



Seventy-third Season

UNDER THE DIRECTION OF

DAVID H. EDELFEIT

MAY 31, 2009

3:00 PM

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

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THE NORTH SHORE CHORAL SOCIETY

David H. Edelfelt, guest conductor

presents

“Ethereal Light”

Pavane, Après un Rêve, Requiem—Gabriel Fauré

Vocalise—Sergei Rachmaninoff

Lux Aeterna—Morten Lauridsen

featuring

Michelle Areyzaga, *soprano*

Robert Orth, *baritone*

Sunday, May 31, 2009, 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

PROGRAM

Pavane..... Gabriel Fauré (1845–1924)

Après un Rêve Gabriel Fauré
Robert Orth, *baritone*

Vocalise Sergei Rachmaninoff (1873–1943)
Michelle Areyzaga, *soprano*

Lux Aeterna Morten Lauridsen (b. 1943)

- I. INTROITUS
- II. IN TE, DOMINE, SPERAVI
- III. O NATA LUX
- IV. VENI, SANCTE SPIRITUS
- V. AGNUS DEI – LUX AETERNA

 *Intermission* 

Requiem..... Gabriel Fauré
with Michelle Areyzaga, *soprano*, and Robert Orth, *baritone*

- I. INTROIT and KYRIE (*chorus*)
- II. OFFERTORY (*chorus and baritone*)
- III. SANCTUS (*chorus*)
- IV. PIE JESU (*soprano*)
- V. AGNUS DEI (*chorus*)
- VI. LIBERA ME (*baritone and chorus*)
- VII. IN PARADISUM (*chorus*)



TEXTS AND TRANSLATIONS

Après un Reve

Dans un sommeil
que charmaient ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux,
ta voix pure et sonore,
Tu rayonnais comme un ciel
éclairé par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous
entr'ouvraient leurs nues,
Splendeurs inconnues,
lueurs divines entrevues,

Hélas! Hélas! triste réveil des songes
Je t'appelle,
ô nuit, rends moi tes mensonges,
Reviens, reviens radieuse,
Reviens ô nuit mystérieuse!

Lux Aeterna

I. INTROITUS
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion,
et tibi redetur votum
in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

After a Dream

*In a slumber which
held your image spellbound
I dreamt of happiness, burning mirage,
Your eyes were softer,
your voice pure and sonorous,
You shone like a sky
lit up by the dawn;*

*You called me and I left the earth
To run away with you towards the light,
The skies opened
their clouds for us,
Unknown splendours,
divine flashes glimpsed,*

*Alas! Alas! sad awakening from dreams
I call you,
O night, give me back your lies,
Return, return radiant one,
Return, O mysterious night!*

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled
in Jerusalem:
Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

II. IN TE, DOMINE, SPERAVI

Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Exortum est in tenebris lumen rectis.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos
quemadmodum speravimus in te.
In te Domine, speravi:
non confundar in aeternum.

*To deliver us, you became human,
and did not disdain the Virgin's womb.
Having blunted the sting of death,
You opened the kingdom of heaven to all believers.
A light has risen in the darkness for the upright.
Have mercy upon us, O Lord, have mercy upon us.
Let thy mercy be upon us, O Lord,
as we have trusted in thee.
In thee, O Lord, I have trusted:
let me never be confounded.*

III. O NATA LUX

O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes preces que sumere.
Qui carne quondam contegi
dignatus es pro perditis.
Nos membra confer effici,
tui beati corporis.

*O born light of light,
Jesus, redeemer of the world,
mercifully deem worthy and accept
the praises and prayers of your supplicants.
Thou who once deigned to be clothed in flesh
for the sake of the lost ones,
grant us to be made members
of your holy body.*

IV. VENI, SANCTE SPIRITUS

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

*Come, Holy Spirit,
Send forth from heaven
The ray of thy light.
Come, Father of the poor,
Come, giver of gifts,
Come, light of hearts.*

Consolator optime.
Dulcis hospes animae,
Dulce refrigerium.
In labore requies,
In aestu temperies,
In fletu solatium.

*Thou best of Consolers,
Sweet guest of the soul,
Sweet refreshment.
In labor, thou art rest,
In heat, the tempering,
In grief, the consolation.*

O lux beatissima,
Reple cordis intima
Tuorum fidelium.
Sine tuo numine,
Nihil est in homine,
Nihil est innoxium.

