
Let every heart prepare Him room,
 and heaven and nature sing,

Angels we have heard on high,
 Sweetly singing o'er the plains.

Din don! merrily on high
 in heav'n the bells are ringing.
Gloria in excelsis Deo!

Willie, take your little drum,
 Get your whistle, Robin,

With voices cheerfully, with mirth
 now, let us sing!

A CHRISTMAS GARLAND Conrad Susa

Noel, noel, noel!
From God our Heavenly Father
A blessed angel came;
And unto certain shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.

O tidings of comfort and joy,
comfort and joy,
O tidings of comfort and joy!

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
Is drawing on apace.

O tidings of comfort and joy,
comfort and joy,
O tidings of comfort and joy!

**God rest ye merry, gentlemen,
Let nothing you dismay,
For Jesus Christ, our Saviour
Was born on Christmas Day;
To save us all from Satan's pow'r
When we were gone astray.**

**O tidings of comfort and joy,
comfort and joy;
O tidings of comfort and joy!**

Noel, noel, noel!
I saw three ships come sailing in
On Christmas day, on Christmas day;
I saw three ships come sailing in
On Christmas day in the morning.
And what was in those ships all three?
And what was in those ships all three?

We three kings of Orient are;
Bearing gifts we traverse afar,
Field and fountain, moor and mountain,
Following yonder star.

**O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.**

Born a King on Bethlehem's plain
Gold I bring to crown Him again,
King forever, ceasing never,
Over us all to reign.

Frankincense to offer have I;
Incense owns a Deity nigh;
Prayer and praising, all men raising,
Worship Him God most high.

Myrrh is mine, its bitter perfume
Breathes a life of gathering gloom;
Sorrowing, sighing, bleeding, dying,
Sealed in a stone cold tomb.

Glorious now behold Him arise;
King and God and sacrifice;
Alleluia, Alleluia,
Earth to the Heav'ns replies:

**O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.**

Lully, lullay, thou little tiny child, By, by, lully, lullay!
This poor youngling, For whom we do sing,
Lullay, lully, lullay.

O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
O come, o come!

**O come, all ye faithful,
joyful and triumphant,
O come ye, O come ye
to Bethlehem;**

**Come and behold Him,
born the King of Angels,**

**O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.**

**Sing, choirs of angels,
sing in exultation,
Sing all ye citizens
of heav'n above!
Glory to God, all
glory in the highest,**

**O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.**

Joy to the world,
the Savior reigns!
Let men their songs employ;
While fields and floods,
rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat,
the sounding joy.

**Joy to the world!
the Lord is come;
Let earth receive her King;
Let every heart
prepare Him room,
And Heav'n and nature sing,
And Heav'n and nature sing,
And Heav'n, and Heav'n,
and nature sing.**

**He rules the world!
in truth and grace,
And makes the nations prove
The glories of
His righteousness,
And wonders of His love,
And wonders of His love,
And wonders, wonders,
of His love.**

Noel, noel! Noel, noel! Noel, noel!



PROGRAM NOTES by Donald Draganski

Ther is no rose of swich vertu
As is the rose that bare Jesù:
Alleluya!

—Anon., ca. 1430 (MS, Trinity College, Cambridge)

When one considers the deep veneration that Christians have held during the past two thousand years for Mary, the mother of Jesus, it may come as something of a surprise to note that she is mentioned only four times in the canonical books of the New Testament, chiefly in the Gospel of Luke. Most of the legends and folklore surrounding her life appear primarily in apocryphal writings, especially in the Proto-Gospel of James. Despite this paucity of scriptural material, Mary has assumed absolute primacy among the pantheon of Saints, and her status has steadily increased over the centuries. As recently as 1950 Pope Pius XII declared the doctrine of her Assumption into Heaven as an article of faith.

Any number of theories have been put forward to explain how Mary reached her high station. One of the more plausible notions that have gained currency suggests that the Veneration of Mary was a means by which the emerging Church tried to soften and feminize the unrelieved patriarchal theology of the early Pauline Christians. Indeed, recent scholarship has shown that women played a very prominent role in administering the early church, a role that unfortunately diminished by the Middle Ages.

