

The North Shore Choral Society

Julia Davids, *Music Director*

Julia Brueck, *Assistant Conductor*

The Evanston Children's Choir

Gary Geiger, *Director, and*

The North Park University

Chamber Singers

Julia Davids, *Director*

present

A LIFETIME OF SINGING

with special guest and soloist

Karen Brunssen, mezzo soprano

Sunday, March 3, 2013, 3:00 PM

Regina Dominican High School, 701 Locust Rd, Wilmette

North Shore Choral Society thanks The Saints for ushering at today's concert.
Thanks to Dan Roche, Dave Hiatt, and others at Regina Dominican High School.

PROGRAM

A Lifetime of Singing, Introduction

Our lives flow on in endless song..... Robert Lowry/Julia Davids

WITH THE VOICE OF A CHILD

The Evanston Children’s Choir, Gary Geiger, Director

Evelyn Dias, *piano*

Dream-Song Gary Geiger
text by Walter de la Mare

Prende la Vela Lucho Bermudez & Alberto Carbonell,
arr. Danny Wallenberg

Mi Inspiracion..... John Purifoy

Climbin’ Up the Mountain, Children!..... Rollo Dilworth

Loveliest of Trees Eugene Butler
lyrics by A.E. Housman

WITH NEW ADULT VOICES

The North Park University Chamber Singers

If Ye Love Me..... Thomas Tallis (c. 1505–1585)

“*Suite*” *de Lorca*..... Einojuhani Rautavaara (b. 1928)

I. Song of the Horseman – Jonathon Larson and Andrew Jorgenson, *soloists*

II. The Scream

III. The Moon Rises – Rachel Yap, *soloist*

IV. Malagueña

La Lluvia Stephen Hatfield (b. 1956)

Longing Matthew Emery (b. 1991)

Ain’t Got Time to Die Hall Johnson (1888–1970)

Josh Pritchett, *soloist*

— *Intermission* —

WITH THE VOICE OF EXPERIENCE

The North Shore Choral Society

Sharon Rich Peterson, *piano*

E Pluribus Cantus David Brunner (b. 1953)

Dixit Dominus W.A. Mozart (1756–1791)
Renata Lowe, Anne Heider, Nicholas Krupp, Terry Duchow, *solo quartet*

Geistliches Lied Johannes Brahms (1833–1897)
Julia Brueck, *conductor*

Opferlied Ludwig van Beethoven (1770–1827)
Karen Brunssen, *mezzo soprano*

Earth Teach Me Rupert Lang (b. 1948)
Karen Brunssen, *mezzo soprano*

Jabberwocky Sam Pottle (1934–1978)

WITH A LIFETIME OF SINGING

Combined Choirs and Audience

Sing Together Anne Heider (b. 1942)
Karen Brunssen, *mezzo soprano*

Sing Together

Anne Heider



Sing to-gether, ___ sing to-gether, ___ lift your voice and make a joy-ful ___ noise!



Sing to-gether, ___ sing to-gether, let your light so shine ___ in the world.

PROGRAM NOTES

Thomas Tallis was one of the most famous Renaissance composers in England. With posts at Canterbury Cathedral and later at the Court of the Chapel Royal, Tallis composed in a variety of styles according to the wishes of the monarchy at the time. Primarily composing sacred music, Tallis and William Byrd were granted the first patent to print and publish music in 1585 by Queen Elizabeth. *If Ye Love Me* is a straightforward motet that has enjoyed enduring popularity, especially due to the clarity of the text setting. It moves easily from homophonic sections (all parts singing rhythmically together) to short polyphonic writing (all parts singing in rhythmic independence).

Federico Garcia Lorca was born in Fuente Vaqueros, Granada, Spain, in 1898. Garcia Lorca is Spain's most deeply appreciated and highly revered poet and dramatist. His murder by the Nationalists in 1936 at the start of the Spanish Civil War brought sudden international fame. Finnish composer Einojuhani Rautavaara composed his "*Suite*" *de Lorca* in 1973 and a few years later wrote an SSAA version for the well-known Tapiola Choir. The surrealistic visions of the poems and their settings provide a challenge in terms of choral texture and the expressive variety involved. The musical language of this piece is both rich and colorful, as evocative as the text.

