



**All five of our 2025-2026 concerts (our 94<sup>th</sup> season!)  
start at 4PM on Sundays at Concordia University.**

**Concerts to include:**

**October 26 JAY FRIEDMAN, CONDUCTOR**

BEETHOVEN Triple Concerto

*Michelle Taylor, violin*

*William Cernota, cello*

*David Leehey, piano*

BEETHOVEN Symphony No. 3, Eroica

**December 14 MAURICE BOYER, CONDUCTOR**

TCHAIKOVSKY Nutcracker Suite

RAVEL Pavane pour une infante défunte

*La valse*

BIZET L'Arlésienne: Suites I + II

HOLIDAY Sing-along

**February 15 MAURICE BOYER, CONDUCTOR**

BRAHMS Tragic Overture

*Schicksalslied*

MAHLER Songs from Des Knaben Wunderhorn,

*Nathalie Colas, soprano*

**April 19 JAY FRIEDMAN, CONDUCTOR**

CONCERTO COMPETITION WINNER TBD

BERNSTEIN West Side Story Symphonic Dances

**June 14 JAY FRIEDMAN, CONDUCTOR**

SUK Märchen (Fairytale)

BRUCH Violin Concerto No. 1,

*Nikki Chooi, soloist (Concert underwritten  
by S/OP&RF violinist Marylou Witz)*

GROESCH Piano Concerto No. 1 (World Première)

*Mio Nakamura, soloist*

**Jay Friedman, Music Director**



**Choral Spectacular**

*est. 1931*

**April 28, 2025 7:30 P.M.**

**Orchestra Hall at Symphony Center**

**Choral Fantasy, Op. 80**

**Ludwig Van Beethoven  
(1770-1827)**

**Intermission**

**Missa Solemnis, S. 9**

**Franz Liszt  
(1811-1886)**

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

**Patrick Godon, piano and organ**

**Susan Krout, soprano**

**Sarah Ponder, mezzo-soprano**

**Ace Gangoso, tenor**

**Daniel Eifert, bass-baritone**

**William Chin, choral director**

**The Tower Chorale, Patrick Godon, director  
City Voices and The Symphony of Oak Park & River Forest  
Chorus, William Chin Director**

**Jay Friedman, conductor**

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

## Program Notes

During the first decade of the nineteenth century, **Beethoven** was frequently disappointed by two repeated failures. These were his inability to secure a commission for an opera (aside from the failed performances of *Leonore* in 1805 and 1806; only after much revision would that opera succeed, as *Fidelio*, in 1814), and the lack of an opportunity to use the Theater an der Wien for a concert of his own music (commonly known as a “benefit concert,” though the beneficiary was the composer himself—unlike the modern usage of the term). The latter opportunity finally came on December 22, 1808. Evidently determined to make the most of the chance for which he had waited so long, Beethoven planned a mammoth program. The program was to contain two brand-new compositions -- the Fifth and Sixth Symphonies -- as well as the Viennese premiere of his Fourth Piano Concerto, for which the composer himself would be soloist. To provide variety, Beethoven also was to include portions of his Mass in C and a scene and aria, “Ah! perfido,” that he had written twelve years earlier in Prague. In addition, the composer would improvise at the piano. Only Beethoven would have decided that such a program was not enough; the evening, in his mind, lacked a proper finale. Since a chorus was already enlisted for the Mass movements, and a piano for the concerto and improvisation, Beethoven decided to include all these elements in a Fantasia to serve as his grand finale. In great haste Beethoven dashed off a work in three loosely-connected parts; an opening Adagio that he improvised at the premiere, a set of variations for piano and orchestra, and a brief choral ending.

Despite the mixed results of the evening’s festivities, Beethoven preserved the **Fantasia in C minor for Piano, Chorus, and Orchestra**, which came to be known as the **Choral Fantasy**, and wrote out the improvised introduction to have the work published as his Op. 80. The tune used as both variation subject for piano and orchestra and as the choral theme is derived from his song *Gegenliebe* (“*Requited Love*”), which was composed in 1794 or 1795 but had remained unpublished. This theme is similar to the one to which Beethoven set the words of Friedrich Schiller's *Ode to Joy* in his *Ninth Symphony*. There are also affinities in the texts -- the subject of the *Choral Fantasy* text – universal fraternity with the meeting of arts – evokes similar feelings as the *Ode to Joy* text. Beethoven himself acknowledged the kinship of the two works. In a letter of 1824, when he was writing the *Ninth Symphony*, he described his project as “a setting of the words of Schiller's immortal *Lied an die Freude* in the same way as my pianoforte fantasia with chorus, but on a far grander scale.” The poetry for the *Choral Fantasy* was written at Beethoven’s request by the Viennese author Christoph Kuffner according to the composer’s specific indications.

