



*Seventy-second Season*

UNDER THE DIRECTION OF

**DONALD CHEN**

**JUNE 7, 2008**

**3:00 PM**

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

# THE NORTH SHORE CHORAL SOCIETY

Donald Chen, conductor

presents

**Felix  
Mendelssohn's**

# *Elijah*

featuring

**Philip Kraus, bass-baritone, as Elijah**

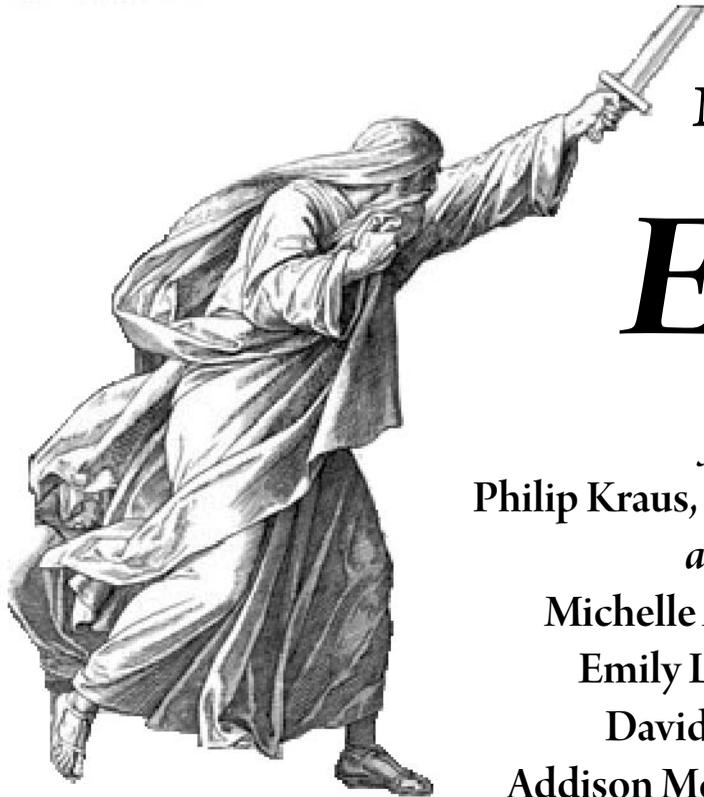
and soloists

**Michelle Areyzaga, soprano**

**Emily Lodine, contralto**

**David Portillo, tenor**

**Addison McDaniel, boy soprano**



**Saturday, June 7, 2008, 3:00 PM**

**The Parish Church of Saint Luke**

**939 Hinman Avenue, Evanston, Illinois**



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



[www.northshorechoral.org](http://www.northshorechoral.org)

**Elijah** ..... Felix Mendelssohn Bartholdy

**PART ONE**

**Introduction:** ELIJAH (*Bass-Baritone*)

As God the Lord of Israel liveth,  
before whom I stand:  
there shall not be dew nor rain these years,  
but according to my word.

**Overture**

**1. Chorus:** THE PEOPLE

Help, Lord! Help, Lord! Help, Lord!  
Wilt Thou quite destroy us?  
The harvest now is over,  
the summer days are gone,  
and yet no power cometh to help us!  
Will then the Lord be no more God in Zion?  
The deep affords no water!  
And the rivers are exhausted!  
The suckling's tongue now cleaveth  
for thirst to his mouth!  
The infant children ask for bread!  
And there is no one breaketh it to feed them!

**2. Duet with Chorus**

THE PEOPLE

Lord, bow Thine ear to our pray'r!  
TWO WOMEN (*Soprano and Contralto*)  
Zion spreadeth her hands for aid,  
and there is neither help nor comfort.

**3. Recitative:** OBADIAH (*Tenor*)

Ye people, rend your hearts and not your  
garments for your transgressions:  
the prophet Elijah hath sealed the heavens  
through the word of God!  
I therefore say to ye:  
Forsake your idols, return to God;  
for He is slow to anger, and merciful,  
and kind, and gracious,  
and repenteth Him of the evil.

**4. Aria:** OBADIAH

"If with all your hearts ye truly seek me,  
ye shall ever surely find me."  
Thus saith our God.  
O! that I knew where I might find Him,  
that I might even come before His presence!

**5. Chorus:** THE PEOPLE

Yet doth the Lord see it not,  
He mocketh at us!  
His curse hath fallen down upon us.  
His wrath will pursue us till he destroy us.  
For He the Lord our God,  
He is a jealous God,  
and He visiteth all the fathers' sins on the  
children to the third and the fourth  
generation of them that hate Him.  
His mercies on thousands fall, fall on  
all them that love Him and keep His  
commandments.

**6. Recitative:** ANGEL (*Contralto*)

Elijah! Get thee hence; Elijah!  
Depart and turn thee eastward:  
thither hide thee by Cherith's brook.  
There shalt thou drink its waters;  
and the Lord thy God hath commanded  
the ravens to feed thee there:  
so do according unto His word.

**7. Chorus:** ANGELS

For He shall give his angels charge over thee,  
that they shall protect thee  
in all the ways thou goest,  
that their hands shall uphold and guide thee,  
lest thou dash thy foot against a stone.

**Recitative:** ANGEL (*Contralto*)

Now Cherith's brook is dried up,  
Elijah, arise and depart,  
and get thee to Zerepath, thither abide:  
For the Lord hath commanded  
a widow woman there to sustain thee.  
And the barrel of meal shall not waste,  
neither shall the cruse of oil fail,  
until the day that the Lord sendeth rain  
upon the earth.

**8. Recitative, Aria, and Duet**

THE WIDOW (*Soprano*)

What have I to do with thee,  
O man of God?  
Art thou come to me,  
to call my sin unto remembrance?  
To slay my son art thou come hither?  
Help me, man of God! My son is sick,  
and his sickness is so sore,  
that there is no breath left in him.  
I go mourning all the day long,  
I lie down and weep at night.  
See mine affliction!  
Be thou the orphan's helper! Help my son!

ELIJAH

Give me thy son!  
Turn unto her, O Lord, my God;  
turn unto her! O turn in mercy,  
In mercy help this widow's son!  
For Thou art gracious,  
and full of compassion,  
and plenteous in mercy and truth.  
Lord, my God, let the spirit of this child  
return, that he again may live!

THE WIDOW

Wilt thou shew wonders to the dead?  
There is no breath in him!

ELIJAH

Lord, my God, let the spirit of this child  
return, that he again may live!

THE WIDOW

Shall the dead arise and praise thee?

ELIJAH

Lord, my God, let the spirit of this child  
return, that he again may live!

THE WIDOW

The Lord hath heard thy prayer,  
the soul of my son reviveth;  
my son reviveth!

ELIJAH

Now behold, thy son liveth!

THE WIDOW

Now by this I know that  
thou art a man of God,  
and that His word in thy mouth is truth.  
What shall I render to the Lord,  
render for all His benefits for me?

ELIJAH

Thou shalt love the Lord, thy God,  
love Him with all thine heart,

ELIJAH AND THE WIDOW

And with all thy soul  
and with all thy might.  
O, blessed are they who fear Him!