*O Light most blessed,
Fill the inmost heart
Of all thy faithful.
Without your grace,
There is nothing in us,
Nothing that is not harmful.*

Lava quod est sordidum,
Riga quod est aridum,
Sana quod est saucium.
Flecte quod est rigidum,
Fove quod est frigidum,
Rege quod est devium.

*Cleanse what is sordid,
Moisten what is arid,
Heal what is hurt.
Flex what is rigid,
Fire what is frigid,
Correct what goes astray.*

Da tuis fidelibus,
In te confidentibus,
Sacrum septenarium.
Da virtutis meritum,
Da salutis exitum,
Da perenne gaudium.

*Grant to thy faithful,
Those trusting in thee,
Thy sacred seven-fold gifts.
Grant the reward of virtue,
Grant the deliverance of salvation,
Grant everlasting joy.*

V. AGNUS DEI – LUX AETERNA

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takest away the sins of the world,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them rest.
Lamb of God, who takest away the sins of the world,
grant them rest everlasting.*

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

*May light eternal shine upon them, O Lord,
in the company of thy Saints for ever and ever;
for thou art merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

Alleluia. Amen.

Alleluia. Amen.

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Requiem

I. INTROIT and KYRIE

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

*Eternal rest give to them, Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh you in Zion:
and a vow shall be paid to you in Jerusalem.
Lord, hear my prayer,
all flesh shall come to you.*

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

II. OFFERTORY

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu.

*O Lord Jesus Christ, King of glory,
deliver the souls of the dead
from punishment in the inferno
and from the deep lake.*

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum.

*O Lord Jesus Christ, King of glory,
deliver the souls of the dead
from the lion's mouth,
lest the abyss swallow them up,
lest they fall into darkness.*

Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

*Sacrifices and prayers to you, Lord,
we offer with praise.
Receive them for the souls of those
whom today we commemorate.*

Fac eas, Domine,
de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.
Amen.

*Make them, Lord,
to pass from death to life,
as once you promised to Abraham
and his seed.
Amen.*

III. SANCTUS

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

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest! Holy.*

IV. PIE JESU

Pie Jesu Domine,
dona eis requiem, sempiternam requiem.

*Merciful Lord Jesus,
grant them rest, everlasting rest.*

V. AGNUS DEI

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem, sempiternam requiem.

*Lamb of God,
who takes away the sins of the world:
grant them rest, everlasting rest.*

Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

*May light eternal shine upon them, Lord,
with your saints forever,
for your tender mercy's sake.
Eternal rest give to them, Lord,
and let perpetual light shine upon them.*

VI. LIBERA ME

Libera me, Domine, de morte aeterna,
in die illa tremenda,
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit,
atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
Dies illa, dies magna et amara valde.

*Deliver me, Lord, from eternal death
on that dreadful day
when the heavens and the earth shall be moved,
and you shalt come to judge the world by fire.
I am made to tremble and to fear
at the destruction that shall come,
and also at your coming wrath.
Day of mourning, day of wrath,
of calamity, of misery,
Day of mourning, the great day, and most bitter.*

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

*Eternal rest give to them, Lord,
and let perpetual light shine upon them.*

Libera me, Domine.

Deliver me, Lord.

VII. IN PARADISUM

In paradisum deducant angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.

*May the angels lead you to Paradise,
at your coming may the martyrs receive you,
and bring you into the holy city
Jerusalem.*

Chorus angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.

*May the chorus of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.*



INSTRUMENTALISTS

VIOLIN I

Thomas Yang,
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Michael Shelton
Rika Seko
Paul Vanderwerf
Felix Petit
Lori Ashikawa

CELLO

Steven Houser
Richard Yeo
Margaret Daly
Jill Kaeding

BASS

Timothy Shaffer
Jason Heath

Violin II

Jeri-Lou Zike
Mark Agnor
Emi Tanabe
Chi-Hsuan Yang
Loren Hendrickson

FLUTE

Susan Saylor
Janice MacDonald

OBOE

Deborah Stevenson
Anne Bach

VIOLA

Benton Wedge
Patrick Brennan
Elizabeth Hagen
Susan Rozendaal

CLARINET

Elizandro Garcia-Montoya
Teri Foster

BASSOON

John Gaudette
Collin Anderson

HORN

Daniel O'Connell
Steven Replogle

BASS TROMBONE

Mark Fry

HARP

Alison Attar

TIMPANI

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Else-Britt DeLong
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Nancy Friday
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PROGRAM NOTES

Ethereal: *adj. very light or airy, belonging to the heavens, otherworldly*

Light: *n. energy that makes seeing possible, the representation of light or the effect it has in a work of art, God as a source of spiritual illumination*

This afternoon's program features music of the great French composer Gabriel Fauré, as well as a singular work each from the celebrated Sergei Rachmaninoff and the contemporary genius of Morten Lauridsen. Composed during a span of one hundred years, these divergent works are drawn together by the subject of Light.

