

# Music of Liszt: The Sacred and the Profane

April 7, 2024 4:00 P.M.

Concordia University Chapel of Our Lord

**Totentanz: Paraphrase on Dies irae, S. 126**

**Franz Liszt  
(1811-1886)**

**Mio Nakamura, piano**

Intermission

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**Missa Solemnis, S. 9**

**Franz Liszt**

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

**Susan Krout, soprano**  
**Sarah Ponder, mezzo-soprano**  
**Ace Gangoso, tenor**  
**Daniel Eifert, bass-baritone**  
**Mio Nakamura, organ**  
**William Chin, choral director**

**Jay Friedman, conductor**

*The Symphony of Oak Park & River Forest is supported in part by grants from the Donnelley Foundation, Illinois Arts Council, and Oak Park Area Arts Council.*

## **Text of Missa Solemnis**

### **Kyrie**

Kyrie eleison!  
Christe eleison!  
Kyrie eleison!

### **Gloria**

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis! Deus Pater omnipotens! Domine, Fili unigenite, Jesu Christe! Domine Deus! Agnus Dei! Filius Patris!  
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.  
Gloria in excelsis Deo.

### **Credo**

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri,

### **Kyrie**

Lord, have mercy upon us!  
Christ, have mercy upon us!  
Lord, have mercy upon us!

### **Gloria**

Glory be to God on high, and on earth peace to men of good will. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give Thee thanks for Thy great glory. O Lord God! O heavenly King! O God, the Father Almighty! O Lord Jesus Christ, the only begotten Son! O Lord God! Lamb of God! Son of the Father!  
O Thou, who takest away the sins of the world, have mercy upon us. O Thou, who takest away the sins of the world, receive our prayer. O Thou, who sittest at the right hand of the Father, have mercy upon us. For Thou alone art holy, Thou alone art Lord, Thou alone art most high, O Jesus Christ, together with the Holy Ghost, in the glory of God the Father. Amen.  
Glory be to God on high.

### **Credo**

I believe in one God, the Father Almighty, maker of heaven and earth, of all things visible and invisible. I believe in one Lord Jesus Christ, the only begotten Son of God; and born of the Father before all ages. God of God; Light of Light; true God of true God; begotten, not made; being of one substance to the Father,

per quem  
omnia facta sunt. Qui propter nos  
homines, et propter nostram  
salutem, descendit de coelis.  
Et incarnatus est de Spiritu  
sancto ex Maria Virgine, et homo  
factus est.  
Crucifixus etiam pro nobis  
sub Pontio Pilato passus et sepultus  
est.

Et resurrexit tertia die, secundum  
Scripturas. Et ascendit in coelum,  
sedet  
ad dexteram Patris. Et iterum  
venturus,  
est cum gloria iudicare  
vivos et mortuos;  
cujus regni non erit finis.

Credo in  
Spiritu Sanctum, Dominum et  
vivificantem, qui ex Patre Filioque  
procedit; qui cum Patre  
et Filio simul  
adoratur et conglorificatur; qui locutus  
est per prophetas. Credo in unam  
sanctam catholicam et apostolicam  
ecclesiam. Confiteor unum baptisma in  
remissionem peccatorum. Et expecto  
resurrectionem mortuorum, et vitam  
venturi seculi. Amen.

### **Sanctus**

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

### **Benedictus**

Benedictus qui venit in nomine  
Domini. Osanna in excelsis!

### **Agnus Dei**

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis:  
Dona nobis pacem.

by whom  
all things were made. Who for us  
men, and for our  
salvation, came down from heaven,  
and became incarnate by the Holy  
Ghost of the Virgin Mary, and  
was made man.  
He was crucified also for us,  
suffered under Pontius Pilate, and was  
buried.

And the third day He rose again,  
according to the Scriptures. And  
ascended into heaven, and sitteth  
at the right hand of the Father. And He  
is to come again with glory to judge  
both the living and the dead:  
of whose kingdom there shall be no  
end.

I believe  
in the Holy Ghost, the Lord the Giver  
of life, who proceedeth from the Father  
and the Son; who, together with the  
Father and the Son,  
is adored and glorified: who spoke  
by the prophets. I believe in one  
holy Catholic and Apostolic  
Church. I confess one baptism for  
the remission of sins. And I expect  
the resurrection of the dead, and the  
life of the world to come. Amen.