**9. Chorus**

Blessed are the men who fear Him,  
they ever walk in the ways of peace.  
Through darkness riseth light to the upright.  
He is gracious, compassionate,  
He is righteous.  
Blessed are the men who fear Him,  
Blessed.

**10. Recitative with Chorus**

ELIJAH

As God the Lord of Sabaoth liveth,  
before whom I stand,  
three years this day fulfilled,  
I will shew myself unto Ahab; and the Lord  
will then send rain again upon the earth.

AHAB (*Tenor*)

Art thou Elijah?  
Art thou he that troubleth Israel?

THE PEOPLE

Thou art Elijah, thou he that troubleth Israel!

ELIJAH

I never troubled Israel's peace: it is thou,  
Ahab, and all thy father's house.  
Ye have forsaken God's commands,  
and thou hast follow'd Baalim.  
Now send, and gather to me  
the whole of Israel unto Mount Carmel;  
There summon the prophets of Baal,  
and also the prophets of the groves  
who are feasted at Jezebel's table,  
Then we shall see whose God is the Lord.

THE PEOPLE

And then we shall see whose God is the Lord.

ELIJAH

Rise then, ye priests of Baal;  
select and slay a bullock,  
and put no fire under it;  
uplift your voices  
and call the God ye worship;  
and I then will call on the Lord Jehovah:  
and the God who by fire shall answer,  
Let Him be God.

THE PEOPLE

Yea, and the God who by fire shall answer,  
Let Him be God.

ELIJAH

Call first upon your God,  
your numbers are many.  
I, even I, only remain one prophet of the Lord.  
Invoke your forest gods and mountain deities!

**11. Chorus:** PROPHETS OF BAAL

Baal, we cry to thee, hear and answer us!  
Heed the sacrifice we offer!  
Hear us, Baal, hear mighty God,  
Baal, O answer us!  
Baal, let thy flames fall and extirpate the foe!

**12. Recitative:** ELIJAH

Call him louder, for he is a God!  
He talketh, or he is pursuing,  
or he is in a journey;  
or, peradventure, he sleepeth; so awaken him!  
Call him louder, call him louder!

**Chorus:** PROPHETS OF BAAL

Hear our cry, O Baal!  
Now arise, wherefore slumber?

**13. Recitative:** ELIJAH

Call him louder! He heareth not.  
With knives and lancets cut yourselves  
after your manner.  
Leap upon the altar ye have made,  
call him and prophesy!  
Not a voice will answer you;  
none will listen, none heed you.

**Chorus:** PROPHETS OF BAAL

Baal! Baal! Give an answer, Baal!  
Mark how the scorner derideth us!  
Give an answer, Baal! Give an answer!

**14. Recitative and Air:** ELIJAH

Draw near, all ye people, come to me!  
Lord God of Abraham, Isaac, and Israel,  
this day let it be known that Thou art God,  
and I am thy servant!  
Lord God of Abraham!  
O shew to all this people  
that I have done these things  
according to Thy word.  
O hear me, Lord, and answer me!  
Lord God of Abraham, Isaac, and Israel,  
O hear me and answer me,  
and shew this people that Thou art Lord God.  
And let their hearts again be turned!

**15. Chorale**

Cast thy burden upon the Lord,  
and He shall sustain thee.  
He will never suffer the righteous to fall;  
He is at thy right hand.  
Thy mercy, Lord, is great,  
and far above the heavens.  
Let none be made ashamed  
that wait upon Thee!

**16. Recitative with Chorus**

ELIJAH

O Thou, who makest Thine angels spirits;  
Thou, whose ministers are flaming fires:  
let them now descend!

THE PEOPLE

The fire descends from heav'n!  
The flames consume his off'ring!  
Before Him upon your faces fall!  
The Lord is God, the Lord is God!  
Oh hear Israel! Our God is one God,  
and we will have no other gods  
before the Lord.

ELIJAH

Take all the prophets of Baal,  
and let not one of them escape you.  
Bring them down to Kishon's brook,  
and there let them be slain.

THE PEOPLE

Take all the prophets of Baal,  
and let not one of them escape us:  
seize them, and slay them!

**17. Aria:** ELIJAH

Is not His word like a fire,  
and like a hammer that breaketh the rock  
into pieces?  
For God is angry with the wicked ev'ry day.  
And if the wicked turn not,  
the Lord will whet His sword;  
and He hath bent His bow, and made it ready.

**18. Aria** (*Contralto*)

Woe, woe unto them who forsake Him!  
Destruction shall fall upon them,  
for they have transgressed against Him.  
Though they are by Him redeemed,  
yet they have spoken falsely against Him.  
Though they are by Him redeemed,  
even from Him they have fled.  
Woe unto them! Woe unto them!

**19. Recitative with Chorus**

OBADIAH

O man of God, help thy people!  
Among the idols of the Gentiles,  
are there any that can command the rain,  
or cause the heav'ns to give their showers?  
The Lord, our God, alone can do these things.

ELIJAH

O Lord, Thou hast overthrown  
Thine enemies and destroy'd them.  
Look down on us from heaven, O Lord;  
regard the distress of Thy people.  
Open the heavens and send us relief.  
Help, help Thy servant now, O God!

THE PEOPLE

Open the heavens and send us relief.  
Help, help Thy servant now, O God!

ELIJAH

Go up now child, and look toward the sea.  
Hath my prayer been heard by the Lord?

THE YOUTH (*Boy Soprano*)

There is nothing.  
The heav'ns are as brass above me.

ELIJAH

When the heavens are closed up,  
because they have sinned against Thee;  
yet if they pray and confess Thy name,  
and turn from their sin  
when Thou dost afflict them:  
then hear from heav'n, and forgive their sin.  
Help, send Thy servant, help, O God!

THE PEOPLE

Then hear from heav'n,  
and forgive their sin.  
Help, send Thy servant, help, O God!

ELIJAH

Go up again, and still look towards the sea.

THE YOUTH

There is nothing.  
The earth is as iron under me.

ELIJAH

Hearest thou no sound of rain?  
Seest thou nothing arise from the deep?

THE YOUTH

No; there is nothing.

ELIJAH

Have respect to the pray'r of Thy servant,  
O Lord, O Lord, my God!  
Unto Thee will I cry, Lord, my rock,  
be not silent to me!  
And Thy great mercies remember, Lord.

THE YOUTH

Behold, a little cloud ariseth now  
from the waters:  
it is like a man's hand!  
The heavens are black with cloud  
and with wind;  
the storm rusheth louder and louder!

THE PEOPLE

Thanks be to God for all His mercies.

ELIJAH

Thanks be to God! For He is gracious;  
and His mercy endureth forever!

**20. Chorus:** THE PEOPLE

Thanks be to God! He laveth the thirsty land.  
The waters gather, they rush along,  
they are lifting their voices.  
The stormy billows are high,  
their fury is mighty.  
But the Lord is above them and Almighty.

 **Intermission** **PART TWO****21. Aria** (*Soprano*)

Hear ye, Israel! hear what the Lord speaketh:  
"Oh, had'st thou heeded my  
commandments!"  
Who hath believed our report:  
to whom is the arm of the Lord revealed?