In Fauré's *Requiem*, the familiar text from the Catholic Mass for the Dead speaks directly of "eternal light" and "perpetual light," invoked to "shine forever" on those who have died. It is asked that the dead be saved from "utter darkness" and the "darkness of hell," perhaps implying that the unmistakable quality of heaven is Light itself. In the same composer's *Après un Rêve*, the singer wishes to return to the "awakening light" of his dream, now sadly over.

In Lauridsen's masterwork, *Lux Aeterna* (Light Eternal), each of the five movements reference Light in their own way, the opening and closing movements not dissimilarly to the *Requiem* of Fauré. The texts of the inner three movements, all drawn from sacred Latin sources, contain their own unique references to Light, including one of the most celebrative moments in the work which uses the words, *O Lux beatissima* (O Light most blessed).

It is in the hearing of today's two works without text – *Pavane* and *Vocalise* – in which perhaps the ear of the listener is most responsible for providing the connection to the theme of Light. Yet how much easier it can often be to hear what music is saying without the encumbrance of words. Additionally it is these two pieces which remind the listener that Light is most effective in the midst of darkness; that indeed without darkness, Light ceases to be Light.

With Rachmaninoff's *Vocalise*, the yearning for Light is an inevitable response to the permeating darkness of the orchestration and the unfolding harmonic structure. Yet indeed Light is found, both in the iridescent quality of the upper notes of the soprano voice and in the shimmering melody as it finally reaches its apex. Fauré's *Pavane*, with its mesmerizing melodic line, seems to be in perpetual search of Light. As the melody is interchanged among the woodwinds, strings, and chorus, and as the tonality shifts back and forth from F# minor to A major, it is much like a cloud dancing with the sun; first blocking it, then allowing it to shine.

Light fills all available space. So too do the gleaming sonorities of these three luminous composers.

*There are two ways of spreading light;
to be the candle or the mirror that reflects it. ~Edith Wharton*

Gabriel Fauré (1845-1924)

Pavane

The foremost French composer of his generation, Gabriel Fauré was born in Pamiers, and trained as an organ master and choir director at the École Niedermeyer in Paris from 1854-1865. Among his teachers were several prominent French musicians including Saint-Saëns (just ten years older than Fauré) who introduced him to the music of such contemporaries as Schumann and Liszt.

When Fauré died at the age of 79, he left behind a legacy of composition that covers an impressive array of mediums; dozens of pieces for piano, a myriad of songs for solo voice, extensive choral writing in both the secular and sacred genres, incidental music for dramatic plays and comedies, and chamber music for solo instrument and orchestra, as well as orchestra suites and sonatas.

Written in 1886, *Pavane* is Fauré's most celebrated work next to his *Requiem*. When Fauré began work on the *Pavane*, he envisioned a purely orchestral work to be played at a series of light summer concerts conducted by Jules Danbe. But after opting to dedicate the work to his patron Elizabeth, comtesse Greffulhe, Fauré felt compelled to stage a somewhat grander affair, and thus added an invisible chorus to accompany the orchestra, and a text by Robert Montesquiou.

The original choral lyrics were based on some inconsequential verses in the style of Verlaine which spoke of the romantic helplessness of man. From its first performances in 1888, the *Pavane* enjoyed immense popularity and entered the standard repertoire of the Ballets Russes in 1917. Two of Fauré's pupils – Ravel and Debussy – went on to write well-known pavaues of their own. In an effort to more closely capture Fauré's original intent for the piece, this afternoon's version, though still making use of Fauré's exquisite choral writing, dispenses with the text altogether, creating a mellifluous vocalise for choir, which captures the glowing beauty of this mesmerizing work without the distraction of a superfluous text. This is the premiere performance by the NSCS.