### **Sanctus**

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full  
of Thy glory.  
Hosanna in the highest!

### **Benedictus**

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

### **Agnus Dei**

O Lamb of God,  
that takest away the sins of the world,  
have mercy upon us!  
Grant us peace.



**Franz (Ferenc) Liszt** (1811-1886) was one of the most prolific 19th century composers, as well as being a virtuoso pianist, conductor, teacher, arranger, author, and philanthropist. He was born on October 22, 1811, in Raiding, Hungary (now Austria). His father, Adam Liszt, played the

cello as well as other instruments and taught him to play the piano. Young Franz was recognized as a child prodigy by the age of 6, and by the time he was 9 years old, he was performing in concert halls. Adam took his son to Vienna, where Franz received piano lessons from Carl Czerny, who had been Beethoven's student. They also met with Antonio Salieri, Mozart's old rival. Upon hearing the boy play the piano, Salieri offered to train him in composition free of charge. Like Mozart and Beethoven, Liszt had a remarkable ability to improvise on the piano. According to legend, he impressed Beethoven to such an extent that the great composer congratulated Liszt on the stage, kissing him on the forehead. At the age of 12, Franz traveled with his father to Paris to seek admittance to the Paris Conservatory. The admissions council turned him down on the grounds that he was a foreigner, so his father became his sole piano teacher. In 1826, Adam Liszt died, a very traumatic event for his 15-year-old son, and for a time the teenager stopped performing music, engaging in the study of art and religion. Then after attending a charity concert given by the violin virtuoso Niccolò Paganini for the victims of a Parisian cholera epidemic, Liszt became determined to become as great a virtuoso on the piano as Paganini was on the violin. He began to practice scales, thirds, sixths, octaves, tremolos, note repetitions, etc. for up to five hours a day. He also met Chopin, whose poetic music was to have an influence on him. From Chopin, Liszt learned that the piano could be a means of delicate expression as well as a bravura instrument.

In 1833, at the age of 22, Liszt met the countess Marie d'Agoult and began a long-lasting affair with her. They lived mainly in Switzerland and Italy, with occasional visits to Paris. Inspired by love and nature, he composed several impressions of the Swiss countryside in *Album d'un voyageur*, which would later be revised and expanded to become the first book of *Années de Pèlerinage (Years of Pilgrimage)*. About that time, Liszt began to tour Europe giving piano recitals. He was a showman who introduced the custom of turning the piano so that his handsome profile would always show. Women fought over his silk handkerchiefs and velvet gloves, which they ripped to shreds as souvenirs. Witnesses later testified that Liszt's playing raised the mood of audiences to a level of mystical ecstasy. The

pandemonium that erupted at Liszt's concerts throughout Europe led to a phenomenon known as "Lisztomania". Always generous throughout his life, he donated much of his concert proceeds to charity.

His relationship with Marie d'Agoult, with whom he had three children, came to an end, but in 1847, while in Kiev, Liszt met Princess Carolyne zu Sayn-Wittgenstein. She encouraged him to stop touring and focus on teaching and composition. Her motivations may have been somewhat selfish, as she wished to have a more domestic life with him, but from the standpoint of musical history, it was a good move. Liszt did stop concertizing and writing paraphrases of operatic hits, instead creating a substantial amount of fine original music during the next several decades. These pieces include the Sonata in B minor, considered one of the greatest romantic-era piano sonatas, as well as some fine though rarely heard choral music such as his *Missa solemnis*, written for the consecration of the basilica in Esztergom (Gran), Hungary. One of Liszt's most important compositional achievements was the creation of the symphonic poem (or "tone poem"), an orchestral piece based on a literary, artistic, or other nonmusical source. These innovative works attracted devoted followers and equally opinionated detractors. The often-cited schism between Wagner and Brahms (sometimes called "the War of the Romantics"), was actually more between Liszt and Brahms, with the "music of the future" promulgated by Liszt vs. the conservative forms of Brahms and his followers. In 1860, Brahms co-published a manifesto against Liszt and the modern composers. Although he later came to regret this foray into musical politics, he never did warm up to Liszt's style.