## A WARM THANK YOU TO OUR DONOR\$!

### Corporate, Foundation, & Government Funders

Charitable Adult  
Rides  
Cook County Arts  
Emerging Artists  
Chicago  
The Gaylord &  
Dorothy Donnelley  
Foundation  
Illinois Arts Council  
Oak Park Area Arts  
Council  
Oak Park River  
Forest Community  
Foundation  
The Saints  
W4Sight

### Grand Benefactors

Edith Aldworth  
Bequest  
David & Debbie  
Barford in honor of  
their 50<sup>th</sup> wedding  
anniversary  
A. R. Barton Bequest  
Roy Benedek  
Cheryl Flinn &  
Wayne Christenson  
Gail & Jay Friedman  
Beth Hoover  
David & Roslyn  
Leehey  
JoAnn Green Rehkopf  
Memorial Fund for  
Young Musicians  
Richard Rizzo  
**Sforzando \$1000 -  
\$2499**

Anonymous  
Nancy Barth  
Carole Benson &  
Richard Weinberg  
Susan Bridge  
Michael Delaney, in  
memory of GERALD  
Delaney  
Dan & Janie Harrison  
Kristina Lee  
Judy Meredith  
Teresa Powell  
Richard Rizzo, in  
memory of  
Victor Recca

Anthony & Chatka  
Ruggiero, in memory  
of Lora Aborn  
Julie Tumma  
Gene & Peggy  
Wedoff  
Chris & Julie Wood  
**Crescendo \$500 -  
\$999**

Anonymous  
Richard & Priscilla  
Benson  
Diane Doll in  
memory of Ken,  
Kenny, & Pearl Doll  
Lillian Hohmann  
Barb Hunt  
Carol Janossy  
Judy Meredith, in  
memory of ‘Saint’  
Kathleen Perry  
James Mowers  
Sil Pesavento  
Linda Nyholt-  
Sabuda  
Sue Sentowski  
Fernando & Judith  
Siaba  
**Fortissimo \$250 -  
\$499**

Rebecca & Kevin  
Anderson  
Maurice Boyer  
Jeanne Busch  
Mrs. Eleanor Flinn  
Gaspero & Gaspero,  
Attorneys at Law  
Irene Hansen  
Mary Rose Lambke  
David & Roslyn  
Leehey in honor of  
Carole Benson  
Lenore & Dan Mass  
Jim & Melinda  
Robinson  
Ingrid Schimnoski  
Emmie Strassberg, in  
honor of her  
parents, Dave &  
Debbie Barford  
Barbara Volin  
**Forte \$100 - \$249**  
Sujata Banerjee, in  
memory of Debidas  
Banerjee  
Connie & Eric  
Brandfonbrener  
Susan Cartland-Bode  
Joyce Callahan  
Emile & Jeannie  
Charest  
Nina Chen

Guy Corl  
Ann C. Courter  
KL Robertson Daly  
Carolyn Deuel, in  
honor of Diane Doll  
Kent Dymak  
Cheryl Flinn and  
Wayne Christenson,  
in memory of Diane  
Doll's aunt & Jan  
Widmaier's father  
Steve Flinn  
Glenn & Donna  
Gabanski  
Helene & Stephen  
Gabelnick  
Jessica Gerberi  
Bill & Leah Gleason  
Harriet Hausman  
Marian & Stan  
Kaderbek  
Mr. & Mrs. Laurens  
A. Lohmann  
Lory Maltby  
William & Karen  
McClung  
Sue McCowen &  
Randy Rapp, in  
honor of Beth  
Hoover

Bernie Metzger  
Laura Milewski  
Mel Noel  
Richard J. Rizzo, in  
memory of Victor  
Recca  
Lisa Rathje & Rob  
Taylor  
Carla & Edward  
Sloan  
Rosalie Swanson  
Kristen Tan  
Cynthia Weinand  
Ben Wong  
**Mezzo \$50 - \$99**  
Sharon Allen  
Patricia Brenner  
Joyce Callahan  
Christine Dalton  
Christina Caldwell  
Kathleen Carney  
Glenna Eorgoff, in  
memory of Diane  
Doll's Aunt Vera  
Paul Haberstock  
Bruce Jacobs  
Paul McCaffray  
Oak Park Alumni  
of SAI  
Hertha Ozsula  
James Pickard  
Eleanor Sharpe