Après un Rêve

Though Fauré actually wrote few large-scale works, he is widely regarded as the greatest master of French song. Before penning the bolder, more powerful instrumental works of his later years, he wrote numerous songs with texts of varied themes which he often set to either sprightly melodies and rhythms, or melancholy ones, as befitted the texts to which he was drawn. Being engaged as he was throughout the majority of the year with duties as teacher and church organist, most of his song writing had to be done during summer holidays.

Although *Après un Rêve* is one of Fauré's earliest songs (1877), it is unquestionably his most popular. The first of his *Trois melodies*, Op. 7, which also include *Hymne* (Op.7, No. 2) and *Barcarolle* (Op. 7, No. 3), it has been transcribed for several solo instruments including piano, yet remains best known in its intended form; as a song for solo voice.

The dreamy, languid, and richly expressive melodic line of *Après un Rêve* is set to words by Romain Bussine. The text – a French adaptation of an anonymous Italian poem – describes a dream of a lover's romantic rendezvous of an almost otherworldly kind, away from darkness, and toward an awakening light. But the dreamer, now awake, longs to return to the mysterious night.

Requiem

Like so many French composers, Fauré was a church organist and choirmaster. Yet despite the composer's long association with the church, his religious sincerity has been questioned. To be frank, it is widely believed that he was not a devout person. Emil Vuillermoz – a French critic and one-time composition student of Fauré – says he was an agnostic, and that his *Requiem* is “the work of a disbeliever who respects the belief of others.”

Like many composers of all nationalities, Fauré was also a teacher of music, and taught at the Conservatoire in Paris. Among his distinguished pupils were Ravel, Koechlin, and Nadia Boulanger, herself a famous conductor and teacher of both a mentor and student of this writer.

Though Fauré is said to have begun work on his *Requiem* “purely for the pleasure of it” in 1887, it is doubtless that the death of both his parents – Fauré's father died in 1885, his mother, two years later – had an impact on him and his composing. In setting the requiem text, Fauré omitted most of the *DIES IRAE*, the terrible description of judgment day, and selected instead passages of hope and comfort, not unlike Brahms in his *A German Requiem*. It concludes with the antiphon *IN PARADISUM* which is not part of the requiem mass. It is as if his intent is to comfort the bereaved rather than terrify them.

Like many large-scale works, Fauré's *Requiem* has gone through several metamorphoses. The “first version,” completed in 1888, consisted of five moments, and continued to be performed as such until the end of the century, though Fauré also prepared an “expanded” version for grander occasions. Presented first in 1893, this version added two extra movements; the *OFFERTOIRE* (written in 1889 and calling for a baritone solo) and the *LIBERA ME* (written in 1877 and originally intended as an independent composition for baritone and organ). It was for this 1893 performance that Fauré is also said to have added certain brass instrumentation.

Yet a third version of the *Requiem* – published for full orchestra – received its premiere in July of 1900 during the Paris World Exhibition. Though there is some speculation as to how this third version came to be, it is believed to have been Fauré's publisher Hamelle who suggested the expansion of the orchestra to secure more performances by turning the *Requiem* into a full concert work.

Whatever version is heard, and whatever attitude toward religion Fauré may have had, few would argue that his *Requiem* is a work of extreme beauty and tranquility. Since its premiere in 1888, it has been performed widely in various forms in both concert halls and churches, becoming – perhaps in part due to the absence of extreme technical difficulties, in addition to its musical appeal – a favorite of musicians and audiences alike. Today's performance – the first by the NSCS in twenty years – is based on an edition by John Rutter which uses Fauré's original chamber instrumentation, more clearly features Fauré's first instrumental love – the church organ – and is undeniably less of a departure from what Fauré described in an 1888 letter to his friend Paul Poujaud as his “petite *Requiem*”.

Sergei Rachmaninoff (1873-1943)

Vocalise (Op. 34 No. 14)

Sergei Rachmaninoff was born in northwestern Russia to two amateur pianists. He began his own study of the instrument at the age of four. Despite the fact he was found early on to be quite lazy and failed most of his classes in school, he would grow to become one of the finest pianists of his day.

Although Rachmaninoff established himself as a respected and popular conductor in addition to his piano skills, he remains most renowned for his compositional work, for which he showed an early aptitude. Today he is regarded as the last great representative of Russian late Romanticism. He was largely influenced by the compositions of both Tchaikovsky and Rimsky-Korsakov, though such influence gradually gave way to his own distinctive voice, marked by pronounced lyricism, expressive line and lush orchestral color. His compositional skill is most marked, perhaps, by a striking gift for melody and its development. He wrote extensive work for his beloved pianoforte – both as a solo instrument and with orchestra – as well as chamber music, songs, choral music and opera.