Liszt and Carolyne attempted to wed in Rome, but on the eve of their marriage, their plans were thwarted due to her incomplete divorce papers. Discouraged, Liszt vowed to live a more solitary life, and in 1863 moved to a small, basic apartment in the monastery Madonna del Rosario, just outside of Rome. In 1865, he received orders in the Catholic Church and was from then on sometimes called "Abbé Liszt." In later years, he established the Royal National Hungarian Academy of Music in Budapest.



Previously in very good health, in 1881 Liszt began to develop swelling in his feet and legs (an indication of possible congestive heart failure or kidney failure). In addition to edema (swelling) he also complained of fatigue and had frequent morning nausea and sometimes vomiting. Declining health led him to feelings of desolation and preoccupation with death. His late works from the 1880s

reflect this mood and point to the atonality that would develop a few decades later. On January 13, 1886, Liszt met Claude Debussy at the Villa Medici in Rome, where he played *Au bord d'une source* from his *Années de pèlerinage*, as well as his arrangement of Schubert's *Ave Maria*. Camille Saint-Saëns, whom Liszt had once called "the greatest organist in the world", dedicated his Symphony No. 3 ("Organ") to Liszt; it premiered in London only a few weeks before the death of its dedicatee. Liszt died in Bayreuth, Germany, on July 31, 1886, at the age of 74, officially because of pneumonia.

Late in life, Liszt suffered from depression. Occasional bouts of depression had affected him as early as the 1860s. In 1876, he was to remark "sometimes sadness envelops my soul like a shroud" and he would sometimes have thoughts of suicide. He often was unable to arise from bed. The music of his old age focused on despair and death, with such titles as *Nuages gris (Grey Clouds)*, *Valse oubliée (Forgotten Waltz)*, and *Farewell*. "I carry a deep sadness of the heart which must now and then break out in sound" he said. His failing health and eyesight made it more difficult for him to play the piano and eventually forced him to stop composing. Though he continued to teach, he generally refused to allow students to play certain of his pieces from his younger years because the memories were too painful for him. On one occasion, after allowing a student to play his *Vallée d'Obermann*, he burst into tears. The cold reception he would receive from Cosima Wagner, his own daughter, in his last years certainly did not help the situation.

The fact that Liszt was so accomplished in life might have made his decline all that more unbearable, notwithstanding his Catholic faith and belief in the afterlife. He was arguably not only the most famous musician but the most famous man in Europe. His career spanned almost the entire 19<sup>th</sup> century and his compositions would prove to be extremely important in the history of music. During the first half of the 20<sup>th</sup> century, modernism held sway (the fact that Liszt had essentially invented atonality with his *Bagatelle sans tonalité*, written the year before his death, seems to have been forgotten). Liszt's music came to be regarded by some as empty virtuosity, trite, and even vulgar. The truth is he was one of the greatest musical geniuses in history, and the resurgence of interest in his music in recent years has been long overdue.

- David Leehey

The inspiration for *Totentanz (Dance of Death)*, sometimes referred to as Liszt's "third piano concerto", was a fourteenth century Italian fresco that Liszt saw during a trip to Pisa in 1838. Created by the Florentine artist Andrea Orcagna, the fresco is titled *The Triumph of Death*. In this ghoulish scene, the female figure of Death carries a scythe as she swoops toward her victims. Some souls are seen ascending to heaven, while others are

being dragged down to hell. A pile of corpses and open graves with decomposed bodies add to the ghastly atmosphere.

Liszt did not begin work on *Totentanz* until 1849, eleven years after he saw Orcagna's painting, and ten years after he composed his two piano concertos. He revised *Totentanz* in 1853 and 1859, and the premiere took place at The Hague in 1865. The dedicatee and pianist at that performance was Hans von Bülow, Liszt's son-in-law (Cosima had been married to von Bülow before abandoning him for Richard Wagner). The structure of *Totentanz* is a set of variations based on the plainsong chant *Dies irae* (*Day of wrath*). Liszt had arranged Berlioz's *Symphonie fantastique* for solo piano several years before, which also incorporates the *Dies irae* melody, which likely inspired this composition. As described by Oliver Hilmes in his biography of Liszt, "Death stalks the score in the form of strident trills and brutal chords. The percussive use of the piano, the bold harmonies and the work's implacable momentum make the *Totentanz* an extraordinarily modern piece, the piano writing confronting the soloist with uniquely challenging difficulties." The composer Béla Bartók said of *Totentanz*, ". . .the work has such a phantasmagoric, dream-like quality that one feels one is in a world in which the strangest things could happen, and no juxtaposition is too bizarre." *Totentanz* is Liszt's final work for piano and orchestra. A few days after the premiere, he received tonsure, the first step toward joining a clerical order. Although he never completed the final steps of this process, he was known as Abbé Liszt for the remainder of his life.

