

North Shore Choral Society



MOZART

March 22, 2015
Regina Dominican High School
Wilmette, Illinois



The cover painting depicts Wolfgang Amadeus Mozart (1756-1791), age 24 or 25. It is a detail from the painting, "The Mozart Family," circa 1780-81, commissioned by Wolfgang's father, Leopold Mozart, and attributed to the artist Johann Nepomuk della Croce (1736-1819). In the painting, Mozart is shown at the harpsichord playing a duet with his older sister, "Nannerl." Note the crossed hands. Wolfgang's father, Leopold, is shown with his violin on the right and a portrait of Wolfgang's deceased mother, Anna Maria, is displayed on the back wall. This painting hangs in the Internationale Mozarteum, Salzburg, Austria.



SING!

Julia Davids, Music Director

Ashley Nicole Johnson, soprano Sarah Ponder, mezzo soprano

Hoss Brock, tenor David Govertsen, bass

Martin Davids, concert master

In Memory of Mars Longden

***Divertimento in F major (Andante), K138/125c* Wolfgang Amadeus Mozart**

***Conservati fedele, K23* Wolfgang Amadeus Mozart**

Ashley Nicole Johnson, *soprano*

***Ave verum corpus, K618* Wolfgang Amadeus Mozart**

***Laudate Dominum* Wolfgang Amadeus Mozart**

from Vesperae solennes de confessore, K339

Ashley Nicole Johnson, *soprano*

~ **Brief Intermission** ~

***Requiem Mass in D minor, K626* Wolfgang Amadeus Mozart**

Completed by Franz Xaver Süssmayr

I. ***Introitus***

Requiem

II. ***Kyrie***

III. ***Sequenz***

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrimosa

IV. ***Offertorium***

Domine Jesu

Hostias

V. ***Sanctus***

VII. ***Agnus Dei***

VIII. ***Communio***

Lux aeterna

PROGRAM NOTES

Wolfgang Amadeus Mozart is well known to us as a child prodigy, accomplished performer, and one of the greatest, most prolific composers of the Classical period. Piano pieces, operas, and orchestral works are among his compositional output. **Divertimento in F major** for string orchestra, otherwise known as the “Salzburg Symphony No. 3” was written in 1772. Written in the three-movement, Italian overture style, this divertimento is especially known for its beautiful Andante.

Conservati fedele is a concert aria for soprano and string orchestra, written by Mozart at the age of only 9 years old, while at The Hague with his family in 1765. The lyrics are taken from Metastasio’s *Artaserse*, and are the parting words of the title character’s sister as she parts from her lover. This graceful aria is a wonderful showcase for an expressive, lyric soprano.

The sublime motet **Ave verum corpus** (Hail True Body) was written in Vienna in 1791, six months before the composer’s death. This simple, homophonic setting with string accompaniment is sung and loved by choirs and audiences throughout the world.

Laudate Dominum is the fifth movement of Mozart’s *Vesperae solennes de confessore* (Solemn Vespers), written for the Salzburg Cathedral. Written in 1780, the Laudate Dominum is for soprano solo with chorus joining towards the end, in a tranquil yet thrilling setting, often heard out of context of the larger work.

— Julia Davids

Wolfgang Amadeus Mozart (1756-1791), always in straitened circumstances, began his final year of 1791 with excellent prospects for a long-overdue spell of financial security. The City Magistrate of Vienna had decided in Mozart’s favor for a position as Cathedral *Kapellmeister*, and the composer had just completed his opera *The Magic Flute*, which would prove to be one of his most popular works. The future did indeed look rosy. It was during rehearsals of the opera that Mozart received a commission from a mysterious stranger for a

Requiem Mass to be delivered as quickly as possible. Mozart immediately began work on the Requiem, but he was obliged to put it to one side for another commission, the opera *La Clemenza di Tito*, dashed off in an astounding eighteen days.

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

The gentleman in question was merely the steward of a certain Count Franz von Walsegg, a wealthy dilettante who made a practice of commissioning works by well-known composers, re-copying them out in his own hand, and frequently passing them off as his own. (Mozart's rival, Antonio Salieri, played absolutely no role in the Requiem's genesis or completion, *pace* Peter Schaffer and the film based on his play *Amadeus*.) Mozart did not live to complete his Requiem; he died on December 5, 1791, of kidney failure, probably brought on by excessive blood-letting by the doctor who was treating him.

