



*Seventy-seventh Season*

UNDER THE DIRECTION OF

**JULIA DAVIDS**

**JUNE 2, 2013**

**3:00 PM**

GLENVIEW COMMUNITY CHURCH  
1000 ELM STREET

GLENVIEW

# The North Shore Choral Society

Julia Davids, *Music Director*

## An Afternoon at the Opera

*featuring*

**Peter and Kathleen van de Graaff**

*with Donald Chen Young Artists*

**Gillian Hollis, soprano**

**Sara Litchfield, mezzo soprano**

**Sunday, June 2, 2013 at 3:00 PM**

Glenview Community Church

1000 Elm Street, Glenview, Illinois

North Shore Choral Society thanks The Saints for ushering at today's concert.

Thank you to Gary Wendt, Director of Music and Organist,  
and the rest of the staff at Glenview Community Church.

## PROGRAM

Overture to *Catone in Utica*.....Leonardo Vinci  
Orchestra

“Odio, furor, dispetto” from *Armida abbandonata*..... Niccolò Jommelli  
Kathleen van de Graaff

“Dido’s Lament” and “With Drooping Wings” from *Dido and Aeneas* ..... Henry Purcell  
Sara Litchfield and Chorus

“Chorus of Enchanted Islanders” from *Alcina*.....George Frideric Handel  
Chorus

“Voyagers’ Chorus” from *Idomeneo* ..... Wolfgang Amadeus Mozart  
Gillian Hollis and Chorus

“Per queste tue manine” from *Don Giovanni* ..... W. A. Mozart  
“Wanton Wildcat” from *Pimpinone* ..... Georg Telemann  
Kathleen and Peter van de Graaff

“Three Ladies Trio” from *Magic Flute* ..... W. A. Mozart  
Gillian Hollis, Kathleen van de Graaff, and Sara Litchfield,  
with Jonathan Rivera as Tamino

“Oh, Dry the Glistening Tear” from *Pirates of Penzance*..... Gilbert and Sullivan  
Gillian Hollis and Women’s Chorus

“I Am the Very Model of a Modern Major General”  
from *Pirates of Penzance*..... Gilbert and Sullivan  
Peter van de Graaff and Chorus

### — *Intermission* —

“Va pensiero” from *Nabucco* ..... Giuseppi Verdi  
Chorus

“Anvil Chorus” from *Il Trovatore*..... Giuseppi Verdi  
Chorus

“Habanera” from *Carmen*.....Georges Bizet  
Sara Litchfield and Chorus

“Huntsmen’s Chorus” from *Der Freischütz*..... Carl Maria von Weber  
Men’s Chorus

“Quanto amore” from *Elixir of Love* ..... Gaetano Donizetti  
Kathleen and Peter van de Graaff

“Barcarolle” from *Les Contes d’Hoffman*..... Jacques Offenbach  
Kathleen van de Graaff, Sara Litchfield, and Chorus

“Glitter and Be Gay” from *Candide* ..... Leonard Bernstein  
Gillian Hollis

“Make Our Garden Grow” from *Candide* ..... Leonard Bernstein  
Chorus

### **The North Shore Choral Society reaches out to ...**

...the Evanston community. NSCS again participated in “Backstage Evanston” on Northwestern’s campus in September 2012.

...other performing arts groups. NSCS joined the Evanston Symphony Orchestra in its annual Christmas program on Sunday, December 9, 2012.

...local singing groups and individuals. NSCS sponsored “A Lifetime of Singing — Healthy Singing at Every Age” workshop on March 2, 2013, directed by Karen Brunssen.

...elementary school groups. NSCS partners with The Musical Offering to present choral music to students in Evanston’s Oakton and Washington elementary schools.

...college students. The NSCS Choral Scholars program targets university students who have a desire to pursue choral singing.

...talented Chicago area singers. The Donald Chen Young Artist Award was established to reward talented young singers with solo roles in one of our concerts each season.

For information about any of these outreach programs,  
please call 773-741-NSCS / 773-741-6727.

## PROGRAM NOTES

Leonardo Vinci (1696?–1730) began his career in Naples with a series of highly influential operas that helped establish the conventions of *opera buffa*, a new genre of Italian comic theatre. After composing his first serious opera in 1722, however, he was soon accepting commissions from throughout the Italian peninsula for tragedies. *Catone in Utica* (1728) is a typical example: set in Classical Antiquity during a Roman civil war (54–46 B.C.E.), the drama revolves around the political conflict between Caesar and his last remaining opponent, Cato, a senator representing Utica. Caught in the middle of the intrigue is Marzia, Cato's daughter, who is torn between duty to her family and her love affair with Caesar. The overture is a typical *sinfonia* for its time, composed in three sections with two faster, livelier sections surrounding a slower, more lyrical one.

Niccolò Jommelli (1714–1774) was among the early advocates for Italian operatic reforms in the 1750s and 1760s. Concerned that star singers had too much influence—to the point where a singer's wants trumped the opera's dramatic needs—Jommelli, Tommaso Traetta, Christoph Willibald Gluck, and the librettist Ranieri de' Calzabigi created a new genre of “reform operas.” This genre combined the complexity of German instrumental music, the spectacle of French operas, and the tunefulness of Italian operas. *Armida abbandonata* (1770), for example, incorporates dynamic orchestral playing, ballet *divertissements*, choral numbers, and dazzling arias. “*Odio, furor, dispetto*” highlights the most spectacular moment in the opera. The sorceress Armida has fallen in love with her sworn enemy, the Crusader Rinaldo. She enchants him so they can spend their days together. But while she is off recruiting soldiers to defeat his leaderless army, he is rescued. Upon returning, Armida sings this rage aria, during which she calls down thunder and lightning to destroy her castle, then flies off in a dragon-drawn chariot.

Henry Purcell (1659–1695) set a seemingly unreachable standard for English composers. While he composed in all genres of his time, his vocal music was most successful. In *Dido and Aeneas* (1689), he set to music part of Virgil's Roman epic, the *Aeneid*. Following the Trojan War, the Greek hero Aeneas is charged by Zeus with founding Rome. But while crossing the Mediterranean, he is forced off-course to North Africa. There, Queen Dido is establishing the city of Carthage, at the behest of Hera. Through Venus's intervention, the two fall madly in love—imperiling both of their destinies as founders of their respective civilizations. In the end, the tale turns tragic when the lovers are forced to choose between each other and their duty to their people. Having just sent Aeneas away, Dido sings her famous aria. A chromatic “lament bass” repeats continually, though after the first section it never lines up with her melody the same way twice, musically portraying a broken woman who can no longer survive alone. She dies, and in “With Drooping Wings,” cupids scatter roses on her tomb. Purcell's Dido is full of pathos and hers is perhaps the most noble of all operatic death scenes.