" . . .it sprang from the truly fervent faith of my heart, such as I have felt since my childhood. Genitum non factum [begotten not made]. I can truly say that my mass has been more prayed than composed."

Thus did Franz Liszt (1811-1886) describe the genesis of his ***Missa solemnis***, written for the consecration of the basilica at Esztergom [Gran], Hungary in August 1856. The ceremony marked the long-awaited completion of the cathedral, whose opening was attended by not only the leading clergy of Hungary but also Emperor Franz Joseph himself. It was a grand occasion and an especially poignant one for Liszt who, returning to his native country for the first time after nearly a decade, was greeted like a national hero.

To many of his critics Liszt's *Missa solemnis* represented a cynical attempt on the part of the composer to promote his popularity and, what was worse, to undermine sacred music with the chromatic confusions and far-too-worldly implications of the New German School, "to smuggle the Venusberg [of Wagner's *Tannhäuser*] into church music," as Liszt himself paraphrased it. Yet the objections surrounding this mass ignored a genuinely spiritual vein in the composer's worldview. For all his earthly passions, Liszt long nurtured a deep respect for Christianity and a mystical understanding of his mission as a composer. As he once wrote to Richard

Wagner: “Everything is transitory except the Word of God, which is eternal—and the Word of God reveals itself in the creations of Genius.” Not only did a number of his later works touch on religious subjects (for instance, the *Harmonies poétiques et religieuses*), he was to join the church as a minor cleric in 1865, stating: “Convinced as I was that this act would strengthen me on the right road, I accomplished it without effort, in all simplicity and uprightness of intention. Moreover it agrees with all the antecedents of my youth, as well as with the development that my work of musical composition has taken. . .”

The *Missa solemnis* encompasses the traditional liturgical sections of the Mass (Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei). As is the case in much of Liszt’s mature music, he unites the work by repeating many of its musical motifs throughout the composition, often called cyclic composition. The Kyrie opens with a “crossing motive” depicting the sign of the cross:



The choral entrance uses the open (or perfect) fifth, a chord that contains the tonic and fifth note but no intervening third, and thus neither major nor minor. This interval was considered (along with the fourth and the octave) the most consonant interval in Medieval church music and gives the opening a feeling of spiritual antiquity.

A musical score snippet for a choral entrance. It consists of four staves, each with a vocal line and the lyrics "Ky - ri - e" underneath. The music is in a key with one sharp (F#) and a 4/4 time signature. The first staff begins with a dynamic marking of 'p cresc.' and a half note G4. The second staff begins with 'cresc.' and a half note A4. The third staff begins with 'cresc.' and a half note B4. The fourth staff begins with 'cresc.' and a half note G4. The notes G, A, B, G form an open fifth interval. The lyrics "Ky - ri - e" are written under each staff.



This is followed by the “Christe” motive (a downward fourth followed by rising intervals that end in a chromatic descent).

espress. Christe eleison

Chri - ste Chri - ste elei - son

Chri - - - ste

The image shows a musical score for the Kyrie section. It features three staves: a vocal line at the top with lyrics 'Christe eleison', a piano accompaniment in the middle, and a lower vocal line at the bottom with lyrics 'Chri - ste'. The tempo is marked 'espress.' (espressivo). The music consists of a descending perfect fourth followed by rising intervals and a chromatic descent.

In the cyclic concept of this work, all these ideas, first heard in the Kyrie, return in the Agnus Dei, the last movement. The main idea of the Credo (“I believe”) is constructed from a combination of the Kyrie motive and the Christe motive, prominently using the descending perfect fifth which opens the movement.

Andante maestoso, risoluto. \*

The image shows a musical score for the Credo section. It features two staves: a vocal line at the top and a piano accompaniment in the bottom. The tempo is marked 'Andante maestoso, risoluto.' with an asterisk. The music consists of a descending perfect fifth followed by rising intervals and a chromatic descent.

At the end of the piece, the descending perfect fifth makes a stirring return (instead of “Amen” it is “I believe”). Throughout the Mass, the text is very effectively represented in musical terms, most memorably in the harrowing Crucifixion section in the Credo.