Elizabeth Smolinski  
Tech Developers  
Mary Tiffin  
Mary Tom  
Mary Tominard  
Cynthia We  
Steve & Susan Wente  
Joyce Westphal  
Camille Wilson White  
Edwin Zielinski Jr.  
**Community Partners**  
Able Printing  
Butterfly Productions  
Byline Bank  
Chicago Tribune  
City Voices  
Concordia University  
Adam Doe, State  
Farm  
Gaylord and Dorothy  
Donnelley Foundation  
First United Church of  
Oak Park  
Good Shepherd  
Lutheran Church  
Illinois Arts Council  
Kehrein Center for  
the Arts  
The Lou Malnati  
Organization  
Riccardo Muti & the  
CSO  
Nineteenth Century  
Club  
Oak Leaves  
Oak Park and River  
Forest High School  
Music Department  
Oak Park Area Arts  
Council  
Oak Park Bank  
(Wintrust)  
Oak Park-River  
Forest Chamber of  
Commerce  
Oak Park-River  
Forest Community  
Foundation  
Olde World Limousine  
Park District of Oak  
Park  
Pioneer Press  
Pro Musica Youth  
Chorus  
The Saints  
South Holland Master  
Chorale  
Thrivent  
Tower Chorale  
Wednesday Journal

4/21/2025



**April 28, 2025  
Personnel**

### **First Violins**

Gwen Brits 4 ++  
Eliot Abarbanel 7  
Eric Brandfonbrener 11  
Nina Chen 9  
Mari De Napoli 2  
Paula Johannesen  
Desimone 7  
Caitlin Hillyard 4  
Chuqing Meng 1  
Aileen Murphy 3  
Ingrid Schimnoski 7 +  
Cheryl Toncray-Smerz 11 ~  
Marylou Witz 18  
Michelle Wynton 12

### **Second Violins**

Carol Janossy 47 \*  
Abe Baker 4  
Cheryl Flinn 32  
Isabella Gaspero 2  
Lisa Gaspero 3  
Yi-Chen Huang 14  
Abraham Marcial Manzola 1  
Judy Meredith 27  
Melissa Proulx 2  
Emilysue Reichardt 1  
Lorena Morales Rodriguez 2  
Elizabeth Tan 1  
Julie Tumma 24  
Wailin Wong 8

### **Violas**

Uli Widmaier 8 \*  
Keith Jones 6 +  
Heather Lough 9  
Bernie Metzger 1  
Jackie Sabuda 9  
Fernando Siaba 7  
Janet Widmaier 8  
**Cellos**  
Chris Springthorpe 8 \*  
Viktoria Baldacci 1  
Roberto Carrillo 2  
Lola Casillas 1  
Andrea Charest 5  
Alex Groesch 7  
Christian Hernandez 8  
Joy Hoang 1  
Lenore Mass 30

### **Double Basses**

Kristina Lee 23 \*  
Margaret Briskin 2  
James Janossy 18  
David Malatesta 12  
Jolie Quick 10  
Macy Wilson 1

### **Harp**

Peter Stigdon 2

### **Chorus rehearsal accompanist**

David Leehey 21  
**Flutes**  
Laurel Tempas 11 \*  
Marcia Hustad 8  
Julie Siarny 23, *Piccolo*

### **Oboes**

Debbie Barford 46 \*  
Beth Hoover 47  
Robert Gordon 3  
Iris Hamer 1

### **Clarinets**

Diane Doll 51 \*  
Jacob Kimble 2  
Jim Robinson 12  
Leonardo Rodriguez 2

### **Bassoons**

Martha Mitchell Cavender 6 \*  
Lisa Rathje 13  
Jennifer Youngdahl-  
Griffin 2

Jonathon Leik 5

### **French Horns**

David C. Barford 45 \*  
Melinda Z. Robinson 24  
Michael Papierniak 34  
Emily Torrey 2  
Owen Kaiser 2  
Camille Morhun 2

### **Trumpets**

Dale Kerner 45 \*  
Edward Kerner 9  
Augustine Melecio 6  
Drew Morhun 1

### **Trombones**

Chris Wood 23 \*  
Patrick Zielinski 40  
Lance Malina 42, *Bass*

### **Tuba**

Cheldon White 1

### **Percussion**

Tammy Worl 3 \*  
Michael Daniel 55  
Tim Nichin 1

After a piano introduction in C minor and a short orchestral transition, the theme appears first in the solo piano, after which it undergoes a number of variations by members of the orchestra with piano accompaniment. Following an orchestral climax, the composition takes on the character of a free fantasy rather than a strict set of variations. An extended piano and orchestral transition leads to the final section, in which the vocal soloists and chorus join piano and orchestra for the work's joyous C major conclusion.