Born in Germany and trained in Italy, George Frideric Handel (1685–1759) moved to London in 1710 with his employer, George of Hanover, soon to become King George I of England. Though Handel composed all of his oratorios for British audiences, his career in England was defined primarily by *opera seria*, a genre of Italian serious opera of which Handel's are the most outstanding examples. *Alcina* (1735) represents Handel's efforts to expand the genre by incorporating French-style ballets and choruses. The “Chorus of Enchanted Islanders” welcomes us to a magical island ruled over by the sorceress Alcina. But somehow the music seems too happy, too bright, and too light. Alcina has created this illusion by seducing heroes and transforming them into flora, fauna, and other natural features. In the spectacular finale, the knight Ruggiero destroys the source of Alcina's magic, thereby banishing her, freeing all of the trapped heroes, and returning the Eden-like paradise to its natural state as a desert island.

In 1780, Wolfgang Amadeus Mozart (1756–1791) was desperately seeking a new position. Between 1777 and 1781, he was fired, rehired, and fired again by his patron, the Archbishop of Salzburg. With *Idomeneo* (1781), Mozart hoped to convince the Elector of Bavaria to hire him. Consequently, he threw everything he had into the opera. Like Jomelli's *Armida*, this is a reform opera, incorporating choral and ballet *divertissements*. The orchestration was novel for the era: for the first time in his operas, Mozart included two clarinets, four horns, and brass mutes. The harmonic language, use of recurring motives, and musico-dramatic structure even seem to foreshadow Wagner's music dramas. After the Trojan War, Idomeneo, the King of Crete, is nearly shipwrecked on his way home. He saves himself by promising to sacrifice to Neptune the first person that he meets on land. Unfortunately, that victim turns out to be his son, Idamantes. To save him, Idomeneo asks Elettra to take Idamantes to Athens with her. The “Voyagers' Chorus” is sung by Elettra and the chorus as the two prepare to depart. But before they can embark, a giant sea monster blocks the harbor. In the finale, all is resolved when an oracle of Neptune demands that Idomeneo pay for his sins by turning the throne over to his son.

Mozart's *Don Giovanni* (1787) is a version of the Don Juan legend that represents the genre of *dramma giocoso*. This “tragicomic” genre mixes aristocratic *opera seria* characters with lower-class *opera buffa* characters, and features a combination of comic, sentimental, and tragic scenes. Act 2 opens with a series of comic misidentifications, since Don Giovanni has convinced his servant Leporello to switch clothes with him. Leporello is chased by a gang of peasants who confuse him for his master. In “*Per queste tue manine*,” added for the performances in Vienna, Leporello is captured and tied to a tree by Zerlina, who was seduced by Giovanni in the midst of her Act 1 wedding celebrations. In the end, Leporello manages to escape, only to rejoin his master in a cemetery where they are confronted by the ghost of the Commendatore, whom Giovanni murdered in the first scene of the opera. In the dramatic finale, Giovanni is unrepentant for his sins and the Commendatore's ghost drags him to Hell.

Georg Philipp Telemann (1681–1767) was, during his lifetime, the most celebrated composer in Germany—far more so than the Leipzig church musician Johann Sebastian Bach. Telemann’s fame relied on his prolific output that, unlike Bach’s, explored all of the major genres of the day. While he claimed to have composed nearly 60 operas, only nine survive today. *Pimpinone* (1725) is an intermezzo, a light genre performed during the intermissions of an *opera seria*. Typically for the genre, it draws on stock *commedia dell’arte* characters and situations. Vespetta (whose name means “little wasp”) is a crafty chambermaid who tricks the wealthy but foolish Pimpinone into first hiring her, then marrying her. In the final scene, she demands respect and the freedom to go where she wants. He refuses, and in “Wanton Wildcat” both try to follow through on promises of physical violence. When Pimpinone threatens divorce, Vespetta gains control by showing him the marriage contract in which he has unwittingly signed away his money in the event of a divorce.

Mozart’s *The Magic Flute* (1791) is a *Singspiel*, a popular genre that combined spoken dialogues with tuneful songs (similar to Broadway musicals). While some historians have argued that the opera is an allegory about Freemasonry, it actually trades on common tropes and symbols from supernatural and fairy tale operas in 1780s and 1790s Vienna. In the introductory scene, a serpent chases the Javanese prince Tamino. As our hero runs in fear, he frantically cries to the gods for help and then faints. In the “Three Ladies Trio,” servants of the Queen of the Night arrive and kill the monster. Turning to the unconscious hero, they admire his handsomeness and argue over who will stay with Tamino while the others tell the Queen about him. In the end, mutual mistrust prevails and all three go to the Queen. Shortly afterward, Tamino is awakened by the manly but dimwitted birdcatcher, Papageno, whom he takes as his savior.

No other team has dominated the genre of operetta as have librettist Sir William Gilbert (1836–1911) and composer Sir Arthur Sullivan (1842–1900). Their thirteen “Savoy operas” both guaranteed the success of the newly built Savoy Theatre and established a new genre of farcical but sentimental light opera. *Pirates of Penzance* (1879) focuses on the character of Frederic, a 21-year-old who has just completed his apprenticeship with a band of pirates. He has fallen in love with Mabel, one of Major-General Stanley’s daughters. But one night, the pirates kidnap all of the daughters with the intent of marrying them. Stanley is awakened by the noise and introduces himself with his famous patter song, “I Am the Very Model of a Modern Major-General.” To protect his daughters from the pirates, Stanley announces that he was an orphan and is afraid of dying alone. The soft-hearted pirates—orphans themselves—take pity on him and release the girls. Later, the honorable Stanley is unable to sleep because he lied about being an orphan. His daughters gather around and console him with “Oh, Dry the Glist’ning Tear.”

In the mid-nineteenth century, Giuseppe Verdi (1813–1901) set a new standard for Italian opera. When he composed *Nabucco* (1842), he was just another unknown composer. But the overwhelming response to the opera marked this as Verdi’s first mature work and his first major success. Unusually for Verdi, the chorus is more prominent than any of the roles, and no moment is more poignant than “*Va pensiero*.” Nabucco and the Babylonians have conquered Jerusalem, destroyed the Temple of Solomon, and enslaved the Hebrews. Here the Hebrew chorus sings a nostalgic lament for their homeland. Six years later, republicans staged a revolution that ultimately unified the Italian peninsula. This chorus became a revolutionary anthem, understood as lamenting the abuses of unchecked aristocrats, and Verdi’s name itself became a rallying cry—“*Viva VERDI!*” (a convenient acronym for “*Vittorio Emmanuele, Re d’Italia*,” calling for the enlightened King of Sardinia, Victor Emmanuel, to become the King of Italy). The opera’s potent message encouraged voters to elect Verdi as one of the first class of senators in the Italian Parliament in 1861.