I. SONG OF THE HORSEMAN

Cordoba.
Far off and solitary.
A black horse, a round moon,
there are olives in my pack.
Although I know the roads
I will never get to Cordoba.
Across the plain, into the wind,
a black horse, a red moon.
Death is staring at me
from the towers of Cordoba.
Oh, how long is the road!
Oh, how brave is my horse!
Oh, see how death is waiting for me,
before I get to Cordoba!
Cordoba.
Far off and solitary.

II. THE SCREAM (THE CRY) (THE SHRIEK)

The ellipse of a cry
sighs from hill
to hill.
Rising from the olive trees,
it appears as a black rainbow
upon the azure night.
Ay!
Like the bow of a viol,
the cry causes the long strings
of the wind to vibrate.
Ay!
(The people of the caves
hold out their oil lamps.)
Ay!

III. THE MOON RISES

When the moon comes out
the bells fade away
and impenetrable paths appear.

When the moon comes out,
the ocean covers the earth
and the heart feels itself
island in the infinite.

No one eats oranges
under the full moon.
Better to eat fruit
green and icy.

When the moon
of a hundred equal faces
comes out,
the silver coins
weep in the pocket.

IV. MALAGUEÑA

Death
enters, and leaves,
the tavern.

Black horses
and sinister people
travel the deep roads
of the guitar.

And there's a smell of salt
and of female blood
in the fevered tuberoses
of the shore.

Death
enters and leaves,
and leaves and enters
the death
of the tavern.

Stephen Hatfield resides on Vancouver Island, British Columbia, Canada. In addition to his choral works, he enjoys composing for the theater. While teaching school he became recognized as a leader in multiculturalism and musical folklore, an interest that informs many of his compositions and arrangements. *La Lluvia* (The Rain) is a folk melody from Ecuador traditionally played on the siku – the double row of panpipes that have been used in the high Andes for over a thousand years. The singers are challenged to create a sound like that of the panpipe in this exciting, rhythmic number.

Matthew Emery is a multi award-winning emerging composer. Currently living in Vancouver, he is studying Music Composition with Dr. Stephen Chatman at the University of British Columbia. Emery's choral works have been performed numerous times throughout Canada and the USA. His pieces have been performed by numerous choirs in Canada. The North Park Chamber Singers performed the American premiere of *Longing*, which took the top prize of the Nova Scotia Choral Federation Youth Choir composition competition in 2012.

Hall Johnson was born in Athens, Georgia. He formed the Hall Johnson Negro Choir, among other ensembles, and became known for composing and performing music for Hollywood films and Broadway musicals. Johnson is best known as one of group of composers who worked to elevate the profile of the African-American spiritual. *Ain't Got Time To Die* is an excellent example of this. It was newly composed by Johnson in the style of a spiritual but was meant to be a concert piece. The composer used specific markings and guidelines in the score to inform the singers of his stylistic intentions as opposed to relying on a rote (by ear) mode of learning. It has a wide range and is demanding of the singers.

David L. Brunner is an active and versatile conductor and composer. He is Professor of Music and Director of Choral Activities at the University of Central Florida and is well known for his work with singers of all ages and experience. He has over 100 publications in print. In 2011, he became involved in a collaboration of middle, high school, and college singers in a virtual choir environment and wrote *E Pluribus Cantus* as an anthem for the event. Each singer recorded their own singing and all of the performances were combined with the use of technology and a documentary video was created. The text for this piece, by Scott Lounsbury, was written at the request of the composer and reflects the uniting of generations in choral singing – *Communities ringing, each voice joined in singing, from many, comes one song!*

Wolfgang Amadeus Mozart is well known to us as a child prodigy, accomplished performer, and one of the greatest, most prolific composers of the Classical period. Piano pieces, operas, and orchestral works are among his compositional output. Sacred music occupied an important place in Mozart's output, despite the fact that composers in the Classical period were not as often linked to specific churches as were their predecessors. The *Dixit Dominus* is the first of six movements in Mozart's *Vesperae solennes de Dominica*, K. 321, and was written in 1779. It uses a solo quartet of singers, chorus, and accompaniment.