**Recitative** (*Soprano*)

Thus saith the Lord, the Redeemer of Israel,  
and his Holy One  
to him oppressed by tyrants;  
thus saith the Lord:

**Aria** (*Soprano*)

"I am He that comforteth.  
Be not afraid, for I am thy God!  
I will strengthen thee!  
Say, who art thou, that thou art afraid  
of a man that shall die;  
and forgettest the Lord, thy Maker,  
who hath stretched forth the heavens,  
and laid the earth's foundations?  
Say, who art thou?  
Be not afraid,  
for I, thy God, will strengthen thee."

**22. Chorus**

"Be not afraid," saith God the Lord.  
"Be not afraid, thy help is near!"  
God, the Lord thy God sayeth unto thee:  
"Be not afraid!"  
Though thousands languish  
and fall beside thee,  
and tens of thousands around thee perish;  
yet still it shall not come nigh thee.  
"Thy help is near; be not afraid,"  
saith God the Lord.

### 23. Recitative and Chorus

ELIJAH

The Lord hath exalted thee  
from among the people:  
and o'er his people Israel  
hath made thee King.

But thou, Ahab, hast done evil to provoke  
him to anger above all that were before  
thee as if it had been a light thing for  
thee to walk in the sins of Jeroboam.

Thou hast made a grove and an altar to Baal,  
and serv'd him and worshipp'd him.

Thou hast killed the righteous,  
and also taken possession.

And the Lord shall smite all Israel  
as a reed is shaken in the water.

And He shall give Israel up,  
and thou shalt know He is the Lord.

THE QUEEN (*Contralto*)

Have ye not heard he hath prophesied  
against all Israel?

THE PEOPLE

We heard it with our ears.

THE QUEEN

Hath he not prophesied also  
against the king of Israel?

THE PEOPLE

We heard it with our ears.

THE QUEEN

And why hath he spoken in the Name  
of the Lord?

Doth Ahab govern the kingdom of Israel,  
while Elijah's pow'r is greater  
than the King's?

The gods do so to me, and more, if,  
by tomorrow about this time,  
I make not his life as the life of  
one of them whom he hath sacrific'd  
at the brook of Kishon.

THE PEOPLE

He shall perish!

THE QUEEN

Hath he not destroyed Baal's prophets?

THE PEOPLE

He shall perish!

THE QUEEN

Yea, by sword he destroy'd them all!

THE PEOPLE

He destroy'd them all!

THE QUEEN

He also closed the heavens!

THE PEOPLE

He also closed the heavens!

THE QUEEN

And called down a famine upon the land.

THE PEOPLE

And called down a famine upon the land.

THE QUEEN

So go ye forth and seize Elijah,

for he is worthy to die.

Slaughter him, do unto him as he hath done!

### 24. Chorus: THE PEOPLE

Woe to him! He shall perish!

He closed the heavens.

And why hath he spoken in the name  
of the Lord?

Let the guilty prophet perish!

He hath spoken falsely against our land

and us,

as we have heard with our ears.

So go ye forth: seize on him! He shall die!

### 25. Recitative

OBADIAH

Man of God,  
now let my words be precious in thy sight.  
Thus saith Jezebel: "Elijah is worthy to die."  
So the mighty gather against thee,  
and they have prepared a net for thy steps:  
that they may seize thee, and slay thee,  
Arise then, and hasten for thy life;

to the wilderness journey.

The Lord thy God doth go with thee:

He will not fail thee, he will not forsake thee.

Now begone, and bless me also!

ELIJAH

Though stricken, they have not grieved!

Tarry here my servant:

the Lord be with thee.

I journey hence to the wilderness.

### 26. Aria: ELIJAH

It is enough!

O Lord, now take away my life,  
for I am not better than my fathers!

I desire to live no longer:

now let me die,

for my days are but vanity.

I have been very jealous

for the Lord God of Hosts,

for the children of Israel  
have broken Thy covenant,

and thrown down Thine altars,

and slain all Thy prophets with the sword.

And I, even I only am left:

and they seek my life to take it away!

Now let me die, Lord,

take away my life!

### 27. Recitative (*Tenor*)

See, now he sleepeth beneath a juniper tree  
in the wilderness:

and there the angels of the Lord encamp  
round about all them that fear Him.

### 28. Trio: ANGELS

Lift thine eyes to the mountains,  
whence cometh help.

Thy help cometh from the Lord,  
the Maker of heaven and earth.

He hath said, thy foot shall not be moved,  
thy Keeper will never slumber.

### 29. Chorus

He, watching over Israel,

slumbers not, nor sleeps.

Shouldst thou, walking in grief, languish,

He will quicken thee.

### 30. Recitative

ANGEL (*Contralto*)

Arise, Elijah, for thou hast a long journey  
before thee.

Forty days and forty nights shalt thou go,  
to Horeb, the mount of God.

ELIJAH

O Lord, I have labour'd in vain!

Yea, I have spent my strength for naught.

Oh that Thou wouldst rend the heavens,  
that Thou wouldst come down!

That the mountains would flow down  
at Thy presence,

to make Thy name known to Thine  
adversaries,

through the wonders of Thy works!

O Lord, why hast Thou made them to err  
from Thy ways?

And hardened their hearts,

that they do not fear Thee?

Oh that I now might die!

### 31. Aria: ANGEL (*Contralto*)

Oh rest in the Lord, wait patiently for Him,  
and He shall give thee thy heart's desires.

Commit thy way unto Him,

and trust in Him,

and fret not thyself because of evil-doers.

### 32. Chorus

He that shall endure to the end,  
shall be saved.

**33. Recitative**

ELIJAH

Night falleth round me, O Lord!  
 Be Thou not far from me!  
 Hide not Thy face,  
 O Lord, from me;  
 my soul is thirsting for Thee,  
 as a thirsty land.

ANGEL (*Soprano*)

Arise now, get thee without,  
 stand on the mount before the Lord:  
 for there His glory will appear,  
 and shine on thee!  
 Thy face must be veiled,  
 for He draweth near.

**34. Chorus**

Behold, God the Lord passed by!  
 And a mighty wind rent the mountains  
 around,  
 brake in pieces the rocks,  
 brake them before the Lord.  
 But yet the Lord was not in the tempest.  
 Behold, God the Lord passed by!  
 And the sea was upheaved,  
 and the earth was shaken.  
 But yet the Lord was not in the earthquake.  
 And after the earthquake there came a fire.  
 But yet the Lord was not in the fire.  
 And after the fire  
 there came a still small voice.  
 And in that still voice onward came  
 the Lord.

**35. Recitative** (*Contralto*)

Above Him stood the Seraphim,  
 and one cried to another:

**Quartet and Chorus:** SERAPHIM

Holy is God the Lord Sabaoth.  
 Now His glory hath filled all the earth.

**36. Chorus**

Go return upon thy way!  
 For the Lord yet hath left Him  
 seven thousand in Israel,  
 knees which have not bow'd to Baal.  
 Go, return! Thus the Lord commandeth.

**Recitative:** ELIJAH

I go on my way in the strength of the Lord.  
 For Thou art my Lord;  
 and I will suffer for thy sake.  
 My heart is therefore glad,  
 my glory rejoiceth,  
 and my flesh shall also rest in hope.