Theological arguments notwithstanding, we should nonetheless be grateful that Mary has played such a significant role as a source of inspiration – indeed, as a Christian Muse – during these past two millennia. Without her we would be much the poorer in music, art and poetry.

The text of the Magnificat appears in the Gospel of Luke (i, 46-55). It is the hymn that Mary sings to her cousin Elizabeth as she praises God and speaks of the fulfillment of the coming of the Messiah with the imminent birth of Jesus. However, it should be noted that the earliest copies of Luke fail to specify the author of the poem, and it has been suggested that the canticle could just as easily have been sung by Elizabeth, who was destined to be the mother of John the Baptist. In either case, it is one of the loveliest poems in the New Testament and has inspired numerous composers to set it to music. Today's concert features four different settings of this canticle, all by 20th century composers.

Gerald Finzi, born in London in 1901, was the son of a shipbroker whose Jewish forbears had emigrated from Italy in the 18th century. Finzi was educated privately and acquired his musical training without attending any school or conservatory. He soon joined a circle of composers that included Gustav Holst, Edward Rubbra and Ralph Vaughan Williams. For a brief period he taught composition at the Royal Academy of Music. In 1937 he and his wife built a house in the Hampshire hills, where he composed music and raised apples until his death. In addition to his rather impressive output as a composer, he also engaged in a good deal of scholarly research, mostly in editing the works of William Boyce. He contracted leukemia in 1951 and died in 1956.

Finzi's *Magnificat* was the composer's first overseas commission, written in 1952 for the chorus of Smith College in Northampton, Mass. Although not intended for liturgical service, the text is based on the Christmas Vesper service. Finzi's setting harkens back to the early Renaissance composers with its predominantly polyphonic textures. The setting concludes with an Amen rather than with the traditional Gloria.

As a choir director and organist, Ralph Vaughan Williams was quite familiar with the Magnificat's inclusion in the Evensong service sung during the Christmas season. He composed his setting in 1932, and its first performance took place at the Worcester Cathedral Three Choirs Festival in September of that year. The solo writing is extremely ornate, suggesting the music of the composer's countryman, Gustav Holst. The prominent flute part, the composer informs us, represents the Holy Spirit. Despite the ecclesiastical venue of its first performance, the composer was careful to point out that the work is not designed for liturgical use.

"I am trying to lift the words out of the smug atmosphere which had settled on it for so long," he wrote to a friend on its completion. "I don't know if I have succeeded – I find it awfully hard to eradicate it." Vaughan Williams achieved his goal admirably, for the whole work is suffused with the joy and wonderment of a young woman chosen, as one author put it, for perhaps the strangest moment in history.

Jean Berger was born in Hamm, Germany, in 1909 and studied musicology at the Universities of Heidelberg and Vienna. He spent most of the 1930s in Paris, working as a pianist. In 1939 he moved to Rio de Janeiro, where he served on the faculty at the Brazilian Conservatory. In 1941 he settled in the United States and, after being drafted, worked for the Office of War Information. After the war he worked as an arranger for CBS and NBC. From 1948 until 1968 he held faculty positions at Middlebury College, the University of Illinois, and the University of Colorado. He died in Aurora, Colorado, on March 28th, 2002.

Most of Berger's compositional output consists of choral and solo vocal music. His *Magnificat*, published in 1965, has been performed widely, most notably at the Heinrich Schütz Festival in Holland in 1970, and by the St. Olaf Choir during its 1984 national tour. The work is scored for chorus, soprano solo, flute, tambourine and triangle.

Luciano Berio, born 1925 in Oneglia (now Imperia) in the Ligurian region of Italy, was one of the most versatile composers of the post-war era. In addition to writing music in the more traditional media, he was also a pioneer in the development of electronic music. Many of his vocal works, written for his first wife, Cathy Berberian, employ unusual speech patterns. He died in 2003 in Rome.