Geistliches Lied ("Sacred Song") was composed by Johannes Brahms in 1856. Brahms was a prolific German composer during the Romantic period, though his music favors the techniques and structures of the Baroque and Classical periods. *Geistliches Lied* is exemplary of Brahms' traditional leanings, both with regard to its ABA-Coda form and in the use of double canon: in each of the three main sections of the piece, the tenor line imitates the soprano line, while the bass line imitates the alto line. The closing "Amen" section is a slight departure from the strict counterpoint that precedes it, with inexact imitation that simultaneously recalls earlier material and features soaring tenor and soprano lines, supported by lush harmonies in the alto and bass voices.

German composer and virtuoso pianist Ludwig van Beethoven is the leading transitional figure between the Classical and Romantic periods. His numerous compositions include works for piano, orchestra, string quartet, solo instrument, voice, and chorus. *Opferlied* ("Song of Offering") is set to a poem by Friedrich von Matthisson and depicts a young man in an oak grove, offering a sacrifice to Zeus. The text, composed in the 1790s, is known to have had a profound effect on Beethoven, to such an extent that he composed several versions of the piece over a 30-year time period. Op. 121b, scored for soprano, chorus, and orchestra in 1824, is Beethoven's final version of the work, completed when he was almost entirely deaf. The simple, strophic form of the piece is highlighted by the soprano soloist's presentation of each stanza, followed by the chorus's four-part echo.

Rupert Lang is a Canadian composer who currently lives and works in Vancouver. He studied in both Canada and England and founded the Vancouver Children's Choir. *Earth Teach Me* was commissioned by Central Bucks High School West, Pennsylvania, and was premiered in 2006. The text is from the Ute Nation, expressing desire to learn from our earth through natural examples of stillness, suffering, humility, caring, courage, limitation, freedom, resignation, regeneration, and kindness. The music is simple, expressive, and meditative, allowing time to reflect upon this profound aboriginal text.

Sam Pottle is likely best known for composing the theme song for The Muppet Show. He worked extensively in television and musical theatre as a conductor, composer, and musical director. The poem *Jabberwocky* first appeared in *Through the Looking Glass* (1871), the sequel to *Alice in Wonderland*. It was written by Charles Dodgson under his famous pseudonym, Lewis Carroll. The ultimate satire of heroic narrative poetry in English literature, it foreshadows a major trend in twentieth-century writing in its eerie and evocative use of made-up words. This setting emphasizes the mock-heroic aspects of the poem, and it is a parody on the musical devices and attitudes of large, traditional choral works. The NSCS is happy to show our lighter, 'young at heart' side in this piece!

— *Julia Davids*

When North Shore Choral Society commissioned me to write a final piece for the program, *A Lifetime of Singing*, I was delighted but of course challenged: how to incorporate a children's choir, a college chamber choir, an adult community chorus, a soloist, with piano accompaniment, and, if possible, an audience sing-along . . . ? and keep it peppy!

Sing Together is a medley that includes an original song and three traditional songs. The original song, "Sing Together," is the first tune you'll hear, sung by the Evanston Children's Choir. Next you'll hear "I'm Going to Sing All the Way," sung by the North Park University Chamber Singers. I found this tune in a book published in 1898 about the Jubilee Singers, one of the first African-American college choirs to go on concert tours in the U.S. and Europe to raise funds for their school, Fisk University in Nashville, Tennessee. After the large chorus joins in "I'm Going to Sing All the Way," our soloist Karen Brunssen introduces the 19th-century hymn tune "How Can I Keep from Singing." I was happy to discover that this hymn, by Baptist minister Robert Lowry (1826-1899), could be readily adapted to a very un-hymnodic slow ragtime style. We return to "Sing Together," with all three choirs participating; then our soloist launches the traditional spiritual, "All God's Children Got Shoes," — except today, all God's children "got a song." Finally you, our audience, will be invited to join the three choirs on "Sing Together." We hope you'll share in the fun, as NSCS celebrates the joys of "A Lifetime of Singing."

— *from composer Anne Heider*

TEXTS AND TRANSLATIONS

E Pluribus Cantus

The band of singers take their places,
energy gives life to faces
 straining for the cue to free their song.
Each voice is only one, but single
solitary voices mingle:
 each small voice collects to one voice, strong.

