



North Shore Choral Society

Rejoice!

With David Schrader, Organist

November 17, 2013

Glenview Community Church

Glenview, Illinois

North Shore Choral Society



Julia Davids, Music Director

PROGRAM

God Is Gone Up..... Gerald Finzi

Paeon Kenneth Leighton

David Schrader, organist

Rejoice in the Lord Always..... Henry Purcell

Elizabeth Jankowski, alto; Alan Taylor, tenor; Michael Orlinsky, bass

Ave Verum Corpus..... William Byrd

Ave Verum Corpus..... Edward Elgar

Hail, Gladdening Light.....Charles Wood

Julia Brueck, conductor

The Lord Is My Shepherd.....Howard Goodall

Rachel Sparrow, soprano

Julia Brueck, conductor

Let All the World in Every Corner Sing.....Kenneth Leighton

— *Intermission* —

I Was Glad.....Charles Hubert Hastings Parry

Rachel Sparrow, soprano; Elizabeth Jankowski, alto;

Alan Taylor, tenor; Michael Orlinsky, bass

Rejoice in the Lamb Benjamin Britten

Rachel Sparrow, soprano; Elizabeth Jankowski, alto;

Alan Taylor, tenor; Michael Orlinsky, bass

Alleluyas Simon Preston

David Schrader, organist

Te Deum John Rutter

PROGRAM NOTES

A life-long student of literature, Gerald Finzi (1901–1956) used his music—and a series of public lectures at the Royal College of Music—to argue that the English language was every bit as musical as Italian. Avoiding any word painting to illustrate his texts, he sought instead to capture the inherent poetry and lyricism of the words themselves. The result is a careful, precise fusion of words and music, flowing as smoothly and naturally as in spoken language. *God Is Gone Up*, composed for the feast day of St. Cecilia in 1951, blends this text-oriented approach with the more rhythmic and muscular style that he adopted after a 1950 trip to the United States. The organ’s dramatic fanfares set the stage for a devotional poem by Edward Taylor, a seventeenth-century Puritan poet from Massachusetts.

Kenneth Leighton (1929–1988) was a prominent young composer in post-World War II England. In the 1950s, he adopted a serialist aesthetic—virtually a necessity at the time. Avoiding the high modernist path of Anton Webern and Pierre Boulez, he instead followed the models of Alban Berg and Luigi Dallapiccola, composing tone rows that suggested traditional tonal harmonies. His *Paeon*, commissioned in 1966 for the *Modern Organ Music* anthology, was composed after he abandoned serialism for a more dynamically dissonant tonal language. The piece opens with a strident and bright chord—a major chord with an added tritone (the legendary “Devil in music” interval). The almost improvisatory piece unfolds as an exploration of that chord in different registrations, configurations, and melodic configurations.

Rejoice in the Lord Always, by Henry Purcell (1659–1695), is a “symphony anthem,” originally composed in 1684 for soloists, full chorus, and string ensemble (replaced today by organ). The text comes from Paul’s Epistle to the Philippians. Toward the end of his letter, Paul offers three final exhortations: to be united as a church, to rejoice without anxiety, and to think and act purely. The opening prelude begins with a descending bass line that evokes the pealing of church bells. When the soloists enter, they sing the exhortation to rejoice with a joyous minuet-like melody that returns numerous times.

Ave Verum Corpus is a paraliturgical, or devotional, hymn sung in the Catholic Church for the Feast of Corpus Christi. Sung during the Eucharist, the hymn affirms that the bread is truly the body of Christ. Following the Reformation, the text became increasingly popular and was set to music by numerous composers, from William Byrd and Mozart to Gabriel Fauré, Francis Poulenc, and Edward Elgar. The setting by William Byrd (1540–1623), published in 1605, reflects the late Renaissance era in which it was composed. By adding an “echo” section at the end, he transforms the five-line Latin text into a fourteen-line sonnet, ideal for a madrigal-like setting with two contrasting halves. While Byrd’s version is the work of a mature, experienced composer,

the version by Edward Elgar (1857–1934) was one of his first published works; it was written fifteen years before its 1902 publication date. With no formal training as a composer, his music comes from the instincts of a highly imaginative and versatile young choral conductor and multi-instrumentalist. If the call-and-response form is somewhat idiosyncratic, the long arching melodies foreshadow Elgar's more mature works of the early twentieth century.