**Franz (Ferenc) Liszt** 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,

++ Concertmaster  
+ Assistant Section  
Leader  
\* Principal  
~ Section Organizer  
^ String Intern  
Number after name  
indicates how many  
years in S/OPeRF

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

## The Tower Choral

### SOPRANO

Sally Burke  
Deb Buscemi  
Linda Dukes  
Leslie Fenton-Pera  
Brienne Gridelli  
Beth Hallworth  
Jean Harrison  
Stephanie Johnston  
Megan Learned  
Peggy McCaffray  
Robin Miller  
Corazon Pacey  
Susan Schwendener  
Patricia Steinmeyer  
Steph Kilpatrick

### ALTO

Marilyn Carson  
Marianne Chybik  
Beth Grys  
Mary LaPalio  
Romelle Marshall  
Cindy Moriarity  
Mary Beth Niziol  
Betsy Spiering  
Mary Ubatuba  
Anna Karas  
Elizabeth Mundt

### TENOR

Ben Richard Adair  
Peter Buscemi  
John Carson  
James Kloet-Gill  
Jim Mowers  
Joseph O'Shea  
Joel Smith  
Jerry Spiering  
Joanie Rae Wimmer

## BASS

Nick Ciotola  
Peter Harrison  
Samuel Indreiu  
Jim Kline  
Larry LaPalio  
Richard Lauterbach  
Mark McCauley  
Brian Oeltgen

## The Symphony of Oak Park & River Forest Chorus

### SOPRANO

Mayumi Barrack  
Lisa Donato  
Susan Feiler  
**Michele Hecht** \*  
Kate Hogenson  
Dolores Kenney  
Anna Kreynina  
**Katie Mallory** \*  
Josie Mazzaia  
**Katie Mitchell** \*  
Khrystyna Musiy  
Sonia Reppe  
Wendy Roderweiss  
**Nina Roher** \*  
**Katie Rooney** \*  
**Emerson Slaughter** \*  
Carol Valentino-Barry  
Kendra Zusag

### ALTO

Kris Bahl  
Carole Benson  
Christine Bobka  
Becky Ferrenz  
Dominique Frigo  
Holly Gerberding  
Deborah Houston

Jessica Hwang  
**Alison Keane** \*  
**Jenny Lawton** \*  
Josephine Layug  
**Chris Majkrzak** \*  
Kathleen Morris  
**Minjung Ryu** \*  
Sue Sentowski  
Elizabeth Smart  
Judy Stigger

## TENOR

**Buddy Bell** \*  
Glenn Gabanski  
Erik Hollander  
**Patrick Kelly** \*  
Francis Lynch  
**Robert Noll** \*  
**Michael Novak** \*  
**William Ortega**  
**Samuel Whalen** \*

## BASS

Alex Anderson  
**Peter Bevan** \*  
Darwynn Carter  
**Carl Foote** \*  
Phil Frigo  
Stephen Gabelnick  
Rich Hansen  
**David Leehey**  
Don Lowmiller \*  
Carl McGee  
Brian Oeltgen  
**Jaime Raba** \*  
Paul Shadrake  
Mark Weber \*

\* Member of City Voices  
Chorus

Bold indicates singing  
solo parts in Choral  
Fantasy





**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.



**Patrick Godon**, pianist and organist, made his debut as soloist with the Chicago Symphony Orchestra (CSO) in May 2007, playing one of the solo piano parts, along with Mary Sauer, in Colin McPhee's *Tabuh-Tabuhan*: Toccata for Orchestra and Two Pianos, with Alan Gilbert conducting. Since 2016 Patrick has performed the Principal Keyboardist duties regularly with the CSO on piano, celesta, organ, and synthesizer. He made his debut with the CSO as second keyboardist at Ravinia in 2003. He was invited to play principal keyboard on the CSO's 2018 East Coast Tour, January 2017 European Tour; second keyboard on the CSO's 2005 European Tour and for nine CSO Carnegie Hall performances. In 2015 he began performing regularly as organist with the CSO. Godon also performs as orchestral keyboardist with the Delaware, Milwaukee, and Peoria Symphony Orchestras. In April 2018, he was the piano soloist in Beethoven's Choral Fantasy with the Symphony of Oak Park and River