How powerful the songs of many
are, when joined together, than any
 solo calling in the night.
When one note shapes the notes of others
each song blends with one another's —
 chorus song can make a dark world bright.

E Pluribus Cantus: Let all our voices blend.
E Pluribus Cantus: Let gathered voices find a friend.
E Pluribus Cantus: Together, a chorus strong.
We're singing our choices
by joining our voices —
 From many comes one song.

So too, when we our voices blend,
make songs whose power never ends,
 with strength to banish crippling fears.
The hope that comes from choral song
can last musicians' lifetimes long,
 the echoes ringing clearly through the years.

Communities ringing
Each voice joined in singing,
 From many comes one song.

Dixit Dominus (Psalm 110)

Dixit Dominus Domino meo;
Sede a dextris meis,
Donec ponam inimicos tuos
Scabellum pedum tuorum.

*The Lord said to my Lord;
Sit at my right hand,
Until I place your enemies
As a footstool for your feet.*

Virgam virtutis tuae emittet
Dominus ex Sion: dominare
In medio inimicorum tuorum.
Tecum principium
in die virtutis tuae,
In splendoribus sanctorum:
Ex utero ante luciferum
Genui te.

Juravit Dominus,
Et non poenitebit eum,
Tu es sacerdos in aeternum
Secundum ordinem Melchisedech.

Dominus a dextris tuis,
Confregit in die irae suae reges.
Judicabit in nationibus,
Implebit ruinas:
Conquasabit capita in terra multorum.

De torrente in via bibet,
Propterea exaltabit caput.
Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

Geistliches Lied

Lass dich nur nichts nicht dauren
mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!
Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.
Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleusst,
das ist und heisst das Beste.
Amen.

*The rod of your power
The Lord will send forth from Zion: rule
In the midst of your enemies.
Sovereignty is with you
on the day of your strength,
In the splendor of the Holy Ones:
Out of the womb before the light
I begot you.*

*The Lord has sworn,
And will not repent of it:
You are priest forever
According to the order of Melchisedech.*

*The Lord at your right hand
Crushes kings in the day of His wrath.
He will pass judgment on the nations;
He will pile up calamities,
And shatter heads in many lands.*

*He will drink from the rushing stream on the way;
Therefore He shall lift up His head.
Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.*

Let nothing indeed make you endure grief;

*Be at peace! If God ordains it,
may my will accept it.*

*Why worry today about tomorrow?
God stands for all;
He also gives you what is yours.*

*In all your dealings be without whim —
stand firmly! That which God decides
is and means the best.
Amen.*

Opferlied

Die Flamme lodert, milder Schein
Durchglänzt den düstern Eichenhain
Und Weihrauchdüfte wallen.

O neig' ein gnädig Ohr zu mir
Und lass des Jünglings Opfer dir,
Du Höchster, wohl gefallen!

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchatme mild
Luft, Erde, Feu'r und Fluten!

Gib mir als Jüngling und als Greis
Am väterlichen Heerd, o Zeus,
Das Schöne zu dem Guten!

*The flame blazes, soft light
shines through the dusky grove of oaks
and sacramental fumes pour forth their scents.*

*O incline to me a gracious ear
and receive with pleasure, O highest one,
a young man's offering.*

*Be always the shield and defender of freedom!
May your life spirit breathe gently
through air, earth, fire and flood!*

*Grant me, in youth and old age,
at the paternal hearth, O Zeus,
both the fair and the good!*

Earth Teach Me

Earth teach me stillness as the grasses are stilled with light.
Earth teach me suffering as old stones suffer with memory.
Earth teach me humility as blossoms are humble with beginning.
Earth teach me caring as a mother who secures her young.
Earth teach me courage as the tree stands alone.
Earth teach me limitation as the ant crawls on the ground.
Earth teach me freedom as the eagle which soars through the air.
Earth teach me resignation as the leaves that die in the fall.
Earth teach me regeneration as the seed rises in the spring.
Earth teach me to forget myself as melted snow forgets its life.
Earth teach me to remember kindness as dry fields weep with rain.

Jabberwocky

’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

“Beware the Jabberwock, my son!
The jaws that bite, the teeth that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!”

He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffing through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through “And, hast thou slain the Jabberwock?
The vorpal blade went snicker-snack! Come to my arms, my beamish boy!
He left it dead, and with its head O frabjous day! Callooh! Callay!”
He went galumphing back. He chortled in his joy.

’Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

Sing Together

Sing together. Lift your voice and make a joyful noise!
Sing together, Let your light so shine in the world.

I’m a-going to sing, sing all along the way.

Through all the tumult and the strife, I hear that music ringing.
It finds an echo in my soul. How can I keep from singing?

No storm can shake my inmost calm while songs of hope are ringing.
They sound an echo in my soul. How can I keep from singing?

Sing together, let your light so shine,
Let your heart sing out, let your soul be filled with a song.

Oh, I got a song. you got a song. All God’s children got a song.
When I get to heaven going to raise my voice, going to sing all over God’s heaven.

Sing together. Lift your voice and make a joyful noise!
Sing together. Let your light so shine in the world.

Audience sings along:
(music on program page)

Sing together, sing together.
Lift your voice and make a joyful noise!
Sing together, sing together.
Let your light so shine in the world.

Chorus sings:

Let your heart sing out!
Let your song be heard!
It sounds an echo in my soul.
How can I keep from singing?

BIOGRAPHIES



Karen Brunssen, mezzo soprano, is Associate Professor of Voice, Bienen School of Music at Northwestern University, and Co-Chair of Music Performance. Ms. Brunssen's singing career has spanned over 30 years including performances with national and international orchestras and opera companies. Noted for her spirited and inspiring presentations, Ms. Brunssen is a frequent guest clinician, master teacher, panelist, and adjudicator for music schools and organizations including the 2011 and 2012 National Association of Teachers of Singing workshops in Milwaukee and Memphis. She has participated in

workshops for the American Choral Directors Association, the Classical Singer Conference and Convention, the Association of Teachers of Singing, Opera America, the Illinois Choral Directors' Association, the Iowa Choral Directors' Association, and Chorus America.

In 2008, 2009, and 2010, Ms. Brunssen was invited to do a week-long teaching residency at Cambridge University in England as a guest of Clare College, where she gave voice lessons, master classes, and workshops. She is a former president of the Chicago Singing Teachers Guild and a former president of the Chicago Chapter of the National Association of Teachers of Singing where she started the Annual Vocal Competition that has grown to involve over 400 singers from the Chicagoland area.

Her recent article, "The Evolving Voice: Profound at Every Age," appeared in the ACDA Choral Journal, February 2010, and included recorded examples of singing from 3 months to 103 years of age, highlighting the life-cycle of voices, professional and amateur, through many years of singing.

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.



Organist and conductor **Dr. Julia Brueck** serves as Minister of Music at St. David's Episcopal Church in Glenview, Illinois. Prior to this appointment she held the position of Director of Music Ministries at Gloria Dei Lutheran Church in Iowa City, Iowa, and served as Executive Director of the Cedar Rapids Concert Chorale in Cedar Rapids, Iowa. Dr. Brueck was recently appointed as Assistant Conductor with the North Shore Choral Society.

She earned a D.M.A. in Organ Performance and Pedagogy, an M.A. in Organ Performance and Sacred Music, and the Graduate Certificate in Sacred Music from The University of Iowa. She earned a B.S. in Music Education and a B.A. in Organ and Church Music from Lebanon Valley College, Pennsylvania. Julia is active as a recitalist, accompanist, and private instructor, and presently serves on the board of the American Guild of Organists North Shore Chapter. She and her husband reside in Glenview with their daughter, Eliza, and are expecting their second child this spring.

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 Buccheri 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.





The Evanston Children's Choir is a treble choir with singers in grades 2-12 from the Chicago area. The ECC was founded in 2002 with only three children and now, 10 years later, has over 110 singers in several groups and has earned a solid reputation for its emphasis on multiculturalism, inclusion and accessibility, positive energy, and musical excellence. ECC performs at

major venues including the Harris Theater and with S.O.U.L. Creations, Apollo Chorus, and Barry Manilow, is active in outreach concerts in Evanston, and is excited at our return engagement with the North Shore Choral Society! Rehearsals are conducted passionately with a philosophy of positive reinforcement and mutual respect, and fun! The ECC was the winner of the 2010 Mayor's Award for the Arts.