Hail, Gladdening Light, by the Irish composer Charles Wood (1866–1926), represents Purcell's renewed influence on the composers of the English Musical Renaissance. As one of the first students admitted to the newly formed Royal College of Music in 1883, Wood studied composition with Sir Hubert Parry and Sir Charles Villiers Stanford, who guided him in a thorough study that placed particular emphasis on Purcell and Johannes Brahms. This anthem, composed in 1919, represents Wood at his best, writing liturgical music for the Anglican Church. It draws strongly on the heritage of Purcell's anthems, capturing the festive atmosphere of works like *Rejoice in the Lord Always*. But the harmonic language, dense eight-part texture, and dramatic breaks between sections reflect the choral and orchestral works of Brahms.

In 1994, the spunky, straight-talking Rev. Geraldine Granger was called to be vicar of the fictional village of Dibley, initiating the long-running BBC television series *The Vicar of Dibley*. Howard Goodall (b.1958), a prominent radio and television composer (who also composed the music for *Black Adder*, *Mr. Bean*, and *Red Dwarf*), was hired to provide the music. The show begins with pastoral scenes of the English countryside, accompanied by the angelic treble voices of the Christ Church Cathedral Choir (Oxford) singing Goodall's ***The Lord Is My Shepherd***. The success of the show and the popularity of its theme song have established this anthem as a standard piece of the choral repertoire.

Let All the World in Every Corner Sing was commissioned in 1963 by the Church of St. Matthew in Northampton. The anthem uses a dissonant, but still tonal musical language similar to that of *Paean*—the two pieces even open with the same chord. In this case, however, we also hear the lively, often syncopated rhythms and lyrical melodies that characterize much of Kenneth Leighton's music. The text was written by George Herbert, a seventeenth-century poet and Anglican priest from Wales. An antiphon, the poem consists of a recurring chorus, "Let all the world in every corner sing | My God and King," alternating with verses. In Leighton's setting, the choruses are highly energetic, contrasting the more metaphysical and contemplative verses.

At the turn of the twentieth century, Sir Hubert Parry (1848–1918) was at the peak of his career. He directed the Royal College of Music, taught at Oxford, and had just been named a baronet. Thanks to works written in the 1890s for Purcell's bicentenary and

Queen Victoria's Diamond Jubilee, he was unofficially considered the composer laureate of the United Kingdom. Thus it was no surprise that he was commissioned to write an anthem for Edward VII's 1902 coronation. *I Was Glad* captures the pomp and pageantry of royal events—most recently, the wedding of Prince William to Catherine Middleton. The opening fanfares, added for George V's 1911 coronation, reveal Parry's conventional harmonic language. He adheres rigorously to the diatonic system of major and minor keys, but spices his chords with frequent dissonances. A passionate disciple of Richard Wagner, Parry even slips in the famous "Tristan" chord during the third fanfare. From there, the piece unfolds in three sections. The beginning of Psalm 122 is set in an imitative style, using antiphonal effects to suggest spatial separations between various parts of the chorus. An optional section (omitted in today's performance) follows as the choir sings "Vivat Regina!," "Long live the Queen!" (or "Vivat Rex!" when a king is sitting on the throne). The final section consists of a hushed prayer for peace, followed by a triumphal march setting for the promise of peace and prosperity.