The 1850s saw new developments in Verdi’s operas, with more flexible treatments of form and with works driven more by the drama than by the voices (which is not to say that the arias and choruses are any less striking!). *Il Trovatore* (1853) was originally conceived as a sequel to his *Rigoletto* (1851). Like the earlier opera, the central character is unconventional; but where Rigoletto was a hunchbacked court jester, Azucena is a gypsy torn between vengeance against the Count, who burned her mother at the stake, and love for her son, who is in love with the same woman as the Count. Act 2 opens in a gypsy camp as the gypsies sing the “Anvil Chorus” to celebrate their return to work. The number also functions to introduce Azucena, the *zingarella* (“pretty gypsy woman”) who brightens their day. Unfortunately, rather than being bright and cheerful, today she sings an emotionally charged vengeance aria as she recalls her mother’s execution.

*Carmen* (1875), by Georges Bizet (1838–1875), also features an unconventional gypsy. Defying nineteenth-century gender roles, Carmen is a bold and brash woman who drinks, smokes, and uses sex to get her way. She is exotic, seductive, and dangerous. Her victim this time is Don José, a corporal engaged to the more chastely conventional Micaëla. As José takes his guard post, the workday in the local cigarette factory begins. The girls who work there pass by a crowd of onlookers, while Carmen separates herself from the rest and sings the famously sensual “*Habanera*.” Afterward, she throws a rose at José’s feet and once he picks it up, he is caught in her trap. Over the ensuing acts, José’s life spirals ever downward as he tries to win Carmen’s love in increasingly desperate fashion. Ultimately, he sacrifices his job, his fiancée, and his morality. Having become a bandit, José murders Carmen in a jealous rage in the opera’s final scene.

Like *The Magic Flute*, *Der Freischütz* (1821) by Carl Maria von Weber (1786–1826) is a supernatural *Singspiel*. Rather than entering a world of fairy tale magic, however, we enter one of Gothic horror. This German ghost story focuses on the woodsmen Max and Caspar. Because hunting is an essential part of their livelihood, a man is judged by his shooting ability. Caspar is unbeatable, thanks to a deal he made with Samiel, the “Black Huntsman” (that is, the Devil). Max, however, is a terrible shot and faces a shooting trial to win the beautiful Agathe’s hand in marriage. Caspar convinces Max to use magic bullets; but secretly, he hopes to trade Agathe’s soul for his own, asking Samiel to claim her with the final bullet. The opera’s highlight is the spectacular Act 2 finale, a melodrama set in the Wolf’s Glen, the mythical entrance to Hell. There, Caspar casts the bullets in a diabolic ritual. In Act 3, the “Huntsman’s Chorus” prepares Max’s climactic shooting trial as the ebullient woodsmen arrive for the festivities. Meanwhile, we wait in anticipation to see if Caspar’s desperate, evil plan will work.

Gaetano Donizetti (1797–1848) was one of the most successful and influential Italian composers in the generation between Rossini and Verdi. During his final decade, Donizetti’s works accounted for a quarter of all operas performed in Italy. As with so many comic operas, *The Elixir of Love* (1832) is about a love triangle. The simple peasant Nemorino and the buffoonish sergeant Belcore are both in love with the wealthy Adina. When the snake-oil salesman Dr. Dulcamara rolls into town, Nemorino purchases the “Elixir of Isolde,” which will make him—like Tristan—irresistible to the woman he loves. However, shortly after he drinks the supposed potion, Adina accepts Belcore’s marriage proposal. Desperate, poor Nemorino joins the army to earn a signing bonus that he uses to purchase a stronger potion from Dulcamara. In “*Quanto amore*,” Dulcamara brags to Adina about how much he has sold to Nemorino in his quest for some unnamed woman. Adina realizes that she is the woman and that Nemorino’s love is indeed sincere, so she decides to break things off with Belcore and give herself to Nemorino instead. The happy ending is complete when Nemorino’s rich uncle dies and names the peasant as his sole heir. The quack Dulcamara now drives off, boasting that his elixir can make people both rich and in love.

In the 1850s and 1860s, Jacques Offenbach (1819–1880) developed the genre of *opéras bouffes*, which was the basis of Gilbert and Sullivan’s Savoy operas. However, he also composed several serious operas. The most famous of these, *The Tales of Hoffmann* (1881), is rooted in German romanticism. The title character is E.T.A. Hoffmann, a poet, critic, and composer whose work helped define the romantic aesthetic. In Offenbach’s opera, a drunken Hoffmann regales a group of students in a bar with tales of his lovers—all of whom bear an uncanny resemblance to his current lover, Stella. The final tale is set in Venice and opens with the “Barcarolle,” sung in a gondola by Hoffmann’s lover, the courtesan Giulietta, and his friend Nicklausse (a “pants” role for mezzo-soprano) as they arrive in a gondola at an

orgy. Giulietta taunts Hoffmann by introducing him to another of her lovers. From there, things just get worse: Giulietta captures Hoffmann’s reflection in a mirror, he kills his rival in a duel, and upon returning to Giulietta, he finds her in the arms of yet another man.

The operatic setting of Voltaire’s *Candide* (1956) is the most ambitious theatrical work composed by Leonard Bernstein (1918–1990). Composed amidst the rising tensions of the Cold War, this coming-of-age tale focuses on Candide and Cunegonde’s realization that the world is a more complex and difficult place than they had been taught by the supremely optimistic Dr. Pangloss. Throughout the operetta, a series of disasters force Pangloss and the children to wander throughout the world. One of the highlights is Cunegonde’s aria “Glitter and Be Gay,” an over-the-top parody of nineteenth-century jewel songs. Their homeland conquered, Cunegonde is now in Paris living as the mistress of both Don Issachar and the Cardinal Archbishop. Vainly materialistic, Cunegonde laments her tragic life, but takes solace in her jewels—until Candide murders both of her suitors. In the end, Candide and Cunegonde find themselves back at home in Westphalia. They abandon their naïve worldview, and in the opera’s glorious finale they vow to build a good life from honest, hard work. Taking responsibility for the first time, Candide and Cunegonde discover that the meaning of life is found not in the world around them, but rather in their own actions.

— Colin Roust

*Dr. Roust is Assistant Professor of Music History at Chicago College of the Performing Arts, Roosevelt University, and a tenor singing with the North Shore Choral Society.*

## TEXTS AND TRANSLATIONS

### “Odio, furor, dispetto”

Hatred, fury, spite, pain, remorse and anger  
come in all their force to wreak havoc in my breast.  
I burn, I rave, I shudder.  
There are one hundred furies in my heart.

### “Dido’s Lament”

When I am laid in earth,  
May my wrongs create  
No trouble in thy breast;  
Remember me, but ah! forget my fate.

### “With Drooping Wings”

With drooping wings you Cupids come,  
To scatter roses on her tomb.  
Soft and gentle as her heart  
Keep here your watch, and never part.