After several early successes in composition, Rachmaninoff suffered a setback with severe depression, resulting in a three-year period during which he wrote virtually no music. Then in 1900 he met a psychologist named Nikolai Dahl – himself an amateur musician – who practiced an early form of auto-suggestion. He made Rachmaninoff repeat over and over the words, “You will begin to write a concerto. You will work with great facility. The concerto will be of excellent quality.”

The treatment continued for many months and Rachmaninoff began to recover both his confidence and his creative ability. With his writer's block completely overcome in 1901, he finished his Piano Concerto No. 2 (Op. 18), which was performed in Moscow (and, incidentally, dedicated to Dr. Dahl) to great acclaim. Today it is possibly the best loved piano concerto by concertgoers the world over.

Published in 1912 – three years after his first tour of the United States as pianist but nine years before purchasing his first home here – his *Vocalise* is the final of his *Fourteen Songs*, Op. 34. It is written for soprano (though occasionally also sung by tenor) and uses no words, but rather a vowel (or vowels) of the singer's choosing. The piece has been transcribed for various solo instruments and for orchestra alone, and remains one of the most familiar and beautiful melodies of his creation. Rachmaninoff dedicated it to the Ukrainian lyric-coloratura soprano Antonina Nezhdanova, who gave the premiere performance of the *Vocalise* with the composer conducting.

Morten Lauridsen (b. 1943)

Lux Aeterna

Morten Johannes Lauridsen was born in Colfax, Washington on February 27, 1943 – thirty-one days before Rachmaninoff's death – and raised in Portland, Oregon. As a young boy Lauridsen developed a love for music as he listened to his mother playing jazz piano and singing to him. At age eight he started playing piano and a few years later, learned to play the trumpet.

He first attended Whitman College where, yet unsure of his call to a life in music, he studied English and History. During that summer he worked as a Forest Service firefighter and lookout on an isolated tower near Mt. St. Helens. It was there he did a good deal of "self-examination" and decided he really did belong in music, though yet unsure in what capacity. After another year at Whitman, where he took "every music class he could lay his hands on", he transferred to the University of Southern California, where he studied advanced composition with Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen.

Currently considered America's greatest contemporary composer of choral music, Morten Lauridsen has become one of the most performed living composers in the country. His works have been recorded on more than a hundred CDs, three of which have received Grammy nominations. He is the recipient of numerous grants, prizes and commissions, and in November of 2007 was awarded the National Medal of Arts by President Bush, citing his "compositions of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide."

In his book, *Choral Music in the Twentieth Century*, musicologist and conductor Nick Strimple describes Lauridsen as "the only American composer in history who can be called a mystic, [whose] probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered."

Though he has also written a great deal of chamber music and solo piano music, Lauridsen's first love is song; a natural partner to his second love, poetry. Not unlike Fauré, much of Lauridsen's composing is done during the summer months. He has said that while at his summer home on a remote island off the coast of Washington, he is "able to commune with a greater sense and greater being." It was there he finished the *Lux Aeterna*, writing the final movement in the summer of 1996.

Lux Aeterna received its premier performance in 1997 by the Los Angeles Master Chorale under the direction of Paul Salamunovich. It is a "non-liturgical requiem" despite the opening and closing movements (INTROITUS and AGNUS DEI – LUX AETERNA), which are taken from the traditional Catholic Mass for the Dead. The themes of the texts for the middle three movements are more Trinitarian (TE DEUM, God the Father; O NATA LUX, God the Son; VENI SANCTE SPIRITUS, God the Holy Spirit) and are all drawn from sacred Latin sources, each containing references to Light. At the close of the final movement, the composer adds a joyful Alleluia "tag" before a seven-fold Amen brings the listener back once more to the reflective quietness with which the work began.

Mr. Lauridsen has said his intention for the work was that it be an "intimate work of quiet serenity," using texts which express "hope, reassurance, faith and illumination in all of its manifestations." In choosing texts for his music, he looks for poems that have universal themes, and explains why he has received vast amounts of mail on the *Lux Aeterna*; "... because every one of the five movements relates to light, a universal symbol in so many ways. It was a great deal of pleasure to write. I wrote it as my mother was in the process of dying, so it was a way of, as so many artists do, of dealing with that kind of a situation in an artistic way."