In 1942, Benjamin Britten (1913–1976) had just returned to England after a soul-searching three-year journey to North America. Disillusioned with the United States, he came home having accepted his sexuality, entered a committed union with singer Peter Pears, and determined to become the greatest English opera composer since Henry Purcell 250 years earlier. He and Pears soon began work on *Peter Grimes*, a powerful opera about the persecution of a social pariah. As Pears worked on the libretto, Britten accepted a commission for a choral setting of Christopher Smart's *Jubilate Agno*, written between 1759 and 1763 but surviving today in only a few fragments. As a pacifist and a homosexual in wartime England, Britten channeled his own experiences into the music, creating a powerful work that, like *Peter Grimes*, expresses the pains of persecution. Throughout *Rejoice in the Lamb*, Britten captures the rhythmic irregularities of Smart's free-verse poetry. The result is a sung text that flows as naturally as spoken language. The work can be heard in a large-scale arch form (with the first and fifth sections related, the second and fourth related, and a central section). The opening choral section gradually builds from a unison pitch to a joyful "Hallelujah" sung in a dizzying imitative texture. The second section comprises three solos illustrating the presence of God in all nature: the treble soloist portrays the cat's litheness, the alto presents the mouse's bravery, and the tenor sings of the plants' glorification of God. The emotional central section has the choir suffering the same persecution as Jesus Christ. Open intervals create a stark sound, with dark minor chords used to highlight important words. Christ's deliverance from persecution is sung using an artificial scale made from combining D-sharp and E minor chords, representing death and the hope for respite, respectively. In the fourth section, Smart's text seeks meaning in numbers and every letter of the Latin alphabet, just as the Kabbalah finds similar meanings in the Hebrew alphabet. Even the

sounds of musical instruments resonate with these meanings, becoming the voice of God. In the final section, God's peace is portrayed through a monotone of a different sort from the first section: here the choir sings only the notes of an F major chord, building to a repetition of the joyful "Hallelujah."

Like Leighton's *Paeon*, Simon Preston's (b.1938) *Alleluyas* was commissioned for the 1966 publication of *Modern Organ Music*. The score is prefaced by an excerpt from the "Cherubic Hymn" of the St. James Liturgy, one of the earliest known versions of the Orthodox Church's Divine Liturgy: "At his feet the six-winged Seraph; Cherubim with sleepless eye, | Veil their faces to the Presence, as with ceaseless voice they cry, | Alleluya, Alleluya, Alleluya, Lord most high." This fantasia unfolds in nine sections that sound like improvisations on three distinct five-note motives that evoke the angels three-fold "Alleluya."

During the seventeenth and eighteenth centuries, musical settings of the *Te Deum* underwent a dramatic transformation. What had been the concluding chant of morning devotional services and feast day celebrations now became the vehicle for festive choral works in both the Catholic and Anglican churches. John Rutter's (b.1945) 1988 setting of the text draws on what he calls "the Anglican tradition of 'functional' Te Deums." Like Sir Arthur Sullivan, Sir Hubert Parry, and Sir Charles Villiers Stanford, Rutter aimed for straightforward and accessible vocal writing, with excitement generated from the organ's intricate accompaniment, dramatically contrasting sections, and the chorus's soaring melodies.

— Colin Roust

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



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North Shore Choral Society thanks The Saints for ushering at today's concert.
Thank you to Gary Wendt, Director of Music and Organist,
and the rest of the staff at Glenview Community Church.

TEXTS AND TRANSLATIONS

God Is Gone Up

God is gone up with a triumphant shout,
The Lord with sounding Trumpets' melodies:
Sing Praise, sing Praise, sing Praises out,
Unto our King sing praise seraphic-wise!
Lift up your Heads, ye lasting Doors, they sing,
And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,
In flakes of Glory down him to attend,
And hear Heart-cramping notes of Melody
Surround his Chariot as it did ascend;
Mixing their Music, making ev'ry string
More to enravish as they this tune sing.

Rejoice in the Lord Alway

Rejoice in the Lord alway, and again I say rejoice.
Let your moderation be known unto all men.
The Lord is at hand.
Be careful for nothing; but in everything by prayer and supplication with thanksgiving,
let your requests be made known unto God.

And the peace of God, which passeth all understanding,
shall keep your hearts and minds through Jesus Christ our Lord.