Gary Geiger, director and founder of ECC, lives in Evanston with his wife Mie and baby daughter Nanami. Gary is an active accompanist, director, teacher, and composer — premiering several of his original choral works with Chicago Children's Choir and the ECC — with a Master of Music degree in Piano Performance. He studied piano at Northwestern with Deborah Sobol and at DePaul with Mary Sauer. Gary's work as an accompanist has taken him to major concert venues including Ravinia and Symphony Center, and to Japan. As a pianist, he has premiered works of other composers. From 1996 to 2003, he worked extensively with the CCC, as a regular Concert Choir pianist from 1998 to 2001. Gary directed the Lake Street Church Children's Chorale in Evanston from 2004-2009. In 2002, Gary founded what would become the Evanston Children's Choir in 2006. Gary also maintains a thriving piano studio of over 30 students.

Madelyn Ross, ECC intern, is a junior at NU, majoring in Music Education and Vocal Performance. In the summer of 2009, she attended the prestigious Boston University Tanglewood Institute. She has studied vocal performance in Piobiccio, Italy, at the Music in the Marche summer program.

Evelyn Dias, ECC accompanist, has performed in the United States, France, and the Czech Republic, as well as in India. Currently, Evelyn is a doctoral candidate in Piano Performance at Northwestern where she studies with Dr. Sylvia Wang. She has also performed in master classes with Leon Fleisher and Richard Goode. As a teaching assistant, Evelyn has gained experience in both group piano as well as studio teaching and has also been an active chamber musician.



The North Park University Chamber Singers are a small (8-16), select group of singers (both undergraduate and graduate), chosen by audition, that specializes in Renaissance and Baroque music while including music of many styles and periods.



Anne Heider is an award-winning conductor, composer, arranger, and teacher. She is Artistic Director Emerita of the Chicago-based professional chamber choir *Bella Voce*, of which she was a founding singer and which she led for over sixteen years to consistent critical acclaim. Under her leadership the ensemble made several significant commissions, including the *Stabat Mater* by Frank Ferko. She served on the board of Chorus America from 1999 to 2008; she is active as a guest conductor and choral consultant. Choral octavos of editions and arrangements by Dr. Heider are published by GIA. Her research in early vocal music has been supported by the National Endowment for the Humanities, the Newberry Library, and Roosevelt University. She has recorded with *Bella Voce* (founded as *His Majesty's Clerkes*) for Harmonia Mundi, Cedille Records, Centaur Records, and Narada. She is Associate Professor Emerita of Chicago College of Performing Arts, Roosevelt University, and sings alto in NSCS.



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AND THE ILLINOIS ARTS COUNCIL, A STATE AGENCY.

Members of The North Shore Choral Society

SOPRANO

Mei Aden	Chelsey Hayes	Catherine Porter
Pam Anderson	Christine Hoffmeyer	Ellen Pullin
Lauren Bauerschmidt	Jane Kenamore	Claudette Rasmussen
Marcia Maus Bollo	Martha Kinzel	Ginny Roeder
Cristina Brown	Renata Lowe	Sally Ryan
Moira Carlson	Jenny Lunz	Karen Fish Schurder
Teri Chadd	Liz Mayne	Dorothy Scott
Patricia English	Julie McDowell	Phoebe Segal
Lorena Estrada	Lisa McGowan	Deb Shamlin
Beth Galfer	Christine McGuire	Margie Skelly
Betsy Gladfelter	Mande Mischler	Kathryn Skelton
Katie Gladych	Colleen Moeller	Roxann Specht
Maria del Rosario Gomez	Cynthia Mollner	Sylvia Speredes
Judith Greene	Donna Nitahara	Cindy Thompson
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ALTO