Liszt proclaimed his ideas for the future of sacred music: “The church composer is also preacher and priest, and where the Word no longer suffices for the feeling, it is sound that takes it aloft and transfigures it.”

*Missa sollemnis* is scored for full orchestra complete with organ, chorus, and four soloists. The Symphony of Oak Park & River Forest is joined in today's performance by our Symphony Chorus, assisted by members of City Voices and The Tower Chorale. The soloists are Susan Krout (soprano), Sarah Ponder (mezzo-soprano), Ace Gangoso (tenor), Dan Eifert (bass), and Mio Nakamura (organ). To our knowledge, this is the first performance of this piece in the Chicago area.



Recipient of the Steinway & Sons Top Teacher Award, **Mio Nakamura** has established herself as an in-demand soloist, collaborative artist, and chamber musician in the Chicago area and abroad. She earned bachelor's and master's degrees in piano performance with honors, as well as a performance diploma, from Roosevelt University's Chicago College of Performing Arts. Her mentors include Mary Sauer, Ludmila Lazar, Mitsuko Uchida, David Schrader, and John W. W. Sherer. Nakamura's solo appearances include recitals with Chicago's Musicians Club of Women Artists in Recital, Lake View Musical Society Concerts, Fourth Presbyterian Church's Noon Concert Series, and Consulate General of Japan

Concerts; on WFMT-FM radio; concerto performances with the Northwest Symphony Orchestra, the Evanston Symphony Orchestra, the Symphony of Oak Park and River Forest, and most recently with the Kyoto New Festival Orchestra in Japan. A collaborative enthusiast, Nakamura served as principal piano of the Civic Orchestra of Chicago. In June of 2018, Nakamura performed in the Negaunee Institute's Concert for Peace and at the League of American Orchestras conference with Yo-Yo Ma. She also frequently appears as supplementary keyboardist and rehearsal pianist with the Chicago Symphony Orchestra and has performed in Symphony Center, Ravinia, Millennium Park, and Carnegie Hall. Nakamura plays on the CSO's All-Access Chamber Music, MusicNOW, Fourth Presbyterian Church Friday Noon Concert and St. John's Episcopal Church Concert Series. Currently, Nakamura maintains a private piano studio, performs as organist for St. John's Episcopal Church of Chicago, and is the Artistic Director of Emerging Artists Chicago ([www.artchi.org](http://www.artchi.org)). Today's concert is Nakamura's sixth appearance as soloist with the Symphony of Oak Park and River Forest. Previous performances include Schumann's Piano Concerto (2022), Beethoven's Piano Concerto No. 4 (2021), Rachmaninoff's Rhapsody on a Theme of Paganini (2013), Liszt's Totentanz (2010), and Tchaikovsky's Piano Concerto No. 1 (2008).



**Susan Krout**, soprano, is pleased to be making her fourth appearance as soloist with the Symphony of Oak Park and River Forest. She has previously sung the soprano solos for Nielsen Symphony No. 3 (2015 and 2019) and Vaughan Williams Symphony No. 3 (2018). As an active soloist in the Chicago area, she has sung many notable soprano roles, including Brahms' German Requiem, Menotti's The Telephone, Faure's Requiem, and Distler's Weihnachtsgeschichte. She regularly performed

the soprano solos for the McDowell Artists annual sing-along Messiah and

periodically performs on the Grace Lutheran Bach Cantatas series, which included a solo appearance at Bach's St. Thomas Kirche in Leipzig, Germany. Krout is a featured soloist on the Celebrating the Musical Heritage of the Lutheran Church recording series. Susan is a professional member of the Chicago Symphony Chorus and has performed at the Salzburg Festival, the Prom's Festival of London, the Berlin Festage, New York's Carnegie Hall, and Washington D.C.'s Kennedy Center. Additionally, she has sung on numerous Grammy winning recordings and soloed with the Chicago Symphony Orchestra and Chorus under the baton of Pierre Boulez in his *Le visage nuptial* and can be heard as part of a small vocal ensemble in the Walt Disney Animated Classic, *Fantasia 2000*. As a member of both the Chicago Symphony and Grant Park Symphony Choruses, Ms. Krout has been selected for numerous solo/small ensembles for concerts, recordings, tours and television appearances. She has also sung the National Anthem for the Volvo and Virginia Slims Tennis Tournaments, the Chicago White Sox at Guaranteed Rate Field, and the Chicago Bulls at the United Center. Krout was a member of the voice faculty at Concordia University where she earned her Bachelor of Arts in Elementary Education and Masters of Church Music Degrees. She also teaches privately and is the Minister of Music at Christ Episcopal Church in River Forest.