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

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

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

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

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TEXT AND TRANSLATION

Conservati fedele

Conservati fedele;
Pensa ch'io resto, e peno,
E qualche volta almeno
Ricordati di me.
Ch'io per virtù d'amore,
Parlando col mio core,
Ragionerò con te

Stay and remain faithful;
Think how I grieve alone here,
And sometimes at the least
Remember me.
While I by power of love
Talking to my own heart
Converse with thee.

Ave verum corpus

Ave verum corpus, natum
de Maria virgine,
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

Hail, true body, born
of the Virgin Mary,
who truly suffered, was sacrificed
on the cross for mankind.
Whose pierced side
flowed with water and blood,
for us a foretaste
in the trials of death.

Laudate Dominum

Laudate Dominum omnes gentes;
laudate eum omnes populi.
Quoniam confirmata est super nos
misericordia ejus,
Et veritas Domini manet in aeternum.

Praise the Lord, all nations; praise Him,
all people.
For He has bestowed His mercy upon us,
And the truth of the Lord endures
forever.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.
Et in saecula saeculorum. Amen.

Glory be to the Father and to the Son
and to the Holy Spirit.
As it was in the beginning, is now, and
forever, world without end. Amen.

Requiem Mass in D minor

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, et
tibi reddetur votum in Jerusalem.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion, and
homage will be paid to You in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

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

Hear my prayer,
to You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Dies irae

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

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be when
the Judge descends from heaven
to examine all things closely.

Tuba mirum

Tuba, mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous
sound throughout earth's sepulchers
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Death and nature will be astounded
when all creation rises again
to answer the judgement.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet, apparebit,

A book will be brought forth
in which all will be written,
by which the world will be judged.
When the judge takes his place,
what is hidden will be revealed;

nil inultum remanebit.

nothing will remain unavenged.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis!

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Recordare

Recordare Jesu pie,
quod sum causa tuæ viæ,
ne me perdas illa die.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.

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

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.

Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.

Ingemisco, tanquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.

I moan as one who is guilty:
owning my shame with a red face,
a suppliant before you, Lord.

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

You, who absolved Mary,
and listened to the thief,
give me hope also.

Preces meæ non sunt dignæ,
sed tu bonus fac benigne,

My prayers are unworthy,
but, good Lord, have mercy,

ne perenni cremer igne.

and rescue me from eternal fire.

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

Provide me a place among the sheep
and separate me from the goats,
guiding me to Your right hand.

Confutatis

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

When the accused are confounded
and doomed to flames of woe,
call me among the blessed.

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

I kneel with submissive heart;
my contrition is like ashes;
help me in my final condition.

Lacrimosa

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

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.

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

Spare us by your mercy, Lord;
gentle Lord Jesus,
grant them eternal rest. Amen.

Domine Jesu Christe

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

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.

Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.

Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisiti,
et semini ejus.

Let the standard-bearer, holy Michael,
bring them into holy light,
which was promised to Abraham
and his descendants.

Hostias

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

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.

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

And let them, Lord, pass from
death to life, which was promised
to Abraham and his descendants.

Sanctus

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

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

Benedictus

Benedictus, qui venit in nomine
Domini. Hosanna in excelsis.

Blessed is he who comes in the name
of the Lord. Hosanna in the highest.

Agnus Dei

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

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.

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

Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

Lux aeterna

Lux aeterna luceat eis, Domine,
cum Sanctus tuis in aeternum,
quia pius es.

Let eternal light shine on them, Lord,
as with Your saints in eternity
because You are merciful.

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

Grant them eternal rest, Lord,
and let perpetual light shine on them.

In Memoriam: Mars Longden

**Husband of Singer Sanna Longden
Longtime North Shore Choral Society Tenor
Enthusiastic, Gracious Volunteer**

His warmth and voice will be missed.



The North Shore Choral Society is supported in part by a grant from the Illinois Arts Council, an agency of the State of Illinois.