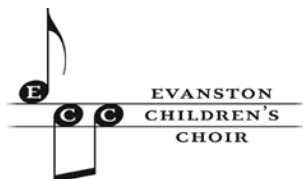
Barbara Brantigan	Lucinda Fuller	Karen Rigotti
Julia Brueck	Debbie Geismar	Emily Rivera
Debi Congram	Jo Anne Gerules	Kay Rossiter
Liz Costello-Kruzich	Sally Hakes	Caitlin Sellnow
Pam Coster	Anne Heider	Myra Sieck
Arlene Cwynar	Jill Horwitz	Loretta Smith
Else-Britt DeLong	Inge Kistler	Barbara Struthers
Susan Demaree	Melinda Kwedar	Erica Sufritz
Barbara Dershin	Marilyn Leipsiger	Beth Sullivan
Antje Draganski	Marjorie Lundy	Judy Taylor
Lenore Dupuis	Stephanie McDaniel	Jean Thompson
Katie Eckstein	Joan Merchan	Jean Walbridge
Chris Erenberg	Pauline Michael	Stacey Watson
Fusayo Errico	Tera Moskal	Barbara Weiner
Fran Faller	Myrna Orenstein	Trish Winter
Linda Faller	Mindy Pierce	Lisa Wojnovich
Jase Frederick	Elena Repp	Julie Wygodny
Nancy Friday	Alicia Resnick	Ann Yankee

TENOR

Douglas Aden	Jeff Kinzel	Gene Propp
David Crumrine	Nicholas Krupp	Frank Reid
John Darrow	Steve LaTour	Jonathan Rivera
Bruce Davidson	Dan Lezotte	Colin Roust
Bill Erenberg	Mars Longden	Milly Silverstein
Theresan Kaefer-Kelly	Sanna Longden	David W. Taylor
Carl Kettler	Tom Olkowski	David Wojtowicz

BASS & BARITONE

John Arpan	Kent Fuller	Noah Schroer
Len Barker	Bruce Gladfelter	John Shea
Robert Brotman	Anthony Green	John Summerhays
Michael Brown	Jack Hedquist	Harry Vroegh
Ron Dahlquist	David Hunt	Steve Warner
Terry Duchow	Thomas Keller	Dan Woodard
Andrew Fisher	Jim Miller	Robert Zahniser
	Scott Paine	John Zhang

**The Evanston Children's Choir**

Conducted by Gary Geiger

Agustina Arce	Mhari Delariman	Sebastian Nalls
Indira Baker	Cyndji G. Dieujuste	Emma Nathenson
Callie Benson-Williams	Ella Friedman	Lille Reardon
Annabella Bhote	Mia Garcia	Betsy Robertson
Margaret Blackburn	Lucia Goldberg	Olivia San Jose
Nora Burns	Alan Haas	Danielle Sanchez
Naissa B. Charles	Quinn Hartmann	Samantha Steman
Sam Crawford-Cloonan	Ava Kempainen	Gracie Styler
Jasper Davidoff	Curran Madison	Naomi Vescio
	Emilie McNulty	

The North Park University Chamber Singers

Conducted by Julia Davids

SOPRANO	ALTO	TENOR	BASS
Sara Ball	Desirée Bakken	Jonathon Larson	Andrew Jorgenson
Faith Keady	Alexis Bloom	Thomas McNichols	Michael Orlinsky
Hannah Stapleton	Rachel New	Josh Pritchett	Matthew Peterson
Mary Stombaugh		Blake Thomas	
Rachel Yap			



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.

Music has been an avocation for **Mindy Pierce** since childhood. From church and school choirs to high school a cappella choir, from madrigals and theater choruses in her home town of Champaign, she graduated to voice lessons and college choruses at Augustana College and St. Louis University. She met Rob Pierce while singing in an opera chorus for Gounod's *Faust*. Their wedding included madrigals sung by friends and "The Soldier's Chorus" from *Faust*. From Champaign, Rob and Mindy moved to Evanston, where they raised two sons. While on a two-year secondment in England, Mindy sang with the Oxshott Choral Society and participated in Ralph Vaughan Williams' Leith Hill Music Festival. This experience inspired her to join the North Shore Choral Society upon her return to the States. Mindy holds a bachelor's degree in physical therapy from St. Louis University and a master's degree in physical therapy from Northwestern, and she is APTA certified as an Exercise Expert for Aging Adults. A specialist in geriatric and musculo-skeletal physical therapy, Mindy served in various therapy management positions with Evanston Hospital Corporation for ten years and was director of rehabilitation for Presbyterian Homes for fifteen years. Presently, she is in clinical practice at an outpatient clinic in Lake Bluff. Mindy enjoys travel and researching genealogy.