**37. Aria:** ELIJAH

For the mountains shall depart,  
 and the hills be removed;  
 but Thy kindness shall not depart from me,  
 neither shall the covenant of Thy peace  
 be removed.

**38. Chorus**

Then did Elijah the prophet  
 break forth like a fire;  
 his words appeared like burning torches.  
 Mighty kings by him were overthrown.  
 He stood on the mount of Sinai  
 and heard the judgments of the future,  
 and in Horeb its vengeance.  
 And when the Lord would take him away  
 to heaven,  
 lo! there came a fiery chariot  
 with fiery horses,  
 and he went by a whirlwind to heaven.

**39. Aria** (*Tenor*)

Then shall the righteous shine forth as the  
 sun in their heav'nly Father's realm.  
 Joy on their head shall be for everlasting,  
 and all sorrow and mourning shall flee away.

**40. Recitative** (*Soprano*)

Behold, God hath sent Elijah the prophet,  
 before the coming of the great and  
 dreadful day of the Lord.  
 And he shall turn the heart of the fathers  
 to the children,  
 and the heart of the children  
 unto their fathers:

lest the Lord shall come and smite the earth,  
 and smite the earth with a curse.

**41. Chorus**

But the Lord from the north hath raised one,  
 who, from the rising,  
 on his name shall call,  
 He hath raised one, who,  
 from the rising of the sun,  
 shall call upon his name,  
 and come on Princes.  
 Behold my servant, and mine elect,  
 in whom my soul delighteth.  
 On him the Spirit of God shall rest,  
 the spirit of wisdom, and understanding,

the spirit of might and of counsel,  
 the spirit of knowledge,  
 and of the fear of the Lord.  
 Thus saith the Lord: "I have raised one  
 from the north, who from the rising  
 on my name shall call."

**42. Quartet** (*Soprano, Contralto, Tenor, Bass*)

O come, ev'ry one that thirsteth,  
 O come to the waters,  
 O come unto Him,  
 O hear, and your souls shall live forever,  
 O come to Him!

**43. Final Chorus**

And then shall your light break forth as  
 the light of morning breaketh,  
 and your health shall speedily spring forth then;  
 and the glory of the Lord ever shall reward you.  
 Lord, our Creator, how excellent Thy Name is  
 in all the nations!  
 Thou fillest heav'n with Thy glory.  
 Amen.



*You are cordially invited to  
 a reception honoring Dr. Chen  
 on his retirement from the North Shore Choral Society  
 immediately following the concert  
 in the Great Hall of The Parish Church of Saint Luke*



## North Shore Choral Society 73<sup>rd</sup> Season 2008-2009

While we are sad to see the end of Dr. Donald Chen's tenure with the Choral Society, we have an exciting season planned for 2008-2009! Each of the final three candidates for the position of Music Director has programmed a concert. Mark the dates on your calendar!

**November 23, 2008**

**Julia Davids, Guest Conductor**

"THE EXTRAORDINARY ORDINARY!"

*Kyrie*, Missa papae marcelli—Giovanni Palestrina  
*Gloria*—Antonio Vivaldi  
*Even When God is Silent*—Michael Horvitt  
*Credo*, Mass in C major K258—W. A. Mozart  
*Sanctus*, Mass in G major—Franz Schubert  
*Benedictus*, Mass in G major—Franz Schubert  
*Agnus Dei*—Samuel Barber  
*Lamb of God*, Gospel Mass—Robert Ray  
*Dona Nobis Pacem*, Mass in B minor—J. S. Bach

Julia Davids earned a DM in choral conducting from Northwestern University, masters degrees in choral conducting and voice performance from the University of Michigan. She currently is director of choirs and voice instructor at Loyola University and artistic director of the Canadian Chamber Choir. Julia is also music director/conductor of the Camerata Singers of Lake Forest and director of music ministries at Trinity Methodist Church in Wilmette.

**March 8, 2009**

**David Štech, Guest Conductor**

"MUSIC FOR THE SOUL"

*Blagoslovi, dushe moya, Gospoda*—Sergei Rachmaninoff  
(*Bless the Lord, O My Soul*, from the All-Night Vigil, Op. 37)  
*Chichester Psalms*—Leonard Bernstein  
*Requiem*, Op. 9—Maurice Duruflé

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

**June 7, 2009**

**David H. Edelfelt, Guest Conductor**

"ETHEREAL LIGHT"

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

David H. Edelfelt earned an MM degree in vocal performance from Northwestern University and a BM in music education from Crane School of Music in Potsdam, New York. He is currently director of the Chancel Choir (70 members) and Motet Choir (12 members, SSAA) at First Presbyterian Church, Libertyville, where his duties include leading choir and orchestra in major choral works. David teaches voice privately at his Chicago studio.

# Save the Date!

**November 15, 2008**

“A Night with  
Rising Stars”



**A gala evening to benefit the  
North Shore Choral Society**

**Featuring future operatic stars  
from local universities**

**Silent Auction! • Fabulous Refreshments! • Raffle!**

**1<sup>st</sup> Prize: Paris Apartment for 2 weeks, plus \$1000**

**2<sup>nd</sup> Prize: Paris Apartment for 2 weeks**



Put November 15 on your calendar  
and watch for more information,  
call (847) 272-2351  
or visit our website:  
[www.northshorechoral.org](http://www.northshorechoral.org)

## PROGRAM NOTES

*This empty page is what you would have seen for 28 years without the wonderful work of Donald Draganski in writing our program notes. Since 1980, he has shared his erudition, his insight, his practical knowledge, and his love of music with NSCS concertgoers. He has helped us open the music, from well-known classics to obscure gems, for knowledgeable music lovers and for musical neophytes alike.*

*Don, thank you.*

## PROGRAM NOTES by Donald Draganski

On any list of musical prodigies, Felix Mendelssohn (1809-1847) stands near the top of that select roster. His early mastery of composition produced two indisputable masterpieces – the String Octet and the Overture to *A Midsummer Night's Dream* – both written before his seventeenth birthday. Having reached this extraordinarily high creative plateau at such an early age, he continued to compose many works that are equal to, though rarely surpassing, these early pieces.

He was born to an extremely distinguished family. His grandfather, Moses Mendelssohn, rose from poverty to a career as a distinguished philosopher and writer of unusual brilliance and humanity. Moses's son, Abraham, took up a successful career in banking, thereby placing the family on a solid financial footing. In 1816 Abraham had his children baptized as Christians. (His brother, Jacob, persuaded the family to append the name "Bartholdy," to distinguish the Christian Mendelssohns from those who remained faithful to their Jewish heritage.) Abraham wistfully observed that "Once I was the son of my father; and now, I am the father of my son," viewing himself as an anonymous hyphen linking two famous generations. It was in this comfortable and loving (though highly disciplined) household that Felix and his older sister Fanny were able to develop their extraordinary gifts – thus proving that economic privation and suffering are not always necessary spurs for genius to blossom.