PROFILES



Ashley Nicole Johnson, soprano, M.M., DePaul University and B.M. Wheaton College, is an active performer in the Chicago area. A student of Jane Bunnell, her performances at DePaul include the Vixen in Janáček's *The Cunning Little Vixen*, Dido in *Dido and Aeneas*, Casilda in *The Gondoliers*, and a solo performance with Pulitzer Prize-winning composer Yehudi Wyner. Recent engagements include covering the role of Queen Geltrude in *Amleto* with Opera Southwest and performing the soprano role in *Carmina Burana* with the Northwestern Summer Chorus under the direction of Stephen Alltop. Last summer, she sang the role of Beth in Adamo's *Little Women* at Opera North and reprised the role for the company's Education and Outreach Tour. She has appeared as Donna Anna with the Midwest Institute of Opera, performed the soprano solo in Zelenka's *Magnificat in C* with chamber orchestra, and worked with The Savoyaires and the Gilbert and Sullivan Opera Company as Lady Ella in *Patience* and the understudy for Mabel in *Pirates of Penzance*. Ms. Johnson was awarded the The Lynne Harvey Foundation Scholarship in honor of her sister, Virginia Cooper Maier, in the Musicians Club of Women 2014 Scholarship Awards Competition and is North Shore Choral Society's 2014 Donald Chen Young Artist Award winner.



Sarah Ponder

Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and ensemble singer with Grant Park Chorus, Chicago Symphony Chorus, Lyric Opera of Chicago, Chicago a cappella, Music of the Baroque, and many others. Hailed as “deeply expressive” (*Chicago Sun Times*) and a “first-class soloist” (*Chicago Classical Review*), some of Sarah's favorite recent performances include two featured solo appearances with Grant Park

Music Festival, a lead role in Lyric Opera's Opera in the Neighborhoods production of *The Brothers Grimm*, as well as a rousing trio rendition of "Row, Row Your Boat" with Yo-Yo Ma at Children's Memorial Hospital as part of her ongoing work with the Citizen Musician Initiative. Upcoming performances include an encore appearance as famed chef Julia Child in Lee Hoiby's one-woman opera *Bon Appétit!* as well as oratorio and opera appearances around the country.

Through her outreach at Chicago Symphony Orchestra, Sarah has also "beguilingly" (*Chicago Tribune*) performed several solo concerts with famed Maestro Riccardo Muti at the piano. This work inspired by Muti's vision of this project, spreading music to all - "even prisons," has been featured in both the *Chicago Tribune* and *Sun Times*. The partnership between the Chicago Symphony Orchestra, Storycatchers Theatre, and IYC Warrenville has helped to foster an appreciation of classical music and also given marginalized youth a chance to work with and perform alongside talented teaching artists. In addition to being featured in these performances, Sarah has also helped to bring opera and classical music to new audiences, appearing with Opera for the Young, the Opera Divas, and recitals through the Musicians Club of Women.

A dedicated teacher, Sarah holds positions at Loyola University and Glenbrook North High School. In addition to training voices, Sarah has assisted many young composers through workshops at Merit School of Music and Chicago Academy for the Arts, providing specialized feedback and instruction. She recently finished recording works from Carnegie Hall's *Lullaby Project* partnered with the CSO, assisting young mothers to create original lullabies. Her work as a technique model was also recently featured in the award-winning pedagogy book, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*.



Tenor **Hoss Brock** is a versatile singer who has enjoyed performing as a soloist and ensemble member with many prestigious organizations. His solo appearances with the Grant Park Music Festival include Poulenc's *Gloria*, Stravinsky's *Les noces*, Gilbert and Sullivan's *Pirates of Penzance* and *Mikado*, and Weil's *Seven Deadly Sins*. His Rachmaninov *Vespers* earned praise from critic John von Rhein for his "plaintive, clarion singing" as well as his command of the Slavic text. Hoss was soon after called upon to fill in for Warsaw Opera star Adam Zdunikowski in the Lira Ensemble's annual "A Polish Christmas." With only four days to prepare selections from Paderewski's *Manru* and Moniusko's *Straszny Dwór*, Brock (who can barely pronounce "Zdunikowski", much less speak Polish) delivered a "warm and emotional rendition" (*Chicago Sun-Times*), earning a standing ovation from the sold out Chicago Symphony Center audience. One Polish-speaking attendee referred to his mastery of the language as "miraculous."