The *Magnificat* was composed in 1949 while Berio was studying at the Milan Conservatory. What follows is the composer's own account of the genesis of this work:

"I was born in a small town in Italy, near the French border and far from the so-called cultural centers. There I lived until the age of eighteen, studying and learning everything I could about my 'heritage.' I never felt regretful of, or under-privileged by, living in a provincial town, but I felt injured and angry when, in 1946, with the end of fascism, I realized the extent and depth of the cultural deprivation that fascism had imposed on me. That same year (I was already twenty) I was for the first time in my life able to hear the music of Schoenberg, Milhaud, Hindemith, Bartok, Webern, etc.; that is, the real voices of my European heritage. These composers, as well as others, had previously been forbidden by fascist 'cultural politics.' The impact was, to say the least, traumatic, and it took me at least six years to recover from it. I believed, and I still do, that the best way to deal with 'traumatic experiences' is to cope with them to the end, and, if possible, to exorcise them on their own ground. These are the premises of *Magnificat*, written in 1949. It was one of my last exorcisms of the experiences and encounters of those years, and, I think, my last tribute to them."

Kirke Lewis Mechem, born 1925 in Wichita, studied at Harvard University with Randall Thompson. He has taught at Stanford University and served as composer-in-residence at the University of San Francisco. He has more than 250 published works to his credit, with vocal music at the heart of his art. His *Seven Joys of*

Christmas is one of his most widely performed works. Mr. Mecham describes the background of this work as follows:

“In September 1964 I took a teaching position at the San Francisco College for Women (now part of the University of San Francisco) and was told that I would be conducting the Chamber Singers. Knowing little about the school’s music department, I assumed that the Chamber Singers were the most expert group, so I planned a challenging Christmas program. A week before the first rehearsal I held auditions. To my dismay, all who came were freshmen and only one had ever sung in a chorus before.

“I scrapped my original program, and decided that I could write easy pieces for this group faster than I could search the literature. Fortunately, I had worked with inexperienced singers before, and had learned that anyone who can carry a tune can sing polyphony, so long as the chromaticism and difficult leaps are avoided. . . . Arrangement of carols was an obvious solution and I wanted to write more than simple chordal arrangements. When I decided on seven joys, I looked for carols from different countries that would express these joys of the season: the joy of love, of bells, of Mary, of children, of the New Year, of dance and of song. I dedicated the work to my teacher, Randall Thompson ‘with affection, and in admiration of a lifetime devotion to the joy of song.’

“I should say a word about the last number of the set. It is called a quodlibet, an old musical term for a piece that uses many different tunes together – not one after another, like a medley – but in counterpoint, against each other. See how many familiar tunes you can pick out in this piece; you will hear some of the carols you heard in the preceding numbers, but also several others as well, sometimes four different tunes at once. Composers have fun with this kind of music – it’s like solving a crossword puzzle. I hope that all of you will enjoy the game too.”

Conrad Susa earned his Bachelor of Fine Arts degree from the Carnegie Institute of Technology and received his MS from the Juilliard School where he studied with William Bergsma, Vincent Persichetti and Richard Schickele. He has served as staff pianist with the Pittsburgh Symphony Orchestra and as assistant editor of *Musical America*. He was also resident composer for the Old Globe Theater in San Diego and has composed numerous scores for documentary films and TV productions. His opera, *Dangerous Liaisons*, was composed for the San Francisco Opera. Mr. Susa is currently on the faculty of the San Francisco Conservatory of Music.

A Christmas Garland was written in 1988 at the request of Maurice Casey who wanted a piece that would involve audience participation. The work received its premiere on December 18, 1988, in Weigel Hall, Columbus, Ohio, and was performed by the Cantari Singers under the direction of its dedicatee, Maurice Casey.