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By the time he was in his twenties, Mendelssohn was already enjoying an international reputation as a composer, pianist and conductor. The warm reception which greeted the composer's oratorio *St. Paul* in England in 1837 was a clear indication that the appetite for oratorios was, a century after Handel's death, still strong among the English. Mendelssohn had planned to write several more oratorios with an eye to pleasing his English audience. St. Peter and Saul were each considered and rejected as suitable subjects before he decided on the prophet Elijah as the central figure for his next oratorio. (He had also started work on another major choral piece, *Christus*, based on the life of Christ, but his early death prevented him from writing more than a few isolated numbers.) Although Elijah was already in Mendelssohn's mind as early as 1837, he began work only in 1845 after he had received the requisite text from the poet Julius Schubring. Within seven months Mendelssohn completed the entire score. Always a rapid worker, the composer took great pains with the score as evidenced in a letter he wrote to one of his colleagues in Vienna:

I sit, up to my ears, in my *Elijah*, and if it turns out only half as good as I often think it will, I shall be glad indeed! ... I like nothing more than to spend the whole day in writing the notes down, and I often come so late to dinner that the children come to my room to fetch me by force.

The text of the oratorio is drawn for the most part from the First Book of Kings. Ahab the king has married Jezebel who has persuaded him to build a temple to Baal. The oratorio opens as Elijah, a champion of Jehovah, declares that God will punish the apostate king and his people by wreaking

a drought upon the land. The overture that follows is intended to represent the passing of three years of famine and destitution. The people cry for mercy but Elijah insists that there shall be no relief until the people abandon their idols for the one, true God. The prophet then goes to Sidon where he is befriended by a poor widow whose meager supply of food is miraculously increased. When the widow's son dies, Elijah restores the child to life. The rest of Part One describes the contest between Jehovah and Baal. The priests of Baal cavort, rave and mutilate themselves in a futile effort to gain the attention of their god. Elijah then demonstrates Jehovah's power by calling down from heaven a fire that consumes the Baal's altar. The false priests are slain and, after the Israelites have properly atoned for their idolatry, the long awaited rains arrive and bring an end to the drought.

In Part Two Jezebel threatens Elijah with death. The prophet flees into the desert at Horeb where, after a dramatic manifestation of wind and earthquakes, he hears the "still, small voice" of God telling him that he must return and continue in his battle against the false gods. At the end of his life Elijah is taken up into heaven by a fiery chariot. The oratorio closes with verses variously taken from Isaiah and Malachi praising the glory of God and his servant Elijah.

The composer was evidently pleased by the reception his work received at its 1846 premiere which he conducted in Birmingham, England. In a letter to his brother Paul, Mendelssohn wrote the following:

No work of mine ever went so admirably at its first performance, nor was received with such enthusiasm by both the musicians and the audience. It was quite evident at the very first rehearsal in London that they liked it, and liked to sing and play it; but I confess, I was far from anticipating that it would have such vigor and attraction at the first performance. Had you only been there! During the whole hour and a half that it lasted, the big hall with its two thousand people and the large orchestra all so concentrated on the subject in question, that not the slightest sound could be heard from the audience, and I was able to sway at will the enormous mass of orchestra and chorus and organ ... No less than four choruses and four arias were encoed, and in the whole first movement there was not a single mistake. As I said before, had you only been there!

The effort expended in writing a piece of such scope, combined with his shock over the death of his beloved sister, Fanny, hastened his end; he died of a stroke fifteen months later, in November of 1847, just three months short of his 39th birthday.

Whether *Elijah* is a German or English work is a moot issue, for Mendelssohn had already made arrangements for an English translation while the work was still in its planning stage. Mendelssohn's popularity among the English was always very high. (The composer Hector Berlioz once waggishly commented that the English looked on Mendelssohn as a "Handel-and-a-half.") *Elijah* never achieved any real lasting success in Germany which lacks a strong amateur choral tradition comparable to that found in England. However the work continues to hold a firm place in the choral repertoire of English-speaking countries. The North Shore Choral Society last performed *Elijah* on June 1, 2003.

## BIOGRAPHIES



On the Lyric Opera of Chicago roster since 1990, **Philip Kraus**, bass-baritone, most recently sang Rossini's Bartolo in *Il barbiere di Siviglia*. Past Lyric portrayals include Baron Duphol in *La Traviata*, the Notary in Richard Strauss' *Der Rosenkavalier*, Dulcamara in *l'Elisir d'amore*, Harashta in Janáček's *Cunning Little Vixen*, Antonio in *Le nozze di Figaro*, Ratcliffe in *Billy Budd*, Abe Kaplan in *Street Scene*, Meyer Wolfsheim in *The Great Gatsby*, the Mayor in *Jenufa*, the Sacristan in *Tosca*, Elder McClean in *Susannah*, Antonio in *Le nozze di Figaro*, Benoit/Alcindoro in *La Bohème*, and a cover of Geronte in Puccini's *Manon Lescaut*. Mr. Kraus made his debut with Los Angeles Opera in 2006-07 as Baron Duphol opposite Renée Fleming and Elizabeth Futral, a performance recently released on DVD.

Recent engagements include Salieri in Korsakov's *Mozart and Salieri* with Fort Wayne Philharmonic; Brahms' *A German Requiem* and Sharpless in *Madama Butterfly*, both with Arkansas Symphony; works by Vaughan Williams with Augustana College, and Manoah in *Samson* with the Handel Week Festival, with which he has been a featured soloist since 2000. As a concert artist, Mr. Kraus has appeared with the symphony orchestras of Colorado, Delaware, Dallas, Jacksonville, Milwaukee, Madison, South Bend, Omaha, Billings, Santa Barbara, Richmond, Roanoke and Grant Park in Chicago, as well as the Dayton, Rochester and Fort Wayne philharmonics. After solo appearances with the Chicago Symphony Orchestra in Handel's *Dettingen Te Deum* and Russell Woollen's *In Martyrium Memoriam*, Mr. Kraus was engaged by Sir Georg Solti for Carnegie Hall performances and a recording of *Fidelio*.

Named Chicago's "Artist of the Year" for 2006 (Pioneer Press), **Michelle Areyzaga**, soprano, has appeared in a wide range of principal operatic roles. Her debut in *The Kaiser of Atlantis* for Chicago Opera Theater was hailed by *Opera Magazine* as "Stunning." Since then she has gone on to show her vocal diversity for companies such as Chicago Opera Theater, Chicago Lyric Opera's "In the Neighborhoods," Opera Theatre North, DuPage Opera Theatre, Light Opera Works, and Orquesta Sinfónica del Estado de México. Last season she reprised the role of Pamina as part of Chicago's *Silk Road Initiative*, a production which aired on public television. Ms. Areyzaga's extensive concert work around the world continues to garner unreserved critical acclaim. Known for her interpretation of contemporary American music, her live performances are frequently broadcast on Chicago's WFMT. She made her European concert debut as soloist in Vaughan Williams' *Mass in G Minor* at England's York Minster Cathedral. In Paris, she received standing ovations as soloist in the *Lord Nelson Mass*. Highlights for the current season include debuts with the Phoenix Symphony, San Antonio Symphony, Minnesota Orchestra and members of the Israel Philharmonic singing *Bernstein on Broadway*, and a return to the Ravinia Festival with James Conlon and the Chicago Symphony.