The result is a choral masterwork of uncommon richness and complexity, of beauty and serenity. It is at once contemporary and traditional – current and timeless, and in this writer's opinion, will continue to be performed and heard as long as there are musicians and audiences. This afternoon the NSCS performs this work for the first time.

*Someday perhaps the inner light will shine forth from us,
and then we'll need no other light. ~Johann Wolfgang von Goethe*

BIOGRAPHIES

Michelle Areyzaga, soprano Following a “Stunning” (*Opera Magazine*) debut in *The Kaiser of Atlantis* for Chicago Opera Theatre, Michelle Areyzaga has demonstrated her vocal diversity in a variety of operatic roles including Cunegonde, Pamina, Susanna, Sophie (*Werther*), Musetta, Lauretta, Adele, Zerlina, Despina, Serpina, and Belinda. She has performed with companies including Chicago Opera Theater, Lyric Opera of Chicago’s “In the Neighborhoods,” Opera Theatre North, DuPage Opera Theatre, Chicago Light Opera Works, and Orquesta Sinfónica del Estado de México. Most recently she reprised the role of Zerlina for her Opera Birmingham début, and sang Pamina as part of Chicago’s *Silk Road Initiative*, a production which aired on public television.



Recent concert engagements include Gustavo Leone’s *Mundo* at the Grant Park Music Festival, and “Bernstein on Broadway” in both Cleveland and Long Island, NY. Ms. Areyzaga’s many and varied future engagements include performances in Chicago, Michigan, New York and San Jose, as well as Costa Rica for that country’s first ever performance of J. S. Bach’s *Mass in B Minor*.

Ms. Areyzaga made her European concert début as soloist in Vaughan Williams’ *Mass in G Minor* at England’s York Minster Cathedral, Ely Cathedral, and St. Mary’s Church in Oxford. In Paris, she received standing ovations as soloist in the

Lord Nelson Mass with the orchestra of London’s Royal Academy of Music and the St. Charles Singers.

As a recording artist, Ms. Areyzaga’s CD, *The Sun Is Love* was released on the Proteus label with *The American Record Guide* stating: “This album’s appeal owes much to the singing of Michelle Areyzaga, who has a sweet, unaffected voice and meticulous diction just right for these appealing tunes.” Current recording projects include CDs of the songs of Lita Grier and William Ferris.

Ms. Areyzaga was named by Pioneer Press as Chicago’s “Artist of the Year” for 2006.

Robert Orth, Baritone was named “Artist of the Year” by both New York City Opera and Seattle Opera. He has sung for almost every major opera company in the United States, including those in New York, Chicago, San Francisco, Los Angeles, Houston, Washington, D.C., Seattle, Portland, Miami, Denver, and San Diego. He has also appeared as soloist with

the symphony orchestras of Chicago, Cleveland, Milwaukee, Seattle, Denver, Indianapolis, and Washington, D.C., in repertoire ranging from Brahms’ *Requiem* to Broadway pops to his most repeated symphonic piece, *Carmina Burana*.



Mr. Orth has become known particularly for his roles in new American operas like Richard Nixon in *Nixon in China*, Frank Lloyd Wright in *Shining Brow*, John Buchanan Jr. in the televised broadcast of *Summer and Smoke*, The Father in *Six Characters in Search of an Author*, The Lodger in *The Aspern Papers*, The Lecturer in *A Waterbird Talk*, and Horace Tabor in *The Ballad of Baby Doe*. His world premieres include *Harvey Milk* in the title role, *Dead Man Walking* as Owen Hart, *The End of the Affair* as Mr. Parkis, *The Grapes of Wrath* as Uncle John, *Brief Encounter* as Albert Godby, and the oratorio *August 4, 1964* as Lyndon Johnson.

Robert Orth can be heard on these recordings: *Six Characters in Search of an Author* by Weisgall, *Harvey Milk* by Wallace, *Dead Man Walking* by Heggie, *The Telephone* by Menotti, *The Grapes of Wrath* by Gordon, *Hansel and Gretel* by Humperdink, and *Shining Brow* by Hagen. Adams’ *Nixon in China* is to be released later this year.

Future engagements include the world premiere of Jake Heggie’s *Moby Dick* in Dallas and San Diego, Sondheim’s *A Little Night Music* in Central City, Colorado, and Adams’ *Nixon in China* in Vancouver and Toronto.