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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. Those wishing to know more about Don’s activities are invited to consult his web site: www.draganskimusic.com

BIOGRAPHIES

Greta Ball, soprano, has enjoyed a busy performance schedule since her graduation from Chicago College of Performing Arts at Roosevelt University in December 2005 where she completed her Masters Degree in Vocal Performance. In August Ms. Ball returned from Graz, Austria where she performed the title role in scenes from Victor Herbert's *Naughty Marietta* with the American Institute of Musical Studies Festival Orchestra, under the baton of Roland Seiffarth. Recent local opera engagements include Celia in the U.S. premiere of Cimarosa's *L'Infedeltà Fedele* with Millennium Chamber Players, Adele in *Die Fledermaus*, Musetta in scenes from *La Bohème*, and Lucy Brown in Weill's *The Threepenny Opera*, all with American Opera Group. She made her Chicago Cultural Center debut as the Queen in Monteverdi's chamber opera *Il Ballo delle Ingrate* in October 2005. Her roles at Chicago College of Performing Arts included Silberklang in *The Impresario*, Yum-Yum in *The Mikado*, and the Countess in *The Marriage of Figaro*. Ms. Ball is a native of Oak Park, Illinois.

Karen Brunssen, mezzo-soprano, is an associate professor at Northwestern University. She holds the positions of Co-chair of the Department of Music Performance and Coordinator of Voice and Opera. Ms. Brunssen's solo appearances include performances with the Chicago, St. Louis, National, San Diego, Seattle, Milwaukee, Netherlands Radio, and Mexico City Symphony Orchestras. Recent and upcoming engagements included Verdi *Requiem* with Memphis Symphony, Mendelssohn's *Die Erste Walpurgisnacht* with Grant Park Music Festival, Beethoven's Symphony No. 9 with Pensacola Music Festival, Mahler's Symphony No. 2 with the Elgin Symphony, and the roles of both the Mother and Witch in *Hänsel und Gretel* and Quickly in *Falstaff* with Cedar Rapids Opera. She can be heard in recordings of Telemann's *Day of Judgment*, Mozart's Mass in C Minor, and Monteverdi's *Vespers of 1610* with Music of the Baroque. Ms. Brunssen also appears on the recording of Schoenberg's *Moses und Aaron* under the baton of Sir Georg Solti for Decca Records, as well as Vaughan Williams' *Serenade to Music* on the Vox MMG label.

Linden Christ, soprano, received her Bachelor of Music in Vocal Performance degree with an additional Performance Certificate from DePauw University in Greencastle, Indiana in 2005. She is currently in her second year of the masters program at Chicago College of Performing Arts of Roosevelt University where she will receive a degree in Vocal Performance and Musicology. Ms. Christ is a student of Elizabeth Norman. In the summer of 2005, Ms. Christ made her international debut as Gretel in *Hansel und Gretel* with the Rome Opera Festival in Italy, and last winter she was the soprano soloist in Dr. Chen's "Sing it Yourself Messiah" in Highland Park, Illinois. This summer she sang in the *Student Prince* with Music by the Lake in Wisconsin and will be a soloist with the Chicago College of Performing Arts' orchestra December 4th and 6th. In addition, Ms. Christ will be playing the role of Miss Jessel in the CCPA's spring opera *The Turn of the Screw*.

Natalie Mann, soprano, was recommended as a Chicago Tribune Critic's Choice in 2005 and 2006. Ms. Mann's operatic roles include the Countess in *Marriage of Figaro*, the title role in *Suor Angelica*, Rosina in *The Barber of Seville* and Marguerite in *Faust*. She has worked under such luminary conductors as Pierre Boulez, Christoph Eschenbach, Helmuth Rilling, and Daniel Barenboim as a professional member of the Chicago Symphony Chorus. She made her debut as a soloist with the Chicago Symphony Orchestra in November 2006. Entertaining audiences in a concert setting, Ms. Mann has performed solo recitals at Fourth Presbyterian Church, the University of Chicago, and St. James Chapel at Quigley Preparatory Seminary. Her upcoming appearances include Gretel in *Hansel and Gretel* with the Downers Grove Choral Society. She has been a guest artist with the Lafayette Symphony Orchestra and the Indianapolis Chamber Orchestra. Ms. Mann, a native of Indiana, holds degrees from Butler University, the University of Wollongong in Australia, and Indiana University.

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

Sharon Rich Peterson has served as accompanist for the NSCS from 1979 to 1989 and 1994 to the present, having lived in Norway with her family in the interim. During those five years she was accompanist at the Royal Academy of Music in Oslo and developed a specialty in Scandinavian Piano Repertoire which she had begun two years earlier in Sweden. Sharon is a graduate of North Park College and Northwestern University and has given several benefit concerts for 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 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 *Cosi 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.