**“Chorus of Enchanted Islanders”**

Here the heaven of all pleasure,  
Here the fount of joy and bliss;  
Earthly contentment without measure,  
Never such delight as this.

**“Voyagers’ Chorus”**

Calm are the winds and waters,  
Blessings attend our journey.  
The fates foretell good fortune;  
Quick, quick, make haste, set sail!  
[Elettra:] May gentle breezes softly caress you;  
No bitter tempest ever distress you;  
Winds kindly wafting follow and bless you,  
Spread among you far and wide the sweet breath of love.

**“Per queste tue manine”**

[Leoporello:] Of course, I know you are joking.  
Fingers as white and slender, an eye so soft and tender never would hurt a fly.  
[Zerlina:] You shall soon feel my fury, for I am judge and jury and you shall now  
discover no tigress of the jungle could be more fell and pitiless than I.  
[Leoporello:] Tell me you’re only joking.  
[Zerlina:] If you but move a muscle, you’ll find out who is joking.  
[Leoporello:] Why don’t you catch my master?  
[Zerlina:] Would I had caught your master!  
Revenge would be sweeter, but you will do instead.  
[Leoporello:] And I shall soon be dead.  
Don’t draw the knots so tightly or I shall faint with pain.  
[Zerlina:] Then faint away or bellow, but here you are going to remain.  
[Leoporello:] She’ll carve me in little slices, a woman’s heart like ice is.  
[Zerlina:] No man is to be trusted, with smiles they seek to harm us.  
[Leoporello:] So this is what all women would like to do to us.  
[Zerlina:] The proper way to deal with them, the only way is thus.

**“Wanton Wildcat”**

[Pimpinone:] Wanton wildcat, viper sluttish, drab little doxy! Mad and malicious!  
[Vespetta:] Brutal bully, blockhead ruttish! Lech’rous and poxy! Vulgar and vicious!  
[Both:] I laugh at your insults and your rage.  
If you always disobey me, I mean to beat you black and blue.  
I’ll break your silly head in two.

**“Three Ladies Trio”**

[1st Lady:]  
[2nd Lady:]  
[3rd Lady:]  
[1st and 2nd, 3rd Ladies:]

[1st Lady:]  
[2nd Lady:]  
[3rd Lady:]  
[1st Lady:]  
[2nd Lady:]  
[3rd Lady:]  
[1st, 2nd, 3rd Ladies:]

Die vicious snake before our might.  
Rejoice, rejoice. The deed is done and won the fight.  
We saved this youth from certain death.  
What beauty in his gentle face.  
I never saw such lovely grace.  
Yes, yes, for art to trace.  
If I should yield to love’s sweet voice,  
this youth indeed would be my choice.  
But now I think we ought to hurry,  
and tell the Queen this startling story.  
Perhaps this youth will help restore,  
the peace she knew in days of yore.  
You both go on your way, and I would like to stay.  
No, no you go instead and let me stay instead.  
No that would never do, I’ll guard him here for you.  
I’ll watch him here alone. I, I, I.  
I want to stay with him. I, I, I.  
I’ll guard him quite along. I, I, I.  
Am I to go? Well, well, how sly.  
Each one would stay with him alone.  
No, this cannot be done.  
With glowing love my heart is burning  
And stronger grows this ardent yearning.  
O could I only call him mine! But duty calls! We cannot stay.  
Together we must go away!  
Fair youth in peaceful slumber dwell,  
We leave you here and say farewell until we meet again.

**“Oh, Dry the Glistening Tear”**

Oh, dry the glistening tear  
That dews that martial cheek;  
Thy loving children hear,  
In them thy comfort seek.  
With sympathetic care  
Their arms around thee creep,  
For oh, they cannot bear  
To see their father weep!

[Mabel:] Dear Father, why leave your bed  
At this untimely hour,  
When happy daylight is dead,  
And darksome dangers lower?  
See, heaven has lit her lamp,  
The midnight hour is past,  
And the chilly night air is damp,  
And the dew is falling fast!

### “I Am the Very Model of a Modern Major General”

I am the very model of a modern Major-General,  
I’ve information vegetable, animal, and mineral,  
I know the kings of England, and I quote the fights historical  
From Marathon to Waterloo, in order categorical;

I’m very well acquainted, too, with matters mathematical,  
I understand equations, both the simple and quadratical,  
About binomial theorem I’m teeming with a lot of news,  
With many cheerful facts about the square of the hypotenuse.

I’m very good at integral and differential calculus;  
I know the scientific names of beings animalculous:  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

I know our mythic history, King Arthur’s and Sir Caradoc’s;  
I answer hard acrostics, I’ve a pretty taste for paradox;  
I quote in elegiacs all the crimes of Heliogabalus!  
In conics I can floor peculiarities parabolus.

I can tell undoubted Raphaels from Gerard Dows and Zoffanies.  
I know the croaking chorus from the “Frogs” of Aristophanes!  
Then I can hum a fugue of which I’ve heard the music’s din afore,  
And whistle all the airs from that infernal nonsense *Pinafore*.

Then I can write a laundry list in Babylonian cuneiform,  
And tell you ev’ry detail of Caratacus’s uniform;  
In short, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

In fact, when I know what is meant by “mamelon” and “ravelin,”  
When I can tell at sight a Mauser rifle from a javelin,  
When such affairs as sorties and surprises I’m more wary at,  
And when I know precisely what is meant by “commissariat,”

When I have learnt what progress has been made in modern gunnery,  
When I know more of tactics than a novice in a nunnery,  
In short, when I’ve a smattering of elemental strategy,  
You’ll say a better Major-General has never sat a gee.

For my military knowledge, though I’m plucky and adventury,  
Has only been brought down to the beginning of the century;  
But still, in matters vegetable, animal, and mineral,  
I am the very model of a modern Major-General.

### “Va pensiero”

Dearest homeland,  
my thoughts fly towards thee;  
Wings of gold bear them on  
to journey’s ending,  
Where the sweet-scented breezes  
are blending  
In the green hills and vales of our land.

Ah! To stand by the banks of the Jordan  
And to see Zion’s woeful desolation!  
Oh, dear land, once the joy of our nation,  
Now forever lost by Fate’s cruel hand.

Golden harps of the prophets  
and seers of old,  
Why so silently hang on the willow?  
Lift your voice, stir our hearts,  
let the story be told  
Of the times now so long gone and past.

O Jerusalem, blessed city,  
When will grief and lamentation be over?  
Let our song rise to thee, O Lord;  
Hear the voice of thy people at last.

### “Anvil Chorus”

See how the clouds melt away  
from the face of the sky when the sun shines,  
its brightness beaming,  
just as a widow, discarding her black robes,  
shows all her beauty  
in brilliance gleaming.

So, to work now! Lift up your hammers!