Sponsored by a grant from the Metropolitan Opera Competition, Hoss traveled to Barcelona, Spain, to compete in the Francisco Viñas International Vocal Competition, from which he was promptly eliminated, and subsequently enjoyed a fabulous week of shopping, sightseeing, and sangria.

He has performed Bach's *St. John Passion*, *Magnificat*, *Christmas Oratorio*, and several other major cantatas as a regular soloist with Bach Week in Evanston, Illinois, Haydn's *Die Schöpfung*, at Moravian College in Bethlehem, Pennsylvania, and made his Carnegie Hall debut in Handel's *Messiah*. Appearing regularly as a guest artist with chamber ensembles including the Chicago Chamber Musicians and the Newberry Consort, his performance of the Brahms *Liebeslieder Waltzer* with the former revealed a voice "full of nuance and depth" (*Chicago Sun Times*). Hoss is also a member of the internationally recognized Chicago *a cappella*, for which his voices-only arrangement of Queen's "Bohemian Rhapsody" was hailed by founder Jonathan Miller as "...one of the great achievements in the ensemble's history." Recently, Hoss has performed Verdi's Requiem with the

Peninsula Music Festival, Bach's B Minor Mass with Music of the Baroque, Richard Einhorn's modern oratorio *Voices of Light* with the Grand Rapids Symphony, and "Baba Yetu" from *Civ IV* at Video Games Live national tour in Chicago.



Chicago native **David Govertsen**, bass, recently stepped in on short notice at Lyric Opera of Chicago where he "handsomely replaced the ill Peter Rose as the producer La Roche" opposite Renée Fleming and Anne Sophie von Otter in *Capriccio*. A former member of the Ryan Center at Lyric, his other mainstage assignments have included roles in *Die Zauberflöte*, *Boris Godunov*, *Werther*, *Die Meistersinger von Nürnberg*, and *Madama Butterfly*. He returns to Lyric next season as the Duke of Verona in

Roméo et Juliette.

This past season Mr. Govertsen appeared as a soloist with the Chicago Symphony Orchestra under the baton of Maestro Riccardo Muti in Verdi's *Macbeth*. He is featured with the CSO and Esa-Pekka Salonen later this year in *Pelléas et Mélisande* as the Doctor/Shepherd. Other operatic highlights of the season include roles in double bills at both Chicago Opera Theater and Santa Fe Opera, *Duke/Roméo et Juliette* with Tulsa Opera, *Raimondo/Lucia di Lammermoor* with Main Street Opera, and *Collatinus/The Rape of Lucretia* with Chicago Fringe Opera.

Mr. Govertsen made his Carnegie Hall debut in 2011 as the Herald in *Otello* with the Chicago Symphony Orchestra conducted by Riccardo Muti. He is an alumnus of both the Santa Fe Opera and Central City Opera apprentice programs and holds degrees from Northwestern University, Northern Illinois University, and the College of DuPage.



Dr. Julia Davids has been the Music Director of the North Shore Choral Society since 2009. She enjoys a thriving career as a versatile musician. She is Associate Professor and the Stephen J. Hendrickson Chair of Choral Activities at North Park University Chicago where she directs the choirs and teaches conducting and music education. As a soprano soloist, she specializes in early music. This season includes solo appearances with Bach Week, Bella Voce, and the Callipygian Players. Julia also serves as Director of Music Ministries at Trinity United Methodist Church, Wilmette. Julia has been the Artistic Director of the Canadian Chamber Choir, Canada's national professional chamber choir since 2004. She has led the CCC on concert and workshop tours from coast to coast and produced their debut recording "In Good Company."

Julia is co-author with Stephen LaTour of the book "Vocal Technique – A Guide for Conductors, Teachers, and Singers" published by Waveland Press and is in demand as an adjudicator, clinician, and guest conductor. She holds degrees in Education, Conducting, and Voice Performance from the University of Western Ontario (London, Ontario), the University of Michigan (Ann Arbor, Michigan) and a D.M. from Northwestern University. Julia resides in Skokie with her husband, baroque violinist Martin Davids, and their two children, Judith and Solomon.