Hailed as “Deeply expressive” (Chicago Sun Times) and a “first-class soloist” (Chicago Classical Review) mezzo-soprano **Sarah Ponder** enjoys a busy career as a soloist and ensemble singer in genres from classical to contemporary to a cappella. Some of Sarah's favorite performances include featured solo appearances with the Grant Park Music Festival, playing Julia Child in performances of Lee Hoiby's one-woman opera, *Bon Appetit!* and 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.

A dedicated teacher and mentor, Sarah holds positions at Loyola University and the University of Illinois Chicago and has helped to establish innovative programs with the Negaunee Music Institute such as Notes for Peace and Chicago's branch of Lullaby Project (Carnegie Hall). As part of this work, Sarah has also “beguilingly” (Chicago Tribune) performed several solo concerts with famed Maestro Riccardo Muti at the piano. Sarah is featured as a technique model in the award-winning pedagogy book, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. In her free time, Sarah loves cooking, reading and rowing with the breast cancer survivor's team, Recovery on Water.



**Ace Gangoso**, tenor, enjoys a varied musical career in Chicago as a singer, pianist, and liturgical musician. Recent concert solo engagements include Mozart's Requiem, Schubert's Mass in G Major (DuPage Chorale), Bach's Weihnachts-Oratorium (Chicago Choral Artists), and recurring appearances in the Bach Cantata Vespers series (Grace Lutheran, River Forest). Last fall, Ace played the role of Jason in Gregory Spears' Jason and the Argonauts as part

of the Opera in Neighborhoods program with the Lyric Opera of Chicago where he is also a member of the supplementary chorus. His other ensemble work includes Fourth Coast Ensemble, Chicago a cappella, Chicago Symphony Chorus, and Grant Park Chorus. An active church musician, Ace is the Director of Music Ministry at St. John XXIII Parish in Evanston; additionally, he is a pianist for the Chicago Black Catholics Choir and a supplementary musician at several parishes in the Archdiocese of Chicago. A native of Little Rock, Arkansas, Ace moved to the Chicago area in 2010 and currently resides in the Andersonville neighborhood. He holds bachelor's degrees in Music Education and Voice Performance from the University of Central Arkansas, and a Master's degree in Voice Performance from Northwestern University; he continues voice study with NU Professor W. Stephen Smith. He is an alumni member of Phi Mu Alpha Sinfonia, the world's oldest and largest fraternal society in music.



**Daniel Eifert**, bass-baritone, is a former member of the Chicago Symphony Chorus and the Grant Park Music Festival Chorus, where he also made appearances as a soloist. He has been featured with the Fort Wayne Philharmonic, the Symphony of Oak Park and River Forest, the Civic Orchestra of Chicago, the Apollo Chorus of Chicago, Elmhurst Symphony Orchestra, Northwest Indiana Symphony Orchestra, Elgin Choral Union, Elmhurst Choral Union, and the San Luis Obispo Master Chorale of California. Daniel enjoys a continuing collaboration with the Bach Institute of Valparaiso University, where

he has appeared in performances of Bach's St. John Passion, St. Matthew Passion, Mass in B Minor, and the Christmas Oratorio. In October 2017, Daniel joined the Valparaiso University Chorale with the Leipzig Baroque Orchestra for a celebration of the 500th Anniversary of the Lutheran Reformation in Germany. Daniel appeared with the Symphony of Oak Park and River Forest in our Choral Fantasies program at Symphony Center in 2018. He earned degrees from Valparaiso University and the University of Minnesota. Daniel currently resides in Wisconsin with his wife and three children.

For a biographies of Choral Director **William Chin** and Music Director **Jay Friedman**, please see your program book.