Forest (SOPRF) at Orchestra Hall. Godon has also appeared as soloist in Bach's Brandenburg Concerto No. 5 with the SOPRF, and in both 2002 and 2008 with the DePaul University Wind Ensemble in Hindemith's *Konzertmusik*. A nine-year member of the Civic Orchestra of Chicago, Patrick served as principal pianist from 2002-2007. The Civic Orchestra, celebrating their 100th season in 2020, invited Patrick back to perform the organ part as a distinguished alumnus for their February 3 performance of Saint-Saëns' *Organ Symphony*. In July of 2011, Patrick became the Music Director of The Tower Chorale, based out of Western Springs. The Tower Chorale is a 90-voice choir and has been in existence since 1986. They perform three concerts throughout the year: a holiday concert, a masterworks concert, and a pops concert. Discover more at [www.towerchorale.org](http://www.towerchorale.org). Patrick Godon is the Artistic Director and pianist for the International Chamber Artists (ICA), a chamber music ensemble that he founded in 2006. ICA showcases a diverse group of professional musicians and performs a wide variety of repertoire. Discover more about this exciting ensemble at [www.ICAmusic.org](http://www.ICAmusic.org). In August 2018, Patrick was named the Organist/Choirmaster at the Church of the Holy Spirit in Lake Forest, IL. He oversees the music program and leads the St. Gregory's Youth Choir, Holy Spirit Choir, and the Evensong Choir. In August of 2024, he led the Holy Spirit Choir on a wondrous week-long residency to Canterbury Cathedral, England. From 2003 to 2018 Patrick was the Director of Music at St. Gregory the Great Church in the Andersonville/Edgewater neighborhood, where he composed and arranged a variety of music for liturgies. He led the Parish Choir on international performance tours to Panama, France, Spain, Italy, Ireland, Greece & Turkey; and within the United States to Louisiana. Accepting an invitation from the Chapel Master of St. Peter's Basilica in Vatican City to participate in the 500th anniversary of the Cappella Giulia, he returned to Italy with the choir in March of 2013. A native of Fargo, North Dakota, Patrick Godon began his studies with former Chicago Symphony principal piano Mary Sauer in 1997. He studied with Andrzej Dutkiewicz at the Interlochen Arts Camp in 1995, and with Jacob Lateiner in New York City at the Mannes Beethoven Institute in 2001. He holds both Bachelor of Music and Master of Music degrees in Piano Performance from DePaul University. He and his wife Keri are the proud parents of Gilbert, Oliver, and Atticus.

For biographies of Choral Director **William Chin**, Music Director **Jay Friedman**, and Associate Conductor **Maurice Boyer**, please see your program book.

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.

“...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:



**Susan Krout**, soprano, is pleased to be making her fifth appearance as soloist with the Symphony of Oak Park and River Forest. She has previously sung the soprano solos for Liszt Missa Solemnis (2024), 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 Chorus, Ms. Krout has been selected for numerous solo/small ensembles for concerts, 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.

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  
Spiritus 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 exspecto  
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.

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.



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



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.”

- David Leehey

### Text of Choral Fantasy

Schmeichelnd hold und lieblich klingen  
unsres Lebens Harmonien,  
und dem Schönheitssinn  
entschwingen  
Blumen sich, die ewig blühn.  
Fried und Freude gleiten freundlich  
wie der Wellen Wechselspiel.  
Was sich drängte rauh und feindlich,  
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten  
und des Wortes Weihe spricht,  
muss sich Herrliches gestalten,  
Nacht und Stürme werden Licht.  
Äuss're Ruhe, inn're Wonne  
herrschen für den Glücklichen.  
Doch der Künste Frühlingssonne  
lässt aus beiden Licht entstehn.

Großes, das ins Herz gedrungen,  
blüht dann neu und schön empor.  
Hat ein Geist sich aufgeschwungen,  
hallt ihm stets ein Geisterchor.  
Nehmt denn hin, ihr schönen Seelen,  
froh die Gaben schöner Kunst:  
Wenn sich Lieb und Kraft vermählen,  
lohnt den Menschen Göttergunst.

With grace, charm and sweet sounds  
The harmonies of our life,  
And the sense of beauty engenders  
The flowers which eternally bloom.  
Peace and joy advancing in perfect  
accord,  
Like the alternating play of the waves;  
All harsh and hostile elements  
Render to a sublime sentiment.

When the magic sounds reign  
And the sacred word is spoken,  
That strongly engender the wonderful,  
The night and the tempest divert light,  
Calm without, profound joy within,  
Awaiting the great hour.  
Meanwhile, the spring sun and art  
Bathe in the light.

Something great, into the heart  
Blooms anew when in all its beauty,  
Which spirit taken flight,  
And all a choir of spirits resounds in  
response.  
Accept then, oh you beautiful spirits  
Joyously of the gifts of art.  
When love and strength are united,  
The favor of God rewards Man.

### 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,  
Filiū Dei unigenitum, et ex  
Patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum,  
consubstantialē 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,