David H. Edelfelt has built a multi-faceted musical career since moving to Chicago from upstate New York in 1985. He is currently finishing his eleventh year as director of the Chancel Choir and Motet Choir at First Presbyterian Church, Libertyville where his duties



include leading choir and orchestra in major choral works. He previously served Bethel UCC in Elmhurst as Minister of Music where he directed the adult choir and festival choirs. In 2000, Mr. Edelfelt had the opportunity to travel abroad as assistant conductor to a touring choir that presented concerts in five European countries.

As a bass-baritone, Mr. Edelfelt has sung operatic roles from Mozart to Menotti. On the musical theater stage his roles have ranged from Rodgers & Hammerstein to Kander & Ebb. In oratorio work he has performed the roles of Handel, Bach

and Schubert, and the *Requiems* of Fauré, Mozart and Verdi. In the genre of choral music, he has sung under Robert Shaw, Erich Leinsdorf, Franz Allers, Fritz Mahler, Abraham Kaplan, Brock McElheran, Eve Queler, and Julius Rudel. In his latest vocal endeavor – the cabaret scene in Chicago – the Chicago Tribune recently declared that he “probably sounds great singing the weather forecast... he’s just blessed with a luxuriant instrument.”

At his private studio in Chicago, Mr. Edelfelt is a popular and in-demand voice teacher, vocal coach, accompanist and arranger to some of Chicago’s most talented and successful singers, including many other area voice teachers. He is a graduate of the Crane School of Music in Potsdam, New York where he received a BM degree in music education, and Northwestern University where he earned an MM degree in vocal performance. Mr. Edelfelt is a previous student of piano, organ, voice, clarinet, trumpet, cello, and percussion, and counts among his teachers Robert Shaw, Stanley Chapple, and Brock McElheran.



Sharon Rich Peterson has served as accompanist for the NSCS from 1979 to 1989 and 1994 to the present, having lived in Norway with her family in the interim. During those five years she was accompanist at the Royal Academy of Music in Oslo and developed a specialty in Scandinavian piano repertoire which she had begun two years earlier in Sweden. Sharon is a graduate of North Park College and Northwestern University and has given several benefit concerts for the NSCS. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artists’s touring production of *The Magic Flute*. She was the Swedish and Norwegian Language Coach for the 2006 season of the Steans Institute at Ravinia, working with Swedish Baritone Håkan Hagegård. She currently accompanies Chicago Symphony Chorus and at Northwestern University. Active as recitalist and vocal coach, Sharon is also organist at North Park Covenant Church and North Park Theological Seminary.

THE NORTH SHORE CHORAL SOCIETY

is a not-for-profit community chorus founded over seventy years ago that has given many hundreds of non-professional singers the opportunity to perform choral masterworks, both classical and contemporary. Contact us at P.O. Box 103, Evanston, IL 60204-0103 or call our General Manager, Len Barker, at (847) 272-2351.

Visit our website at www.northshorechoral.org

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

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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 members are proof of this diversity.

Coming from opposite sides of the earth, **Mei and Doug Aden** were united by choral music, which has been an important part of their lives ever since. Mei grew up in Singapore, where she spoke Cantonese at home and attended schools taught in English. At the University of Singapore, she sang in several groups and had the opportunity to travel to England with the University of Singapore Choir and Choir Ensemble. She was a founding member of the Singapore Symphony Chorus. When not singing, Mei worked on the bond desk of an international bank. She also ran in two Singapore marathons. Doug grew up in Illinois and attended New Trier High School, where he sang in all available ensembles and school shows. He went west for college at Stanford and law school at Berkeley, singing throughout in university groups both small and large; he especially enjoyed being part of the Mendicants, an a cappella men's group. Doug's career as an international lawyer took him to Singapore, where he and Mei met singing Dvorak's *Stabat Mater* in the Singapore Symphony Chorus. Several years later, Doug and Mei decided to get married and sing together permanently. They moved to New York City, where they joined the Oratorio Society and sang regularly in Carnegie Hall. Then they spent several years in Beijing and helped found the International Festival Chorus, which gave them special opportunities—like premiering Mozart's *Requiem* in modern China on the night before Easter in the Forbidden City Concert Hall. Now back in Illinois, Mei and Doug sing in the Kenilworth Union Church Choir and the Bach Week Festival Chorus—and of course the soprano and tenor sections of the North Shore Choral Society.