## **Chorus for Missa Solemnis**

### **City Voices Chorus**

**Director, William Chin**

#### **SOPRANO**

Sandra Cervenka  
Gwen Gotsch  
Michele Hecht  
Laura Mravic-Fennell  
Nina Roher

#### **ALTO**

Beth Albrecht  
Alison Keane  
Jenny Lawton  
Chris Majkrzak  
Minjung Ryu  
Sallie Smylie

#### **TENOR**

Buddy Bell  
Sam Whalen

#### **BASS**

Carl Foote  
Thomas Hazinski  
Alan Hommerding  
Craig Mindrum  
Ric Segovia  
Mark Smylie  
Mark Weber

## **Symphony of Oak Park & River**

### **Forest Chorus**

**Director, William Chin**

#### **SOPRANO**

Mayumi Barrack  
Jeannine Charest  
Jenny Earlandson  
Susan Feiler  
Dolores Kenney  
Anna Kreynina  
Josie Mazzaia  
Peggy McCaffray \*  
Eleanor Sharpe  
Carol Valentino-Barry

#### **ALTO**

Carole Benson  
Christine Bobka  
Jeanne Busch  
Deborah Houston  
Josephine Layug  
Kathleen Morris  
Sue Sentowski  
Elizabeth Smart  
Judy Stigger

#### **TENOR**

Glenn Gabanski  
Erik Hollander  
Dirk Hoffman  
Francis Lynch  
Jim May  
William Ortega

#### **BASS**

Mark Allen  
Craig Fisher  
Rich Hansen  
Volker Kleinschmidt  
Richard Lauterbach \*  
David Leehey \*\*

\* Member of Tower Chorale

\*\* Rehearsal accompanist

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Harrison  
Kristina Lee  
Michael & Christine  
Majkrzak  
Terry & Jana McIlroy  
Judy Meredith  
Chatka & Anthony  
Ruggiero, in  
memory of Lora  
Aborn  
Laurel & Robert  
Tempas  
Julie Tumma  
Gene & Peggy  
Wedoff  
Chris & Julie Wood

## Crescendo \$500 - \$999

Anonymous  
Thea & Ted Christou  
Diane Doll in  
memory of  
Ken, Kenny,  
& Pearl Doll  
Lillian Hohmann  
Jim Hopwood, in  
memory of Carol  
Nesheim Hopwood  
Barb Hunt  
Carol Janossy  
Sil Pesavento  
Teresa Powell  
Linda Nyholt-  
Sabuda  
Sue Sentowski  
Fernando & Judith  
Siaba  
Emmie Strassberg, in  
honor of her  
parents, Debbie &  
Dave Barford

## Fortissimo \$250 - \$499

Anonymous  
Becca & Kevin  
Anderson, in honor  
of Cheryl Flinn  
Sujata Banerjee, in  
memory of Debdas  
Banerjee  
Nancy Barth  
Becker Violins  
Ann & Jerry Bolan  
Maurice Boyer  
Jeannie Charest  
Barbara Fanta  
Dale & Marilyn  
Fitschen  
Cheryl Flinn  
Eleanor Flinn  
Irene Hansen  
Earl & Jane  
Henrickson  
Christine Majkrzak  
Lenore & Dan Mass  
James Mowers  
Melinda & Jim  
Robinson  
**Forte \$100 - \$249**  
Doris Angell  
Andrew Baker  
Debbie & David  
Barford  
Eric & Connie  
Brandfonbrener  
Christina Caldwell  
Susan Cartland-  
Bode & Hank  
Bode  
Ann & Jerry Bolan  
Denise Boneau

Maurice Boyer  
Mary Lou Bradna  
Richard & Lisa  
Cederoth  
Adrianna Cook  
Beth Ann Dressel  
David Fanta  
Glenn & Donna  
Gabanski  
Stephen & Helene  
Gabelnick  
Jeanne Goedert  
Eileen Gorney  
Flora Green, in  
memory of Richard  
Charles Green III  
Jean & Peter  
Harrison  
Philip & Patricia  
Heil, in memory of  
John Giura  
Cheryl F. Hoefflich  
Dirk Hoffman  
Marian & Stan  
Kaderbek  
Donna Kotulak  
Mary Rose Lamke  
Marcel & Johara  
Lewinski  
Waneta Martin  
Sue McCowen &  
Randy Rapp, in  
honor of Beth  
Hoover  
Laura Milewski  
John Neu & Claire  
St. Jean  
Donald Nissen  
Kathleen Perry  
Viktoras L.  
Petrolinuas  
Lynne Potter  
Lisa Rathje & Rob  
Taylor  
Elizabeth Rexford  
Richard Rizzo, in  
memory of Victor  
Recca  
Carla & Edward  
Sloan  
Cheryl & Michael  
Stefanik  
Phyllis Voosen  
Nancy Waichler  
Marie K. Wheel  
Cynthia Woods  
Weinand  
Joyce Westphal  
Ben Wong  
Bid Dun & Dorothy  
Wong  
Frank Zelko  
**Mezzo \$50 - \$99**  
John Abbott  
Robert Alter