Who turns the gypsy’s day  
from gloom to brightest sunshine?  
His lovely gypsy maid!

Fill up the goblets!  
New strength and courage flow  
from lusty wine to soul and body.  
See how the rays of the sun play and sparkle  
and give to our wine gay new splendor.

So, to work now! Lift up your hammers!

### “Habanera”

Love is a rebellious bird that none can tame,  
And it is surely in vain that one calls it,  
If it suits him to refuse!  
Nothing to be done, threat or prayer.  
The one talks well, the other is silent;  
And it’s the other that I prefer;  
He says nothing, but he pleases me.

Love is the child of bohemia,  
It has never known the law;  
If you do not love me, I love you;  
If I love you, watch out for yourself!

The bird you hoped to catch  
Beat its wings and flew away.  
Love is distant, you can wait for it.  
You no longer await it, there it is.  
All around you, swift,  
It comes, goes, then it returns.  
You think to hold it fast, it evades you;  
You think to evade it, it holds you.

### “Huntsmen’s Chorus”

What joy can compare with the hunter’s true pleasure,  
To follow the call of the horns bright and clear?  
His life’s cup is filled with delight in full measure  
To ride through the woodlands in search of the deer.

A sport fit for princes, with joy it has crowned us;  
Brings strength to the limbs and give spice to the meal.  
With forest and mountain so lofty around us,  
The wine cup will flow and right merry we’ll feel!

Yo-ho, tra la la la la!

Our goddess, Diana, good fortune will send us;  
She lights us by night and she cools us by day.  
Against every peril her blessing defends us,  
The wolf and the boar, ever hungry for prey.

### “Quanto amore”

[Adina:] His was true love! And I despised it! Cruel girl, what did I do?  
[Dulcamara:] It is obvious she adores him!  
[Adina:] And it’s true, then, that Nemorino turned the heads of all the women?  
[Dulcamara:] Every girl and every women is completely mad about him.  
All the females of the village cannot bear to do without him!  
[Adina:] Ah. Has he told you,  
who is his favorite of the girls who pursue and tease him?  
[Dulcamara:] Of the barnyard he’s commander, all those geese and just one gander.  
[Adina:] And to me he was devoted. I alone possessed his heart! How ungrateful!  
[Dulcamara:] What she needs is my elixir. She adores him, that is clear.  
[Dulcamara:] Fair Adina! Do not go now... if you’re willing...I can help you.  
You are lovesick... that much I know now from your glances...  
your air of mourning...if you want it.  
[Adina:] Want what? Why would I?  
[Dulcamara:] Don’t evade me, stop pretending!  
If you want it, I can give you just the thing to make you well.  
It will cure you and relieve you through the magic of its spell.  
[Adina:] That would suite me to perfection, but it would not make me well.  
[Dulcamara:] Would you like a thousand lovers at your feet sighing and drooling.  
[Adina:] I don’t need a thousand lovers, only one for whom I’m swooning.  
[Dulcamara:] All the women will be jealous, daughters, widows, cousins, mothers.  
[Adina:] I have never been too zealous to disturb the peace of others.

[Dulcamara:] Do you want a man with riches?  
[Adina:] I am not concerned with riches.  
[Dulcamara:] Then a noble, a country squire?  
[Adina:] Nemorino, I desire.  
[Dulcamara:] If you follow my directions, it would do you lots of good.  
[Adina:] I don’t mean to cast reflections, but I do not think it would.  
[Dulcamara:] Are you casting an aspersion on the power on my potion?  
[Adina:] I respect your potion highly, but I own a better version.  
Nemorino can’t escape me, he’ll be mine and mine alone.  
[Dulcamara:] I can see her tricks are clever, even better than my own.  
[Adina:] With a twinkle warm and tender, with a teardrop’s tiny spatter.  
I will force him to surrender, come what may it does not matter.  
In my time I’ve seen so many who could not resist temptation,  
Nemorino least of any has a chance to get away.  
My elixir is my beauty in my eyes you find my charms. Ah, I know it.  
In my time I’ve seen so many who could not resist temptation.  
[Dulcamara:] Ah, the rascal. She is clever!  
She knows more sly tricks than I do! She’s an artist, she’s a devil!  
She can give me competition, with her smart and clever notions,  
and her female intuition helps her more than all my potions.  
Smiles and tears she deftly fashions into magic distillations.  
She can rouse the strongest passion, fill her glances with temptations.  
She can melt the coolest fellow, make the boldest weak and mellow.  
With a sigh she stirs emotion, sending lovers to her arms.  
I’d exchange my choicest potions for a few of all her charms!

### “Barcarolle”

Lovely night, oh, night of love	Burning zephyrs
Smile upon our joys!	Give us your kisses!
Night much sweeter than the day	Your kisses! Your kisses! Ah!
Oh beautiful night of love!	Lovely night, oh, night of love
Time flies by, and carries away	Smile upon our joys!
Our tender caresses for ever!	Night much sweeter than the day
Time flies far from this happy oasis	Oh, beautiful night of love!
And does not return	Ah! Smile upon our joys!
Burning zephyrs	Night of love, oh, night of love!
Embrace us with your caresses!	Ah! ah! ah! ah! ah! ah! ah! ah! ah!

### “Glitter and Be Gay”

Glitter and be gay,  
That’s the part I play;  
Here I am in Paris, France,  
Forced to bend my soul  
To a sordid role,  
Victimized by bitter, bitter circumstance.  
Alas for me! Had I remained  
Beside my lady mother,  
My virtue had remained unstained  
Until my maiden hand was gained  
By some Grand Duke or other.

Ah, ‘twas not to be;  
Harsh necessity  
Brought me to this gilded cage.  
Born to higher things,  
Here I droop my wings,  
Ah! Singing of a sorrow  
nothing can assuage.

And yet of course I rather like to revel,  
I have no strong objection to champagne,  
My wardrobe is expensive as the devil,  
Perhaps it is ignoble to complain...  
Enough, enough  
Of being basely tearful!  
I’ll show my noble stuff  
By being bright and cheerful!

### “Make Our Garden Grow”

You’ve been a fool  
And so have I,  
But let’s be man and wife.  
And let us try,  
Before we die,  
To make some sense of life.

We’re neither pure, nor wise, nor good;  
We’ll do the best we know;  
We’ll build our house and chop our wood  
And make our garden grow...  
And make our garden grow.

Pearls and ruby rings...  
Ah, how can worldly things  
Take the place of honor lost?  
Can they compensate  
For my fallen state,  
Purchased as they were at such an awful cost?

Bracelets...lavalieres  
Can they dry my tears?  
Can they blind my eyes to shame?  
Can the brightest brooch  
Shield me from reproach?  
Can the purest diamond purify my name?