A professional artist and registered art therapist, **Virginia Roeder** is an abstract painter with a primary interest in color and color relationships. Her abstract paintings have recently tended towards landscapes and can be viewed at the annual Spring Benefit held at the Evanston Art Center. She received her MFA in painting from the University of Wisconsin-Madison and her MA in art therapy from the School of the Art Institute of Chicago. Her works have been shown in many exhibitions in the Chicago area and elsewhere, including being represented by Jan Cicero Gallery of Chicago and The Plum Line Gallery in Evanston. She has taught art at both the University of Missouri-Columbia and at the University of Wisconsin-Madison, as well as at the Evanston Art Center. Ginny began her choral singing at age four in a children's choir in Cuyahoga Falls, Ohio. Later, her family moved to Cincinnati where the high point of her high school choral experience was singing Handel's

Messiah with the Cincinnati Symphony Orchestra. Before joining NSCS in 1996, she sang with the Madison Civic Chorus in Wisconsin. Ginny served on the Evanston Arts Council for six years and was its chair for two years. She currently lives and has a studio in Evanston. She has three grown children and two young grandsons.

Associated with NSCS for about twenty years, **Dan Lezotte** began his choral singing in middle school and continued through college where he sang in the State Singers at Michigan State University. He also sang high tenor for the New Tradition Chorus of Northbrook and was part of their 2001 Barbershop Harmony Society international gold medal championship. Originally from the Detroit area, Dan currently resides in Highland Park with his wife Tammy, a flight attendant for American Airlines (and an artist on the side), and their eleven-year-old son Matthew who plays the piano and saxophone. Dan's hobbies are tennis, paddle tennis, skiing, and golf, as well as coaching little league baseball. On the professional side, Dan is an industrial/organizational psychologist. He received his Ph.D. from the Illinois Institute of Technology and currently holds the position of Vice President, Midwest Region, for APTMetrics, Inc., a talent management consulting firm. Formerly on the faculty of the Psychology Department at IIT, he currently sits on the board of overseers for its College of Human Sciences. Dan is also a long-time board member and former chairman of Heartland Housing, Inc. (HH), a nonprofit developer of affordable housing and job training for the poor and disadvantaged; in addition, he is a board member and chair of the Strategic Planning Committee for HH's parent organization, Heartland Alliance for Human Needs and Human Rights.

The North Shore Choral Society is grateful for
First Bank and Trust of Evanston's generous donation
toward our March 2nd "**Lifetime of Singing**" workshop
in which around 250 singers participated.
FBTE's continued support of local arts organizations
helps make workshops and concerts, such as ours, a success.

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 a talented young singer with a solo role in one of our concerts each season.

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

THE EDGEWATER SINGERS

2012-2013 Concert Season

A Winter Festival of Lights

Saturday Evening, December 8th
7:30p.m.
St. Gertrude's Catholic Parish
1420 West Granville, Chicago

Let's Do It!

**Arousing Spring with the Birds and
the Bees**

Saturday Evening, May 18th
7:30p.m.
Location to be announced.

Admission is free – donations gratefully accepted.
For additional information, please contact us at
info@edgewateringers.org



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(Deborah Geismar)
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North Shore Dental (Jill Horwitz)
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www.northshorechoral.org

North Shore Choral Society — A Lifetime of Singing

Fresh from yesterday's successful vocal workshop, "Healthy Singing at Every Age," with Karen Brunssen and Julia Davids, we are in fine voice to start preparing the opera choruses for our final concert of the 2012-13 season,

"An Afternoon at the Opera," to be held on **June 2nd.**

Favorite choruses by Bizet, Gilbert and Sullivan, Bernstein, Handel, Mozart, Purcell, Verdi, and others will be performed with full orchestral accompaniment. Kathleen and Peter van de Graaff, renowned international soloists, will join us in a variety of roles, and outstanding 2012 Donald Chen Young Artist Award winners, mezzo soprano Sara Litchfield and coloratura soprano Gillian Hollis, will be featured.

Order tickets by calling 773-956-8400 or through www.northshorechoral.org

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.

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).

June 15, 2014 will see the NSCS combine with the Evanston Symphony Orchestra for Verdi's stunning **Requiem.**

North Shore Choral Society • P.O. Box 103 • Evanston, IL 60204-0103 73-741-NSCS (773-741-6727)



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