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ORGAN

Sharon Rich Peterson

HARP

Julie Spring



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

Though he began his college education studying trombone at East Texas State University and the University of North Texas, **Hank Bohanon** decided not to pursue this as a career and eventually switched to psychology. Later, he became a teacher of students with behavior disorders in the Dallas Public Schools. After completing a doctorate in special education at the University of Kansas, Hank landed a job at Loyola University Chicago. He is now an assistant professor there, coordinating its special education program and the Center for School Evaluation, Intervention, and Training; he works with teachers, students, and staff on improving behavior, primarily in inner city high schools. He says his three recent hobbies are “applying for tenure, applying for tenure, and applying for tenure.” Hank’s early vocal training was at Haskell Indian Nations University under the aegis of the director of music there – Jacob Bohanon, his father. Singing Choctaw hymns arranged for choir by his father – hymns that he sang as a child in Oklahoma – is one of his favorite musical experiences. And he recalls singing with his mother (“a wonderful soprano”) as an additional highlight. Hank joined the Choral Society in 2001 and now serves on the NSCS Board as Vice-President for Fund Raising.

Handling the sale of tickets for Choral Society concerts is the most recent of many volunteer jobs taken on by Soprano **Anne Harkonen**. The Women’s Club of Evanston, the Evanston Hockey Association, the Great Lakes Association of College and University Staffing, and the Evanston United Way are among the organizations she has served. After graduating from Mt. Mary College in Milwaukee, Anne taught in Springfield, Missouri, then returned to Chicago and lived with girlfriends in the old Wieboldt family mansion on Deming Place while teaching at The House of the Good Shepherd, a home/lockup for delinquent teenage girls near Wrigley Field. Later, she taught English at Regina Dominican High School in Wilmette, and then for many years was an assistant to several administrators in Evanston’s School District 65 – a position from which she retired just a year ago. She now writes charter school grant applications for A+ Choice Solutions, a charter school consulting firm. Anne lives singly – except for Buck, a three-year-old yellow Lab, and Tucker, a ten-month-old black Lab puppy – substitutes, she tells her three grown sons, for the grandchildren they have not yet produced. Tucker is being trained for pet therapy work and goes each week to a local retirement/nursing home. Eventually, Anne hopes to certify him for work in hospitals, rehab centers, or schools.

The journey from Sumter, South Carolina, where she was born, to Northbrook, Illinois, where she serves as the administrative assistant to the Chairman of the Guidance Department at Glenbrook North High School, has been a circuitous one for **Mary Ann Kissock**. She began her study of the piano at age seven, accompanied musical groups throughout high school and college, and was selected to perform a concerto with the orchestra at Winthrop College, where she received a degree in piano performance. Following graduation, she taught piano in her home and chaired a kindergarten music

program. With her husband Don, she moved to Pittsburgh, Detroit, and Williamsville, New York, before settling in Northbrook. Along the way, she again taught piano in her home after, she says, her “son was old enough to understand the necessity of playing quietly while Mom was teaching!” Mary Ann has been involved in volunteer work with the P.T.A., Northbrook Newcomers’ and Women’s Clubs, and the Glenbrook North Booster Club. She is a member of The Village Presbyterian Church, where she has sung in the Choir for the past twenty years. Eight years ago, Mary Ann joined the NSCS alto section; she now co-chairs the committee responsible for procuring ads for its concert programs. She and Don regularly visit Dallas, Texas, to see their nine-month-old grandson.

It was perhaps fate that **Joan Merchan** won a two-week stay in Paris at last year’s NSCS raffle – since she majored in French at Sweet Briar College. This trip gave her the opportunity to add another to-the-top climb to her collection: the Arc de Triomphe. (Others include the Washington Monument, Notre-Dame de Paris, and the cathedral towers of Cologne and Rheims). Another of Joan’s fascination is appearing in parades – first dressed as a pioneer woman in Firemen’s Picnic parades during childhood visits to Wisconsin, and later along Fifth Avenue and the Champs Élysées, and at the Hog Days Festival in Kewanee. Joan admits to being a “night-school-junkie,” having taken classes at Columbia University, New York University, and the New School for Social Research (all in New York City, where she lived for seven years); and at Northwestern, where she ended up with a second bachelor’s degree – this time in English. And for eleven years, she lived in Venezuela; there she sang with various choirs and in Latin America’s first English-language production of *Jesus Christ Superstar*. In 1991, Joan joined NSCS and served as Section Coordinator for the second altos for several years. She is now employed as a fiction cataloguer at the Evanston Public Library.