And yet of course these trinkets are endearing,  
I’m oh, so glad my sapphire is a star,  
I rather like a twenty-carat earring,  
If I’m not pure, at least my jewels are!

Enough! Enough!  
I’ll take their diamond necklace  
And show my noble stuff  
By being gay and reckless!

Observe how bravely I conceal  
The dreadful, dreadful shame I feel.

I thought the world  
Was sugar cake  
For so our master said;  
But, now I’ll teach  
My hands to bake  
Our loaf of daily bread.

Let dreamers dream  
What worlds they please;  
Those Edens can’t be found.  
The sweetest flowers,  
The fairest trees,  
Are grown in solid ground.



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Lawrence Eckerling, Music Director

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*Toni-Marie  
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*(ORCH. RAVEL)*  
*Pictures at an Exhibition*

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*Gleb Ivanov,  
Piano*

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**BARBER**  
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The School for Scandal*

**BRUCH**  
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in G Minor*  
*Sang Mee Lee,  
Violin*

**BEETHOVEN**  
*Symphony No. 3  
in E Flat “Eroica”*

#### JUNE 15, 2014

**VERDI**  
*Requiem*  
*North Shore  
Choral Society*

*Julia Davids,  
Music Director*  
*Sarah Hibbard,  
Soprano*

*Stacy Eckert,  
Mezzo Soprano*

*Eric Ashcraft,  
Tenor*

*Aaron K. Stegemöller,  
Bass*



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Concerts at 2:30 pm on Sundays at Pick-Staiger Concert Hall, Evanston

## BIOGRAPHIES



Soprano **Kathleen van de Graaff** has proven herself versatile in both opera and oratorio. She has been invited to sing with the Chicago Opera Theater, Milwaukee Opera Company, Louisiana Philharmonic, Jackson Symphony, Racine Symphony, Chicago String Ensemble, Music of the Baroque, Washington/Idaho Symphony, Chicago Chamber Opera, North Shore Choral Society, South Shore Orchestra, among others. Some of her favorite operatic repertoire includes Gilda in *Rigoletto*, the Queen of the Night in *The Magic Flute*, Constanze in *The Abduction from the Seraglio*, Antonia in *The Tales of Hoffmann*, and the title roles in *Martha* and *Lucrezia Borgia*. She was invited by the Cultural Ministry to judge a voice competition, give master classes, and present a solo recital. She then returned to China to give a series of concerts with an orchestra.

On the concert stage, some of Miss van de Graaff's highlights include Rossini's *Stabat mater*, Handel's *Messiah*, Haydn's *Mass in Time of War* and *The Creation*, Mozart's *Solemn Vespers*, Bach's *St. Matthew Passion*, Saint-Saens' *Christmas Oratorio*, Beethoven's 9th Symphony, Mendelssohn's *Elijah*, among others.

Kathleen and her husband have traveled throughout Europe obtaining scores of early 18th century chamber operas called "intermezzi." They have subsequently gained notoriety as specialists in this area, performing them throughout the United States, Costa Rica, and Asia as well as on live broadcasts over WFMT, Chicago, and have given the modern premieres of many intermezzi by Domenico Sarri, Leonardo Leo, Giuseppe Orlandini and Giovanni Bononcini. Two of these intermezzi, *Mirena e Floro* and *Moschetta e Grullo*, were released in 2007 on Naxos International Record Label. A third opera, *Miride e Damari* can be heard on the Naxos website.

Miss van de Graaff has given solo concerts and performances in thirty states, China, Japan, and Costa Rica. She teaches at Lake Forest College and has seven published books and nine CDs on the topic of singing.



THE NSCS IS SUPPORTED IN PART  
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CITY OF EVANSTON, IN PARTNERSHIP WITH  
THE EVANSTON ARTS COUNCIL,  
AND THE ILLINOIS ARTS COUNCIL, A STATE AGENCY.

Hailed by the critics as possessing a "resplendent voice" and "rich, burnished sound" with "formidable skill" and a "commanding grace and strength," bass-baritone **Peter van de Graaff** has sung to great acclaim throughout the world. He recently returned from a seven concert tour in China. In Europe, he was a featured soloist at the International Vocal Symposium in Salzburg. He has performed and recorded a Mass by Jan Voreisek with the Czech State Symphony under Paul Freeman and has also sung Beethoven's *Missa Solemnis* throughout the Czech Republic and Poland with the Czech Philharmonic. He appeared in Berlin with the Chicago Symphony Orchestra in Schoenberg's *Moses und Aron*. In Budapest he sang with the Budapest Concert Orchestra in Verdi's Requiem, and in Tel Aviv, the Israeli Chamber Orchestra joined him in a Mozart Mass. As a recitalist he appeared in Tokyo. His singing has also taken him throughout the United States where his appearances include engagements with the Houston Symphony, Chicago Symphony, Utah Symphony, San Antonio Symphony, Syracuse Symphony, Louisiana Philharmonic, Omaha Symphony, Wichita Symphony, Colorado Springs Symphony, Richmond Symphony, and many, many others. Conductors with whom he has worked include Pierre Boulez, Christopher Wilkins, Paul Freeman, Bernard Labadie, Paul Hillier, Joseph Silverstein, Robert Page, Thomas Wikman, Jane Glover, Klaus-Peter Seibel, Victor Yampolsky, James Paul, Daniel Hege, and Nicholas Kraemer, among many others.



Mr. van de Graaff has made a specialty of the baroque repertoire and this has brought him as soloist to the San Luis Obispo Mozart Festival, Costa Rica International Music Festival, Chicago's Music of the Baroque, Pittsburgh Bach Choir, Grand Teton Music Festival, St. Louis Early Music Festival, Boulder Bach Festival, Haymarket Opera, and many other festivals and concert series throughout the country. He and his soprano wife have been responsible for the modern premieres of several early 18th century chamber operas called "intermezzi."

He has also been active in the opera house and has performed with the Lyric Opera of Chicago, Florentine Opera, Milwaukee Opera, Rochester Opera, Chicago Opera Theater, Cedar Rapids Opera, and many other companies.

His recordings include three intermezzos on the Naxos label and Menotti's *The Medium*, Voreisek's Mass in B-Flat, and Mozart arias and duets, all on the Cedille label.



**Gillian Hollis**, soprano, is thrilled to be performing with the North Shore Choral Society and very honored to have been selected as a winner in the Donald Chen Young Artist Competition. Ms. Hollis received her Master of Music in June 2012 from Northwestern University. While there, she performed the roles Adele in *Die Fledermaus* and Queen of the Night in *The Magic Flute*. Last summer Ms. Hollis appeared as Laretta in *Gianni Schicchi* and covered Queen of the Night while a Young Artist at Ash Lawn Opera in Virginia. In 2012, she won Classical Singer's National Voice Competition and was awarded the Virginia Maier Cooper Award by the Chicago Musicians Club of Women in 2011. In 2010, she recorded an album of original art songs by composer Dale Trumbore in Los Angeles. Hollis and Trumbore have toured their album *Snow White Turns Sixty* in Florida, New Jersey, California and Illinois, and plan to continue bringing Trumbore's remarkable work to listeners across the country. Hollis's work on the album and on tour has been heralded as "dramatic" and "moving," and she was lauded for her "crystal clarity and impeccable delivery." Ms. Hollis has been selected as a Studio Artist for Madison Opera's 2013-2014 season. She currently lives with her brand-new husband and their two cats in Chicago.