Donna Amstutz  
Patricia Barber  
Leah & Paul Beckwith  
Patricia Brenner  
Guy Corl  
Harriet Hausman  
Larisa & Jerome  
Huhman  
Karen Hunter  
Edward and Carol  
Koizumi  
Henry Kranz  
Marie Krieger  
Dawn Laney  
Margaret & James  
Massarello  
Martha McIntyre  
Oak Park Alumnae  
Chapter S.A.I.  
Eleanor Sharpe  
Duane Smeltokop  
Birgit M. Sweeney, in  
memory of Sister  
Clemente Davlin  
Mary Tiffin  
Walter Vestal  
Mr. & Mrs. Frank  
Villari  
Nancy Waichler  
James & Carolyn  
Walter  
Barbara Watkins  
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CSO  
Oak Leaves

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Council  
Oak Park Bank  
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Commerce  
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Thrivent  
Tower Chorale  
Unity Temple  
Wednesday Journal

**4/7/24  
Concert  
Personnel**

**First Violins**

++ ~ Cheryl  
Toncray-Smerz 10  
Eliot Abarbanel 6  
Eric Brandfonbrener  
10

Isabela Flores ^ 3  
Gwen Gates 3  
Caitlin Hillyard 3  
Aileen Murphy 2  
Ingrid Schimnoski+ 6  
Marylou Witz 17  
Michelle Wynton 11

**Second Violins**

\*Carol Janossy 46  
Abe Baker 3  
Cheryl Flinn 31  
Lisa Gaspero 2  
Paula Johannesen 13  
Judy Meredith 22  
Lorena Morales 1  
Melissa Proulx 1  
Heather Stokes  
Abbie Titus 1  
Julie Tumma 23  
**Violas**  
\*Uli Widmaier 7  
Allena Berry 1  
Lilia Casillas 3  
Sarah Duffy 2  
Jacob Keane 2  
Jackie Sabuda 8  
Fernando Siaba 6  
Janet Widmaier 7

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**Cellos**

\*Chris Springthorpe  
8  
Karen Baldwin 26  
Owen Baldwin 1  
Andrea Charest 6  
Alex Groesch 7  
Christian  
Hernandez 7  
Jeanne Johannesen  
13

**Basses**

\*Kristina Lee 22  
James Janossy 17  
David Malatesta 11  
Jolie Quick 9

**Harp**

Peter Stigdon 2

**Flutes**

\*Laurel Tempas 10  
Marcia Hustad 7  
Julie Siarny 22,  
Piccolo

**Oboes**

\*Debbie Barford 45  
Linda Johnson 52  
Beth Hoover 46,  
English horn

**Clarinets**

\*Diane Doll 50  
Howard Green 2

**Bassoons**

\*Martha Mitchell  
Cavender 5  
Jennifer Youngdahl-  
Griffin

**French Horns**

\*David C. Barford  
44  
Melinda Z. Robinson  
23  
Michael Papierniak  
34  
Charlie Adkins 2  
Owen Kaiser 1  
Shivani Maisuria 1  
Emily Torrey 1

**Trumpets**

\*Dale Kerner 44  
Augustine Melecio 5

Hamed Barbarji  
Maria Merlo

**Trombones**

\*Chris Wood 22  
Patrick Zielsinski 39  
Lance Malina 41,  
Bass

**Tuba**

Richard Armandi

**Keyboard**

David Leehey 20,  
Celesta, Piano,  
Harpsichord, Chorus  
rehearsal accompanist

**Percussion**

\*Tammy Worl 1,  
Timpani  
Michael Daniel 54  
Matt Hart 11

++ Concertmaster

\* Principal

^ String Intern

+ Assistant Concertmaster

~ Section Organizer

Number after name indicates how many  
years as a S/OP&RF member