It’s never difficult to locate **Jim Miller**, even during the winter months when he escapes to San Diego, for his computer is always at the ready to receive the latest NSCS information and post it on our web site – www.northshorechoral.org – which Jim has maintained for the past seven years and which now averages over 200 hits each day. Just recently, he added the credit card sale of concert tickets to the site – a project for his Master’s program in Information Technology from Capella University in Minneapolis. This degree, which he will complete just five days after today’s concert, will allow him to keep teaching technical courses part time at Morton College in Cicero and Dominican University in River Forest. Jim grew up in Ohio, where he sang in both school and church choirs. After he and his wife Jean graduated from Oberlin College and married, they worked in Cleveland before moving to Chicago in 1978, “just in time,” he says, “for the great Chicago blizzards.” After hearing a performance of the North Shore Choral Society, in 1996 Jim auditioned – and has been a member of the bass section ever since. Although Jean, a nurse practitioner, retired in 2003 after twenty years at Cook County Hospital, Jim tried but – fortunately for NSCS – failed to follow her example.

Music has always played an important role in the life of **Jean Thompson** – joining her parents (who sang, played piano and tenor banjo); taking piano lessons (which included music theory); singing in both high school and university (in Ft. Worth and at Penn State University). After graduating with a major in Commerce and Finance, Jean worked for the Phoenix Mutual Life Insurance Company in Philadelphia and in a number of other locations, including Minneapolis. Along the way, a friend invited her to sing with a large, extended choir in a performance of Verdi’s *Requiem*. The experience, she says, “blew me away. That was the beginning of my life-long love affair with mixed chorus singing.” Later, with her husband Chuck, she moved to Illinois – DeKalb, Lockport, and, in 1960, Evanston, where she has sung in the alto sections of the Northwestern chorus and the choir of the Unitarian Church – and, of course, the North Shore Choral Society. Chuck has retired; Jean continues to keep books for Sir Speedy in Evanston. She may retire from that job but never from singing until she cannot stand for extended periods: “a possibility!” she quips. The couple enjoys traveling and spending time with their five children and their families, all of whom live in the area.

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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.

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The North Shore Choral Society

Welcome to another season of choral music performed by the North Shore Choral Society, fresh from the celebration of its 70th year as a community chorus. This past season of four concerts ran the gamut from the familiar (traditional Christmas carols and Orff's *Carmina Burana*) to the rarely heard (Shostakovich's *Second Symphony* and Schumann's *Das Paradies und die Peri*) – all to the obvious appreciation of our audiences. It was indeed a special season.

However, we feel that each season is “special” in one way or another. Today's concert is a case in point. It features four settings of the *Magnificat*, Mary's song of praise that begins *Magnificat anima mea Dominum* (“My soul doth magnify the Lord”). Each version places this familiar text (be it English or Latin) in a distinct musical context to create a truly unique work. What a rare opportunity for both singer and listener! Be sure to read Donald Draganski's informed program notes about these and the other works in this holiday concert.

Our second concert, on March 4, introduces us to the music of Illinois native Ron Nelson, whose works provide a vivid contrast to those of the other, more well-known composers on our program: Anton Bruckner and Randall Thompson. And in June's program, we return to our commitment to perform all of Haydn's Masses, with a performance of *Missa cellensis, Mass No. 5 in C Major*. If you do not already have tickets for these two concerts, please give Len Barker a call at 847/272-2351 or order them on line at www.northshorechoral.org.

These kinds of choral presentations are, of course, possible only because of your support. A hearty thank you from all the members of the Society; we hope you find our 71st season as “special” as we do.