Mezzo soprano **Sara Litchfield** is honored to be performing with the North Shore Choral Society. At the age of fifteen, Ms. Litchfield began performing in operas with Opera Southwest of Albuquerque, New Mexico. Since then, she has sung with several companies in Chicago and across the country, including New Orleans Opera, Chicago Opera Theater, the Gilbert and Sullivan Opera Company of Chicago, Cedar Rapids Opera Theater, Opera Playhouse of Chicago, and Opera in the Ozarks. Sara will begin her fifth season with the Chicago Symphony Chorus this year. In April, Sara performed the role of Prince Orlofsky in American Chamber Opera's production of *Die Fledermaus*, and she will be singing Dorabella in *Così fan tutte* with Petite Opera of Chicago this coming November. Ms. Litchfield is also very passionate about music education and opera outreach. She has spent the last two years performing for elementary schools throughout the Midwest with Opera for the Young, and this year she had the pleasure of debuting the role of Madame/Fairy Godmother in their new adaptation of Massenet's *Cendrillon*.



Sara received her Master of Music degree from the Chicago College of Performing Arts, Roosevelt University, and her Bachelor of Music degree from Loyola University New Orleans. She currently studies with Tracy Watson.



**Dr. Julia Davids** enjoys a thriving career as a versatile musician. 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 has been Music Director of the North Shore Choral Society since 2009. As a soprano soloist, she is an avid performer and recitalist having appeared with Bella Voce, the Callipygian Players, the Haymarket Opera, Music of the Baroque, and others.

She is the Stephen J. Hendrickson Endowed Chair of Choral Activities at North Park University, Chicago, where she directs the choirs and teaches conducting and music education. Julia has been the Artistic Director of the Canadian Chamber Choir since 2004. Julia is also Director of Music Ministries at Trinity United Methodist Church, Wilmette. She is co-author with Stephen LaTour of the book *Vocal Technique – A Guide for Conductors, Teachers, and Singers*. She 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 Accompanist for the CSC as well as at Northwestern University, North Park University, and North Shore Choral Society since 1979. She has served as accompanist for several years for Chicago Symphony Singers and CSC's ensembles. During the seven years spent living in Sweden and Norway, Sharon developed a specialty in Scandinavian Piano Repertoire and served as staff accompanist at The Royal Academy of Music in Oslo, Norway. Studying with Elizabeth Bucchieri at North Park College, BM degree, and Robert Weirich at Northwestern University, MM degree, Sharon has also accompanied the Lyric Opera Chorus for several seasons, been Music Director of the Lyric's "Opera In the Neighborhood" touring production of *The Magic Flute*, served as staff accompanist at Roosevelt University, pianist for Candle Opera, and accompanist in the studios of soprano Maria Lagios and saxophonist Frederick Hemke. Sharon toured Hawaii with singers Kathleen and Peter van de Graaff and performs with them regularly.



## ORCHESTRA

### Violin One

Martin Davids, *concertmaster*  
Thomas Yang  
Jeff Yang  
Andrea Tolzmann  
Aurelien Pederzoli  
Helen Kim

### Violin Two

Jeri-Lou Zike  
Ann Duggan  
Jody Livo  
Heather Boehm  
Dave Belden

### Viola

Liz Hagen  
Dave Moss  
Rose Armbrust  
Susan Rozendaal

### Cello

Craig Trompeter  
Steven Houser  
**Bass**  
Timothy Shaffer  
Andrew Goodlett

### Flute

Madeline Campos  
Susan Saylor

### Oboe

Anne Bach  
Deb Stevenson

### Clarinet

Elizandro Garcia-Montoya  
Barbara Drapcho

### Bassoon

Jonathan Saylor  
Hanna Sterba

### French Horn

Melanie Cottle  
Jeremiah Frederick  
Matt Monroe  
Anna Mayne

### Trumpet

Colin Oldberg  
Edgar Campos

### Trombone

Jemmie Robertson  
John McAllister  
Mark Fry

### Percussion

George Blanchet  
Michael Folker

### Harp

Alison Attar

### ALTO

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Barbara Brantigan  
Julia Brueck  
Debi Congram  
Liz Costello-Kruzich  
Pam Coster  
Arlene Cwynar  
Else-Britt DeLong  
Susan Demaree  
Barbara Dershin  
Antje Draganski  
Lenore Dupuis  
Katie Eckstein  
Chris Erenberg  
Fusayo Errico  
Fran Faller  
Linda Faller  
Jase Frederick  
Nancy Friday

Lucinda Fuller  
Debbie Geismar  
Jo Anne Gerules  
Sally Hakes  
Anne Heider  
Jill Horwitz  
Inge Kistler  
Melinda Kwedar  
Marilyn Leipsiger  
Marjorie Lundy  
Stephanie McDaniel  
Joan Merchan  
Pauline Michael  
Tera Moskal  
Myrna Orenstein  
Mindy Pierce  
Elena Repp  
Alicia Resnick

Karen Rigotti  
Emily Rivera  
Kay Rossiter  
Caitlin Sellnow  
Myra Sieck  
Loretta Smith  
Barbara Struthers  
Erica Sufritz  
Beth Sullivan  
Judy Taylor  
Jean Thompson  
Jean Walbridge  
Stacey Watson  
Barbara Weiner  
Trish Winter  
Lisa Wojnovich  
Julie Wygodny  
Ann Yankee

### TENOR

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Douglas Aden  
David Crumrine  
John Darrow  
Bruce Davidson  
Bill Erenberg  
Theresan Kaefer-Kelly  
Carl Kettler

Jeff Kinzel  
Nicholas Krupp  
Steve LaTour  
Dan Lezotte  
Mars Longden  
Sanna Longden  
Tom Olkowski

Gene Propp  
Frank Reid  
Jonathan Rivera  
Colin Roust  
Milly Silverstein  
David W. Taylor  
David Wojtowicz

## Members of The North Shore Choral Society

### SOPRANO

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Mei Aden  
Pam Anderson  
Lauren Bauerschmidt  
Marcia Maus Bollo  
Cristina Brown  
Moira Carlson  
Teri Chadd  
Patricia English  
Lorena Estrada  
Beth Galfer  
Betsy Gladfelter  
Katie Gladych  
Maria del Rosario Gomez  
Judith Greene  
Anne Harkonen