Ms. Areyzaga's numerous awards include top prizes from the William C. Byrd International Young Artist Competition, the Metropolitan Opera Regional auditions, the Marguerite McCammon Competition, the Union League Civic & Arts Foundation, the American Opera Society, and the Bel Canto Foundation Midwest competitions. She made her Ravinia Festival debut singing jazz under conductor Erich Kunzel, and was invited to participate as a Steans Institute Young Artist at Ravinia where she performed recitals of Spanish, French, and American songs. She holds a Bachelors Degree in Voice Performance with honors from the Chicago College of Performing Arts at Roosevelt University. Ms. Areyzaga's recent CD, *The Sun Is Love*, is available on the Proteus label.



**Emily Lodine**, contralto, is highly regarded for her impressive musical background. Her artistry, silvery voice and mastery of many styles place her in great demand for both concert and operatic performances. She has appeared with the Chicago Symphony Orchestra, the Philip Glass Ensemble, the Saint Paul Chamber Orchestra and the symphonies of Omaha, Milwaukee, Detroit, Jacksonville, Indianapolis and Phoenix. She recently made her Carnegie Hall debut in Handel's *Messiah* under the baton of conductor and composer John Rutter. Equally sought after for operatic appearances, Ms. Lodine created the role of Verena Marsh in Stephen Paulus' opera *Summer* for Berkshire Opera. Other opera credits include Britten's *The Rape of Lucretia* with Lyric

Opera Cleveland, Puccini's *Madama Butterfly* with Anchorage Opera, Mozart's *The Marriage of Figaro* with Opera Grand Rapids and Verdi's *Falstaff* with the Pine Mountain Music Festival. Upcoming engagements include *Messiah* with the Wisconsin Chamber Orchestra, Pergolesi's *Stabat Mater* with Music of the Baroque, Vivaldi's *Gloria* with the South Dakota Symphony and Verdi's *Requiem* with the Wichita Symphony. Ms. Lodine was graduated magna cum laude from Indiana University with a degree in music theory and is the recipient of a Pi Kappa Lambda scholarship and numerous Margaret Hillis fellowships.

Texas tenor **David Portillo** is currently a second year member of the Ryan Opera Center at Lyric Opera of Chicago for the 2007-2008 season. At the Lyric, Mr. Portillo debuted as Gastone in *La Traviata* and performed the Sergeant in *Il barbiere di Siviglia*. Next season, he will perform the role of the Sailor in *Tristan und Isolde* and the Second Guard in *Manon* at the Lyric. David is an alumnus of the Merola Opera Program at San Francisco Opera and young artist programs of Florida Grand Opera, Chautauqua Opera, Cincinnati Opera, and Opera North. At Merola, he performed Paolino in Cimarosa's *Il Matrimonio Segreto* (2006) and the Chevalier de la Force in scenes from *Dialogues of the Carmelites* (2005). Other roles performed include *Albert Herring*, Fenton (*Falstaff*), Afredo (*Traviata*), Sam Kaplan (*Street Scene*), Goro (*Madama Butterfly*), and Spoletta (*Tosca*). Mr. Portillo has performed around the US in houses such as El Paso Opera, Opera Southwest, and Tulsa Opera. David's upcoming engagements include his first Conte Almaviva in *Il barbiere di Siviglia* with the Southern Illinois Music Festival. In 2007, Mr.



Portillo was invited to perform a Schwabacher Debut Recital for the Opera Center of San Francisco Opera, and in the same year was tenor soloist in “Sins of My Old Age” at Opera Omaha. Mr. Portillo’s concert repertoire includes Mendelssohn’s *Elijah*, Handel’s *Messiah*, and Ariel Ramirez’s *Misa Criolla*. He was a Metropolitan Opera National Council Audition regional finalist, and has been a finalist in competitions including the Dallas Opera Guild, The Young Patronesses of Florida Grand Opera, Mobile Opera, and Opera Birmingham, and the El Paso Opera Competition. Mr. Portillo holds a bachelor’s degree in music education from the University of Texas at San Antonio and a master’s degree in music from the University of North Texas.

**Addison McDaniel**, boy soprano, is passionate about music. A six year member of the Evanston Children’s Choir and the Immanuel Lutheran Church Children’s Choir, Addison clearly loves to sing. He has performed solos with both groups and is equally at home with sacred and secular music. Addison’s solo repertoire includes Vivaldi, Durante, Gilbert & Sullivan and Rodgers & Hammerstein. In November, Addison was featured as the boy soprano in Handel’s *Messiah* with the Elgin Choral Union, under the direction of Andrew Lewis. In May, Addison was a soloist in the world premiere of Oakton School’s *Songs of Roland*, under the direction of composer, James Falzone. Blessed with a caring group of mentors through The Musical Offering in Evanston, Addison sings, composes and plays the piano and recorder. Now thirteen years old, Addison started as a babe with Kindermusik. He graduated through many programs including Kindermusik and Orff. He began his piano studies at age seven and is now in his third year with the Musical Offering’s Chamber Ensemble. Two of his original compositions have been programmed by the ensemble. Opportunities with the Evanston Children’s Choir have allowed Addison to sing alongside musical greats such as blues artist Katherine Davis and to perform for the Rotary International’s 2007 Council. Outside of rehearsal, Addison enjoys Wii, playing baseball and listening to Victor Borge. He can often be found alongside the piano or wrestling with his new puppy, Woody.



**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

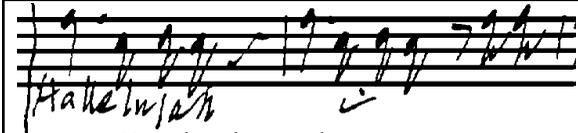
high school orchestras in Illinois, Wisconsin, and Nebraska. His conducting teachers have included James Dixon, Abraham Kaplan, John Nelson, and Dennis Russell Davies. Dr. Chen is the Director of Music at The Village Presbyterian Church in Northbrook.



**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 the NSCS. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artists’ touring production of *The Magic Flute*. She was the Swedish and Norwegian Language Coach for the 2006 season of the Steans Institute at Ravinia, working with Swedish Baritone Håkan Hagegård. She currently is accompanist for Chicago Symphony Chorus, Northwestern University, North Park University, and Maria Lagios’ voice studio. Active as recitalist and vocal coach, Sharon is also organist at North Park Covenant Church and North Park Theological Seminary.

**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](http://www.draganskimusic.com)





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

Singing a cappella from the top balcony of the Baha'i Temple was a tough beginning for the vocal career of **Barbara Brantigan**, who recalls having to arrive early for the climb up the many stairs in order to have enough breath left by the time the service began. She has sung both in Omaha with the Nebraska Choral Arts Society and in the Chicago area at the Libertyville Presbyterian Church and, of course, in the NSCS alto section. Barb's degree in biology and her medical technology certification from Northwestern led to work in microbiology at several hospitals. While working in the apheresis department at Lake Forest Hospital, she earned her associate degree in nursing and her RN at the College of Lake County. She worked as a Clinical Project Manager with Baxter Healthcare for thirteen years and is now with Fenwal, Inc., managing clinical trials for medical devices. Barb has two children: Jeanne, an environmental engineer in Sacramento, and Daniel, a globe-trotting trumpet player who also designs sound systems and manages tours. Traveling is high on Barb's list of favorite things to do—especially to Napa and Sonoma. This year she and husband Michael Schalck will host their third annual international wine and food-tasting event.