For over thirty years, **Kent Fuller** was involved in meetings of Glenview's village government on Tuesday evenings, first with the Plan Commission, later with the Board of Trustees. During most of those years, he watched his sister (Lucinda) and brother-in-law (Dan Woodard) going off to rehearsals of the North Shore Choral Society. Finally the time came when he had Tuesday evenings free. He summoned up the courage to audition—and immediately began taking singing lessons. This is Kent's third season in the bass section of NSCS; he also has responsibility for the Society's mailings. Kent and his wife Jerry have four grown children, who among

them have produced seven and three-fourths grandchildren—all of whom, Kent says, “live too far away.” Since Jerry retired from teaching math and science and Kent from the U. S. Environmental Protection Agency, they have done a bit of international travel in addition to visiting grandchildren. Much of their travel has been with small groups of conservationists visiting counterparts working in volunteer ecological conservation in other countries, including Honduras, Guatemala, and South Africa. In addition, they organize volunteers from school and corporate groups, who have contributed thousands of hours of conservation work in nearby woods and prairies.

Born and raised in western Pennsylvania, **Dorothy Scott** “bounced around a while,” she says, before settling in Evanston in 1990. After graduating from the University of Pittsburgh, she moved to Cambridge, Massachusetts; then back to Pittsburgh; then to Lincoln Park, a small town in northern New Jersey. While there, she was member of a community chorus that performed in two exciting venues: Avery Fisher Hall at Lincoln Center and Carnegie Hall. Dorothy has been married for thirty-one years and has two grown children, a daughter who works in Washington, D.C., and a son who has just graduated from Carthage College. She is Communications Director at Sg2, an international health care intelligence company based in Skokie that advises hospitals, health systems, and other clients on strategy, operations, and performance. Previous jobs in medical education and communications took her to venues all across the United States, as well as London, Paris, Stockholm, and Rio de Janeiro. Singing in choruses and choirs is “just about my favorite thing to do,” Dorothy says, and she joined the soprano section of NSCS in 2004. She also enjoys yoga and bicycling.

Lori Smith is a nurse. She received her undergraduate degree in nursing from Rush Medical School, and completed her graduate studies in exercise physiology and cardiac rehab at Northeastern Illinois University. She has worked in various nursing roles: bedside, public health, corporate health, health promotion, mental health counseling, school health, and geriatrics. She currently works in neurology in Evanston Hospital's Sleep Disorder Program. Her interest has always been to focus more on wellness and improving health than on illness and rehabilitation. Lori loves to walk and ride her bicycle, always trying to get around on her own power. She does Pilates and Feldenkrais work, and meditates every day. Reading, sewing, knitting, and crocheting are among her other interests. Lori's husband Stephen is an elementary school principal in Elmhurst; he has worked in Evanston and Wilmette districts as well. Their son Justin lives in Chicago and is looking for work in information technology. Daughter Stephanie is in graduate school at the University of Findlay in Ohio. And other daughter Anita is finishing her junior year at Illinois State University, majoring in special education. Though Lori sang as a soprano in high school and college, she has sung in the NSCS alto section since 1985.

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North Shore Choral Society 73rd Season 2008-2009

Today marks the end of our season titled *New Directions*. For the past nine months, the singers of the North Shore Choral Society have had the pleasure of singing and learning under the direction of three talented musicians who have prepared us to present three engaging concerts.

Last November, Julia Davids made the standard movements of the traditional Mass an “extraordinary” experience through the music of eight different composers.

In March, David Štech gave us “music for the soul” in psalms set to music by Bernstein and Rachmaninoff, plus Duruflé’s memorable *Requiem*.

And this afternoon, David H. Edelfelt moves the chorus to shed “ethereal light” on works by Gabriel Fauré (his well-known and well-loved *Requiem*, plus *Pavane*, a wordless vocalise) and Morten Lauridsen (his choral masterwork *Lux Aeterna*). Please take a few minutes to read David’s extensive and enlightening program notes elsewhere in this program.

In the next few weeks, the NSCS Board of Directors will select one of these three to become our new Music Director. Those of you who have attended all three concerts know how difficult this decision will be. We are guaranteed, however, that whoever succeeds to this position is fully capable of continuing the legacy of quality choral music established by the Society.

If you are not on our mailing list and would like information about our next season, please leave your name and address at the box office today. If you are, please join us again in the fall to see just where these “new directions” are taking us.