Pianist for the Chicago Symphony Chorus since auditioning as a college student in 1978, **Sharon R. Peterson** continues as Rehearsal Pianist for the CSC as well as at Northwestern University, North Park University, and, for 29 years, the North Shore Choral Society. Sharon served as Accompanist for several years for Chicago Symphony Singers and CSC's ensembles. She was recently the Score Reader for the filming of Beethoven's 9th Symphony, performed by the Chicago Symphony Orchestra and CSC. During the seven years spent living in Sweden and Norway, Sharon developed a specialty in

Scandinavian Piano Repertoire and worked as Staff Accompanist at the Royal Academy of Music in Oslo, Norway. Studying with Elizabeth Buccheri at North Park College, BM degree, and Robert Weirich at Northwestern University, MM degree, Sharon accompanied the Lyric Opera Chorus for eight seasons, was Music Director of the Lyric's "Opera In the Neighborhood" touring production of *The Magic Flute*, and she worked as Ballet Accompanist for Lyric Opera of Chicago's 2014 production of Mozart's *La Clemenza di Tito*.

Sharon has been Staff Accompanist at Roosevelt University, and Accompanist in the studios of soprano Maria Lagios and saxophonist Frederick L. Hemke as well as performing regularly with singers Kathleen and Peter van de Graaff, including touring Hawaii. She recently completed many years as Organist at North Park Covenant Church in Chicago, Illinois. Sharon coaches voice privately, specializing in Swedish and Norwegian languages and repertoire, is Organist at North Park Theological Seminary in Chicago, and serves on the North Shore chapter of the American Guild of Organists.

*The North Shore Choral Society thanks Dave Hiatt and the staff at
Regina Dominican High School.
Thank you to The Saints for ushering at today's concert.*

MEMBERS OF THE NORTH SHORE CHORAL SOCIETY

Soprano

Mei Aden	Christine Hoffmeyer	Mary Perrin
Pam Anderson	Mary Johnson	Claudette Rasmussen
Lauren Bauerschmidt	Jean Joslyn	Ginny Roeder
Marcia Maus Bollo	Jane Kenamore	Sally Ryan
Cristina Brown	Tracy Kim	Karen Fish Schurder
Debbie Buesing	Martha Kinzel	Dorothy Scott
Teri Chadd	Laura Koroski	Phoebe Segal
Patricia English	Bethany Lindner	Marjorie Skelly
Lorena Estrada	Melissa Lindner	Kathryn Skelton
Beth Galfer	Julie McDowell	Roxann Specht
Leah Gistenson	Lisa McGowan	Sylvia Speredes
Betsy Gladfelter	Christine McGuire	Cynthia Thompson
Maria del Rosario Gomez	Mande Mischler	Kathleen Tolisano
Judith Greene	Cynthia Mollner	Kathleen Trusdell
Anne Harkonen	Donna Nitahara	

Alto

Barbara Brantigan	Fran Faller	Marjorie Lundy
Katie Cassara	Linda Faller	Carol Marinch
Jennifer Chertow	Nancy Friday	Stephanie McDaniel
Liz Costello-Kruzich	Lucinda Fuller	Joan Merchan
Pam Coster	Debbie Geismar	Pauline Michael
Arlene Cwynar	Jo Anne Gerules	Lorena Neal
Else-Britt DeLong	Sally Hakes	Kristina Nyberg
Susan Demaree	Anne Heider	Myrna Orenstein
Barbara Dershin	Jill Horwitz	Mindy Pierce
Antje Draganski	Inge Kistler	Elena Repp
Lenore Dupuis	Marie Kroeger	Alicia Resnick
Chris Erenberg	Melinda Kwedar	Karen Rigotti
Fusayo Errico	Marilyn Leipsiger	Emily Rivera

Alto, continued

Kay Rossiter
Jane Schieber
JoAnn Seager
Caitlin Sellnow
Nancy Slichenmyer
Loretta Smith

Joan Soper
Barbara Struthers
Erica Sufritz
Beth Sullivan
Judy Taylor
Stacey Watson