Because his father lost his job after refusing to sign the loyalty oath at Berkeley, **Andrew Fisher** and his family moved to Manhattan, Kansas, where they lived until moving to Evanston when Andrew was a high school junior. Upon graduating, Andrew entered Rose Polytechnic Institute in Terre Haute, Indiana; there, he watched TV and explored nearby caves instead of studying. Inspired by a Chinese student to continue his education, Andrew spent a year at Oakton Community College, then enrolled in Northwestern University, where he founded and served as first president of the student environmental group. Since receiving his BA in Computer Studies in 1988, Andrew has had several consulting computer jobs (recently with Web Page Design) and has participated in consulting projects at Abbott Laboratories, A.C. Nielsen, and Amoco. For the past seven years, he has served as co-editor of the quarterly Nutrition for Optimal Health Association newsletter. Though he played violin in high school, Andrew's interest in choral music developed under the aegis of John Giles, choral director of Evanston's Unitarian Church; this led him to joining the Savoy-Aires for several productions--and eventually the baritone section of NSCS. Andrew enjoys a number of out-of-door activities, including long distance biking, jogging, sailing, skiing, and hiking.

One of **Alicia Resnick's** earliest memories is of her mother singing at the kitchen sink. "Why Was I Born?" she warbled, and one of her six children would try to answer, usually irreverently. Alicia grew up in Rogers Park, and the music continued in the grade school choir and in an amateur octet ("with what harmonies I cannot imagine") at St. Scholastica Academy, where she remains an active alumna. While at Marquette University, she began singing with bands around Milwaukee. After graduation, she worked with bands at the famous Boulevard Ballroom in Chicago and the infamous Milford Over-30 Ballroom. ("And I thought those people were OLD.") Later, as a Chicago Public School teacher, she toured on weekends and in summers with a local orchestra. A highlight was a summer at the famous Roseland Ballroom in Manhattan. Alicia was rescued from stardom by marriage to Mickey (her beloved monotone), and they have three grown sons, all of whom are musical. Alicia has been a song leader, or cantor, at her church in Wilmette for 30 years. She joined the alto section of NSCS in 1994 and says this experience has been "a true musical education for a woman whose idea of a complicated song was 'Melancholy Baby.'"

**Karen Fish Schurder** comes from a musical background that extends back to her great grandmother, Grammy Fish, a folk singer in the hills of New Hampshire who is recognized for having preserved texts and tunes from Scottish lore that otherwise would have been lost. Her grandmother, Sylvia Darbe, was a piano teacher. Karen grew up in northeast Ohio; she played piano and flute, and sang in the choir of Hudson's First Congregational Church, where she directed the children's choir for five years. She received her Bachelor of Music degree from Wittenberg University; there, she majored in organ and minored in voice, and sang in the Chapel Choir and the Bach Chorale. After studying computer science at Stark Technical College and the Cleveland Institute of Business, Karen moved to the Chicago area; she has worked for Topco Associates in Skokie for eighteen years as a senior system analyst/programmer. Karen joined the soprano section of NSCS in 2002 and enjoyed singing as a "pickled boy" in Saint Nicholas. She is also a member of the choir at The Village Presbyterian Church in Northbrook. In 2003, she married Andrew Schurder, a Catholic Irishman, whose mother attends all NSCS concerts. Karen is pleased to have her recently widowed mother visiting from Ohio and in today's audience.

The Southwest and Native American spirituality are things that **Kathy Trusdell** LOVES—yes, in capital letters. In fact, she is now a divinity student of Cherokee Spirituality and has dreams of moving to Arizona, "the land of no snow." In the meantime, Kathy is self-employed as a clinical social worker in downtown Evanston. Before that, she worked for many years at Evanston-Northwestern Hospital as the director of the Adolescent Day Hospital, then as a member of the group faculty practice. She received her Master's in Social Work from the University of Chicago. Born in Punxsutawney, Pennsylvania, a hometown she shares with a famous four-footed critter, she moved to Virginia near the Blue Ridge Mountains and the Atlantic Ocean, both of which occupied much of her time as a girl. Kathy grew up in a musical family, with grandparents who performed in vaudeville and a mother who was stage struck her entire life. Kathy sang in choirs from grade school on, and in cars on road trips with friends and family: folk, blues, rock and roll in various blends. These musical experiences finally led her to the North Shore Choral Society over twenty years ago, and then to that scandalous quartet, The Scoundrelles, with three other NSCS members.

## NORTH SHORE CHORAL SOCIETY

### SOPRANO

Mei Aden	Lorena Estrada	Showling Liao-	Claudette Rasmussen
Carol Albertson	Maria del Rosario	LeMasters	Elizabeth Roghair
Katherine Biddle	Gomez	Anne Lindahl	Karen Fish Schurder
Austin	Judith Greene	Renata Lowe	Dorothy Scott
Marcia Maus Bollo	Anne Harkonen	Julie McDowell	Phoebe Segal
Louise Brueggemann	Margarete	Mary Melady	Margie Skelly
Deborah Chen	Hendrickson	Donna Nitahara	Kathryn Skelton
Joan Daugherty	Jane Kenamore	Catherine Porter	Roxann Specht
Cecilia Davis	Lisanne Leech	Ellen Pullin	Erin Stone
Meg Egan-Hullinger		Alpana Ranade	Kathleen Tolisano

### ALTO

Elizabeth Avery	Lucinda Fuller	Marjorie Lundy	Barbara Struthers
Barbara Brantigan	Christine Futia	Megan McPeak	Erica Sufritz
Marlene Brill	Debbie Geismar	Joan Merchan	Beth Sullivan
Lynne Curtis	Jo Anne Gerules	Mindy Pierce	Judy Taylor
Else-Britt De Long	Sally Hakes	Alicia Resnick	Jean Thompson
Barbara DeCoster	Diane Haubrich	Karen Rigotti	Kathleen Trusdell
Susan Demaree	Anne Heider	Emily Rivera	Stacey Watson
Barbara Dershin	Jill Horwitz	Kay Rossiter	Barbara Weiner
Antje Draganski	Mary Ann Kissock	Myra Sieck	Karen Weismehl
Lenore Dupuis	Inge Kistler	Eleanor Skydell	Sue Wiegand
Fusayo Errico	Marie Kroeger	Loretta Smith	Trish Winter
Nancy Friday	Melinda Kwedar		Yael R. Wurmfeld

### TENOR

Douglas Aden	Tom Miller	<b>BASS &amp; BARITONE</b>	Thomas Keller
Glen Borntager	Diane Nordstrand	Len Barker	Stanley Kobayashi
David Crumrine	Thomas Olkowski	Mark Baskin	Karl Kroeger
John Darrow	Paul Quillman	Gordon Berry	Fred O'Donnell
Nicholas Krupp	Jonathan Rivera	Hank Bohanon	Frank Perry
Bob Langewisch	Paul Siegal	Robert Brotman	Art Salzman
Mars Longden	Milly Silverstein	Ron Dahlquist	John Shea
Sanna Longden	David Taylor	Joe Fargo	John Summerhays
	David Wojtowicz	Andrew Fisher	Chuck Uchtman
		Kent Fuller	Harry Vroegh
		William Geuss	Steve Warner
		Anthony Green	Kenneth Wengzen
		Gary Hendrickson	Dan Woodard
		David Hunt	