Chelsey Hayes  
Christine Hoffmeyer  
Jane Kenamore  
Martha Kinzel  
Renata Lowe  
Jenny Lunz  
Liz Mayne  
Julie McDowell  
Lisa McGowan  
Christine McGuire  
Mande Mischler  
Colleen Moeller  
Cynthia Mollner  
Donna Nitahara  
Mary Perrin

Catherine Porter  
Ellen Pullin  
Claudette Rasmussen  
Ginny Roeder  
Sally Ryan  
Karen Fish Schurder  
Dorothy Scott  
Phoebe Segal  
Deb Shamlin  
Margie Skelly  
Kathryn Skelton  
Roxann Specht  
Sylvia Speredes  
Cindy Thompson  
Kathleen Tolisano

### BASS & BARITONE

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Tevin Anderson  
John Arpan  
Len Barker  
Gordon Berry  
Robert Brotman  
Michael Brown  
Ron Dahlquist  
Ron Diehl  
Terry Duchow

Andrew Fisher  
Kent Fuller  
Bruce Gladfelter  
Anthony Green  
Jack Hedquist  
David Hunt  
Thomas Keller  
Jim Miller  
Scott Paine

Eric Robison  
Noah Schroer  
John Shea  
John Summerhays  
Harry Vroegh  
Steve Warner  
Dan Woodard  
Robert Zahniser  
John Zhang



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.

The oldest of six children, **Linda Faller** grew up in a small town in New York. She sang with her family while cleaning up after dinner and on car trips in their station wagon. (When she and her two sisters get together, they still love to sing.) She sang in school choirs and performed in musical comedy productions during summers. While attending Boston University, she participated in a madrigal group. She did graduate work at the University of Massachusetts in Amherst and received her physician assistant degree from John Hopkins University. Then, in 1978, marriage brought Linda to Chicago, and in 1982 she joined the North Shore Choral Society. Because her husband traveled regularly, she left the Society to stay home and take care of her newborn son. When he was older, she joined the choir at her temple; she also helped with the temple's children's choir in which her son sang. Linda has worked for more than 30 years as a physician assistant in internal medical practices, school-based health centers, and corporate health. She loves watching movies and traveling, and has hiked in such far-flung places as Colorado, Montana, New Hampshire, Washington, Wyoming, and the Canadian Rockies. She has been a member of the same reading group for 28 years and is a long time CSO subscriber. Linda rejoined NSCS in 2009.

**Jase Frederick** began singing when she was just a youngster and sang along with her mom's collection of Broadway albums. Throughout high school and college, she was a choir and ensemble member, soloist, and folk singer. She was a member of a community chorus in central Wisconsin and sang with the Northfield Community Church in the late '80s and early '90s. More recently, she sang with Windy City Performing Arts in the winter and spring of 2012. Now she is a member of the NSCS second alto section. Jase began college as a voice major before switching to education. She received a bachelor's degree in English education and communication and a Bachelor of Fine Arts in interior design. She owns an interior design studio, Jase Frederick Design: Sustainable Interiors and Consulting; she also has a personal style consulting business. Originally from Wisconsin, Jase moved to the Chicago area in 1986 and has lived in Evanston for 24 years, 22 of which she has been married to husband Jim, a professional photographer. Jase is a competitive short-distance runner, with 26 races to her credit in

a single year, and has a handful of first, second, and third-place medals for her age group. She is in the process of launching an online magazine called "Standing Naked in My Closet: Being 21<sup>st</sup> Century Fabulous."

A Chicagoan who was raised in Englewood, **Myrna Orenstein** remembers one of the joys of her childhood was gathering with her family to sing together. A pivotal point in her life occurred when she took up residence in the Three Arts Club in Near-north Chicago. There she found a welcoming home, where she encountered and enjoyed an artistic culture she had never before known. This experience eventually led her to become a professional singer. She sang in the Lyric Opera Chorus and the Chicago Symphony Chorus, and in many churches and synagogues around town. After marrying and raising two sons, Myrna went to the University of Chicago and then the Institute for Clinical Social Work to earn master's and PhD degrees, respectively. She is now a clinical social worker whose private practice includes helping frustrated smart people who are coping with known and unknown learning disabilities. She also continues to give presentations about her book *Smart but Stuck*. "The North Shore Choral Society changed my life," Myrna says. She joined the second alto section five years ago after her husband died. While waiting for a concert, she found an empty seat next to a bass, struck up a conversation, and six months later she and John Summerhays were partners.

Raised in Brooklyn, **Barbara Wilder Dershin** and her mother frequented the upper balconies of Broadway's theaters every Saturday. This passion, plus piano lessons, dancing lessons, elocution lessons, and museum visits, developed a lover of the arts. Graduating from Brooklyn College, she married Harvey Dershin and raised three children. Barbara began teaching in New York City's slums, where she learned judo for self-defense. Later, she worked with migrant workers' children in southern California, eventually teaching at a private school in New Orleans. Moving to Evanston changed Barbara's life. For seven years she worked in publishing, the next twenty-two years in non-profit organizations, concluding as president and CEO of the Epilepsy Foundation of Greater Chicago. She was named the National Foundation's Executive Director of the Year in 1997. She was invited to the White House for the signing of the Americans With Disabilities Act. She developed an educational TV program on epilepsy science, treatments, and disability rights, and was named president of the Women's Commission of the American Jewish Congress. Despite family responsibilities and an active career, Barbara stayed connected to the arts, performing in community theaters, singing with the Savoyaires, and appearing professionally in "Jesus Christ Superstar." She was a founder of the Pomona Valley Junior Ballet Company and, with her husband, was a link to today's revival of klezmer music. She studies the visual arts, writes poetry, and continues her love of music.



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## North Shore Choral Society

### A glimpse into our terrific 2013-2014 season!

- November 17, 2013** Extraordinary Chicago musician and keyboardist **David Schrader** will join the North Shore Choral Society on repertoire for organ and choir. The 2013 Donald Chen Young Artist Award Winners will be featured.
- December 8, 2013** For the third season in a row, the NSCS will collaborate with the Evanston Symphony Orchestra for its immensely popular **“An Evanston Symphony Christmas.”**
- April 6, 2014** North Shore Choral Society will prepare for Earth Day with a performance of Paul Winter’s innovative **Missa Gaia** (Latin and Greek for Mass of Mother Nature). This remarkable and moving work will be accompanied by a live contemporary band and soloist. Celebrate the beginning of spring with the NSCS!
- June 15, 2014** will see the NSCS combine again with the Evanston Symphony Orchestra for Verdi’s stunning **Requiem**. You won’t want to miss the opportunity to hear this much-loved composition right here on the North Shore.

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Order tickets by calling 773-956-8400 or through [www.northshorechoral.org](http://www.northshorechoral.org)

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