Barbara Weiner
Trish Winter
Lisa Wojnovich
Julie Wygodny
Ann Yankee
Anne Zald

Tenor

Douglas Aden
Stuart Bard
David Betzold
David Crumrine
John Darrow
Bill Erenberg
Eric Johnson

Theresan Kaefer
Brian Keady
Carl Kettler
Jeff Kinzel
Nicholas Krupp
Sanna Longden
Tom Olkowski

Ken Rasinski
Jonathan Rivera
Milly Silverstein
David W. Taylor
Scott Vogl
Jim Whittle
David Wojtowicz

Bass & Baritone

John Arpan
Len Barker
Ryan Bell
Gordon Berry
James Caldwell
Ron Diehl
Terry Duchow
Andrew Fisher

Kent Fuller
Bob Gelber
Bruce Gladfelter
Anthony Green
David Hunt
Thomas Keller
Glen Lindemann
Jim Miller

Charles Olson
Scott Paine
Marshall Rasof
Eric Robison
John Summerhays
Harry Vroegh
Steve Warner
Dan Woodard

INSTRUMENTALISTS

VIOLIN I

Martin Davids
Concertmaster
Allison Edberg
Andrea Tolzmann
Emi Tanabe
Helen Kim
Heather Boehm

VIOLIN II

Jeri-Lou Zike
Pascal Innocenti
Anne Duggan
Sun-Young Shin
Isabelle Rozendaal

VIOLA

Liz Hagen
Dave Moss
Susan Rozendaal
Andreanna Moravec

CELLO

Matthew Agnew
Craig Trompeter
Patti Garvey

BASS

Jerry Fuller
Jesse McQuarters

BASSETT HORN

Wagner Campos
Gene Collerd

ORGAN

Sharon Rich Peterson

BASSOON

Jonathan Saylor
Sally Jackson

TRUMPET

Edgar Campos
Joe Loeffler

TROMBONE

Charles Vernon
Rachel Castellanos
Darren Castellanos

TYMPANI

Brandon Podjasek



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.

Involvement in music began at an early age for **Lauren Bauerschmidt**. Growing up in Northville, a suburb of Detroit, she sang in church choirs and played in bell choirs, and took piano lessons as well. While at the University of Michigan for her industrial engineering degree, she sang in the Arts Chorale choir — which was, she says, “a fantastic break from my studies.” After graduation, she worked at Abbott Laboratories and lived in Chicago, Dallas, and San Francisco. She then returned to the University of Michigan for her master’s degree in engineering; subsequently, she returned to Chicago and Abbott Labs. After her children were born, Lauren stayed at home full time — and she found the North Shore Choral Society, in which she sings second soprano. She has been married fourteen years and has three children, ten-year-old boy-girl twins and a six-year-old son. Now, she works part-time as a professional photographer, helps with children’s program at the Glenview Community Church, and shares wellness information with friends and family. In her free time, Lauren loves to read, knit, play the piano, and challenge her husband and kids to friendly board games. Whatever she is doing, music is playing — and she is usually singing along.

Born and raised in the suburbs of New York City, **Carl Kettler** had an on-and-off involvement with music throughout his school years, which included not only singing but also dabbling in clarinet, piano, and organ — none of the latter, by his own admission, he did very well. In the 1980s, he sang with the Buffalo Philharmonic Chorus, an experience that he was “completely taken in by.” Parenting and work travel made active participation in singing difficult after moving to Illinois in 1987. Now, however, with an almost empty nest (one

daughter living in Philadelphia, the other a student at Drake University in Iowa) and less travel, Carl has returned to singing in the NSCS tenor section. In addition, as a board member he brings a breadth of experience and skills in finance, accounting, engineering, project management, marketing, and technology to help keep productions on track. Carl is the owner of the BrightStar Care (eldercare) office in Northbrook. Prior to opening this business in 2010, he worked in the computer industry, providing software solutions and training to Fortune 500 companies to help keep their computer networks running smoothly. Carl's other hobbies include downhill skiing, bicycling, cooking, and dining. He lives with his wife Molly in Evanston.

The North Shore Choral Society reaches out to ...