## INSTRUMENTALISTS

### VIOLIN I

Thomas Yang,  
*concertmaster*  
Teresa Fream  
Irene Radetzky  
Carl Johnston  
David Katz  
Ann Kaefer

### Violin II

Andrea Tolzmann  
Emi Tanabe  
Betty Lewis  
Loren Hendrickson  
Chi Hsuan Yang  
Michael Shelton

### VIOLA

Frank Babbitt  
Patrick Brennan  
Doyle Armbrust  
Loretta Gillespie  
  
**CELLO**  
Steven Houser  
Judy Stone  
Margaret Daly

### BASS

John Floeter  
Timothy Shaffer

### FLUTE

Susan Saylor  
Karin Ursin

### OBOE

Deborah Stevenson  
Anne Austin

### CLARINET

Wagner Campos  
Elizandro Garcia  
Montoya

### BASSOON

Jonathan Saylor  
John Gaudette

### HORN

Daniel O'Connell  
Matthew Monroe  
Philip Stanley  
Jeremiah Frederick

### TRUMPET

Chris Hasselbring  
Edgar Campos

### TROMBONE

Adam Moen  
Thomas Stark  
Mark Fry

### TUBA

Charles Schuchat

### TIMPANI

George Blanchet

### ORGAN

Sharon Rich Peterson

### CHORUS OF ANGELS (NUMBER 7)

Douglas Aden	John Darrow	Renata Lowe †	Eleanor Skydell †
Mei Aden †	Joan Daugherty †‡	Fred O'Donnell	Beth Sullivan †
Hank Bohanon	Lucinda Fuller †‡	Thomas Olkowski	Harry Vroegh
Barbara Brantigan †	Deborah Geismar †	Ellen Pullin †‡	Steve Warner
Louise	William Geuss	Alpana Ranade †	Gretchen Wening †
Brueggemann †	David Hunt	Kay Rossiter †	David Wojtowicz
David Crumrine	Bob Langewisch	Roxann Specht †	

### ‡ TRIO OF ANGELS (NUMBER 28)

### † QUARTET OF SERAPHIM (NUMBER 35)

Sopranos Rule!  
— the First Sopranos

We're Second to none!  
— the Second Sopranos

An Abundance  
of Altos!  
— the First and  
Second Altos

Thanks for the memories!  
With masses, we confessed:  
Haydn wrote the best.  
We sang them all  
In Spring and Fall,  
And you were never stressed!  
Oh Donald, thank you!

THANK YOU, DONALD  
THANK YOU, DONALD  
THANK YOU, DONALD  
CHEN!!!  
CHEN!!!  
CHEN!!!



**The members of the Choral Society want to thank  
Donald Chen for twenty-four seasons  
of magnificent leadership!**

Thanks for the memories!  
You're super versatile:  
Master'd ev'ry style.  
You made us think  
And stay in sync,  
Still learning all the while!  
What more could you do?

Saturday morning  
You're warning:  
The concert could be a disaster!  
We nervously try to sing faster —  
It's all worthwhile  
To earn your smile!

A Dozen or So  
Good Tenors!  
— the First and  
Second Tenors

A Home Run starts  
at First Bass!  
— the Baritones

We're the Basses  
of Success!  
— the Basses

So, thanks for the memories!  
Your musical rapport  
Made our spirits soar,  
Our souvenirs  
Of all your years  
We treasure by the score —  
We're sure gonna miss you:  
Simple words can say no more —  
So thank you so much!

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*Program Notes:* Donald Draganski

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Autumn Green / Wright Campus  
Evanston Community Foundation  
Mather Lifeways  
North Shore Hotel  
North Shore Soccer & More  
Presbyterian Homes  
Village Presbyterian Church

#### **FINANCIAL SERVICES**

Devon Bank  
First Bank & Trust  
United Financial Group (UFG)  
Henricus Vroegh, Widmann, Siff & Co., Inc.  
Gerald Weiner, Morgan Stanley

#### **FOOD & BEVERAGES**

Casteel Coffee  
Jilly's Café  
MJ Catering  
Rollin' in Dough  
Spillin' the Beans  
Tre Kronor Restaurant

#### **HARDWARE, PLUMBING & APPLIANCES**

Cahill Plumbing  
Harold's Hardware  
Kelly's Appliances  
Lemoi Hardware

#### **HEALTH & EDUCATION**

Cat Hospital of Chicago  
Coventry Eye Care / Spex  
Family Medicine Associates of Lutheran General  
North Shore Dental (Jill Horwitz)  
Quest Academy  
Roycemore School  
Kathleen Buchanan Trusdell, Psychotherapy

#### **MUSIC**

Audio Consultants  
Bella Voce  
Evanston Symphony Orchestra  
Horizon Brass Quintet  
Music Unlimited  
Northbrook Symphony Orchestra  
J.O'Reilly Productions  
Sing to Live  
WFMT

#### **OFFICE SUPPLIES & SERVICES**

National Award Services  
Quartet Copies

#### **PERSONAL SERVICES**

Hoogendoorn & Talbot LLP  
Margie Skelly  
Norm Underwood, Jr., Legal Services

#### **REAL ESTATE, HOME & GARDEN**

Anton's Greenhouse  
Cyrus Realty Group  
Dahlquist Architecture  
Renaissance Realty & Construction  
TMC Windows  
Weichert Realtors / Lake Shore Partners

#### **SALON SERVICES**

Art + Science = Hair  
Coiffure Copenhagen  
Frank Kiesel & Associates Hair Design



## The North Shore Choral Society

What a celebration today is! Not only do we celebrate the magnificence of Mendelssohn's *Elijah* and what we hope is a superb performance of it, we also celebrate the man responsible for twenty-four years of such performances, Dr. Donald Chen. As you undoubtedly know, today is Donald's farewell appearance as the North Shore Choral Society's Music Director, and the chorus invites you to be a part of this celebration not only by listening to the brilliance of the score but also by watching and appreciating the man who waves the baton and makes this brilliance come true—time after time after time.

Another Donald is also celebrated today—Donald Draganski; he, too, is retiring. His always insightful, often witty commentary on the music and the men and women behind the music has livened these pages since 1980. Read his notes on *Elijah* elsewhere in this program.

Then it's on from the two Donalds to the three Davids, whom we also celebrate—the finalists to succeed Donald Chen: Julia Davids, David Štech, and David H. Edelfelt. These Davids were selected from among the twenty-three men and women who applied for this position. Next season, each will have total responsibility for one concert; at the end, one will emerge as the new Director of Music. Short biographies of these three, and the works to be included in their concerts, can also be found elsewhere in this program.

Thanks for celebrating with us today—and other days when you have been in our audience. Please join us for even more celebration after the applause dies down in the sanctuary and gathers momentum in the Great Hall upstairs. And next season, as the North Shore Choral Society begins another chapter in its remarkable and enviable history.