... **the Evanston community.** NSCS performed at 7:00 p.m., in Nichols Concert Hall at the Music Institute of Chicago on December 31, 2014, as part of "First Night Evanston."

... **other performing arts groups.** NSCS joined the Evanston Symphony Orchestra at 3 p.m. on Sunday, December 7, 2014, at Evanston Township High School in its annual Christmas program.

... **music lovers in retirement communities.** NSCS presented a holiday concert again this season at 3 p.m. on December 14, 2014, at Three Crowns Park Retirement Community.

... **college students.** The NSCS Choral Scholars program targets university students who have a desire to pursue choral singing. This season, long-time NSCS member Tracy Kim has returned to music school and is a Choral Scholar.

... **talented young Chicago singers.** The Donald Chen Young Artist Award was established to reward talented young singers with solo roles in one of our concerts each season. Our 2014 DCYAA winner, Ashley Nicole Johnson, is soprano soloist today. ***For information about any of these outreach programs, please call 773-741-NSCS/ 772-741-6727.***

About the NSCS Choral Scholars Program

The Choral Scholars program targets university students who have a desire to pursue choral singing in their community. Choral Scholars have a strong background in music and choral singing and are auditioned for this program by Music Director Dr. Julia Davids. North Shore Choral Society provides Choral Scholars with music and waives their membership dues to enable their participation. Choral Scholars work directly with Music Director Dr. Davids and the Board of Directors on special assignments related to the operations of the Choral Society.

The Choral Scholars' experience provides students with an understanding of both the musical and business aspects of the choral organization. Participation in the program demonstrates that choral singing can be a lifelong pursuit. **Tracy Kim, soprano**, is a Choral Scholar singing this season.

We are currently accepting applications for Choral Scholars. Please contact General Manager Karen Rigotti at [773-741-6727](tel:773-741-6727) for more information.

MANY THANKS TO THE PEOPLE WHO ARE SERVING NORTH SHORE CHORAL SOCIETY IN LEADERSHIP POSITIONS

MUSIC DIRECTOR

Julia Davids

ACCOMPANIST

Sharon Rich Peterson

GENERAL MANAGER

Karen Rigotti

BOARD OF DIRECTORS, Anne Harkonen, President

Marcia Bollo

Linda Faller

Scott Paine

John Darrow

Carl Kettler

Emily Rivera

Susan Demaree

Julie McDowell

Steve Warner

Fran Faller

AND TO ALL THE COORDINATORS WHO HELPED MAKE THIS CONCERT A SUCCESS.

LEGACY GIFTS

Leave a lasting legacy to singers and audiences of the future by providing for the North Shore Choral Society through a bequest in your will or trust, or in an IRA beneficiary designation. You can honor or memorialize a loved one and help build an endowment to carry us forward into the future. Among our members are specialists in estate and charitable gift planning. Call the Society at 773-741-NSCS (773-741-6727) to arrange a confidential discussion.

GRANTS, FOUNDATION, and CORPORATE SUPPORT

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The Saints

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Jim Miller, Ellen Pullin



***Join us for the final concert of the
North Shore Choral Society's 79th Season
Swing!***

Sunday June 7th, 2015, 3 p.m.

Glenview Community Church 1000 Elm Street, Glenview,

The NSCS will **SWING** in a **Pops Concert with the North Branch Jazz Ensemble** led by Joe Lill. The groups will perform hits of Big Band, Jazz, Gospel, and Musical Theatre! Soprano Felicia Patton will return to collaborate with the band and choir after her sensational debut with the NSCS in *Missa Gaia* last season.

Plans are underway for next year's celebration of our **80th Anniversary!** The season will culminate with the Chicago area premiere of ***Requiem for Peace*** by Larry Nickel at Pick-Staiger Concert Hall on May 14, 2016. Written in 12 different languages and featuring a full orchestra and soloists, this work is being performed all over the world and is a powerful call for peace and reconciliation amongst nations.

Stay tuned for more information!

Order tickets by calling 773-956-8400 or at www.northshorechoral.org
North Shore Choral Society, P.O.Box 103, Evanston, IL 60204-0103
773-741-NSCS (773-741-6727)