Ave Verum Corpus

*Ave verum Corpus natum de Maria Virgine,
Vere passum,
immolatum in cruce pro homine;
Cujus latus perforatum, unda fluxit sanguine;
Esto nobis praegustatum in mortis examine.*

*O Jesu dulcis! O Jesu pie! O Jesu Fili Mariae.
Miserere mei. Amen.*

Hail true body, born of the Virgin Mary:
truly died,
sacrificed on the cross for mankind,
whose pierced side flowed with a tide of blood:
behold the one tested in death for us.

O sweet, gentle Jesus, Son of Mary,
have mercy on me. Amen.

Hail, Gladdening Light

Hail, gladdening light, of His pure glory poured,
Who is the immortal Father, heavenly, blest,
Holiest of Holies — Jesus Christ, our Lord.

Now we are come to the sun's hour of rest;
The lights of evening round us shine;
We hymn the Father, Son, and Holy Spirit divine.

Worthiest art Thou at all times to be sung
With undefiled tongue,
Son of our God, giver of life, alone:
Therefore in all the world Thy glories, Lord, they own.

The Lord Is My Shepherd

The Lord is my shepherd, I shall not want;
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.

Yea, though I walk through the valley of the shadow of death,
I will fear no evil: For You are with me,
You will comfort me.

Surely goodness and mercy shall follow me all the days of my life:
And I will dwell in the house of the Lord forever.

Let All the World in Every Corner Sing

Let all the world in every corner sing,
My God and King!

The heavens are not too high,
His praise may thither fly;
The earth is not too low,
His praises there may grow.

The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.

I Was Glad

I was glad when they said unto me, we will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.
O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces.

Rejoice in the Lamb

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.
Let Ishmail dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance. Let David bless with the Bear.
The beginning of victory to the Lord, the perfection of excellence.
Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of
the heavenly harp in sweetness magnifical and mighty.

For I will consider my Cat Jeoffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty,
From whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.
For — this is a true case — Cat takes female mouse, male mouse will not depart, but stands threatening and daring:

...If you will let her go, I will engage you, as prodigious a creature as you are.

For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For the flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Saviour —
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow, Silly fellow! is against me and belongeth neither to me nor to my family.
For I am in twelve HARSHIPS, but he that was born of a virgin shall deliver me out of all.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.
For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
For GOD the Father Almighty plays upon the HARP of stupendous magnitude and melody.

For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnifical and mighty.

Te Deum

We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty:
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death:
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God: in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints: in glory everlasting.

O Lord, save thy people and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy Name: ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us: as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

BIOGRAPHIES



Equally at home in front of a harpsichord, organ, piano, or fortepiano, **David Schrader** is “truly an extraordinary musician ... (who) brings not only the unfailing right technical approach to each of these different instruments, but always an imaginative, fascinating musicality to all of them” (Norman Pelligrini, WFMT, Chicago). A performer of wide ranging interests and accomplishments, Mr. Schrader has performed at the American Guild of Organists’ national convention on four occasions performing as a featured artist with the Dallas Symphony Orchestra, the San Francisco Symphony Orchestra, and the Colorado Symphony Orchestra. Mr. Schrader has appeared as a soloist on organ and on harpsichord with the Chicago Symphony Orchestra having performed under the direction of Sir Georg Solti, Daniel Barenboim, and Pierre Boulez. Mr. Schrader also has appeared at the Brooklyn Academy of Music as the repetiteur and principal harpsichordist in Chicago Opera Theater’s highly acclaimed production of “Orfeo” under Jane Glover. He was the featured performer at the prestigious Irving Gilmore Keyboard Festival, performing concerts on organ, harpsichord and clavichord. And Mr. Schrader appeared as a soloist at the Ravinia Festival under the direction of Nicholas McGegan performing all six of the Bach Brandenburg Concertos, and at Chicago’s Grant Park Symphony under Carlos Kalmar.

Mr. Schrader is on the faculty of Roosevelt University, Chicago College of Performing Arts - Music Conservatory for performance and academic studies where he has taught both graduate and undergraduate courses since 1986. From 1993 through 1995 he also directed the Collegium Musicum at Northwestern University. He has also taught at the Music Institute of Chicago (formerly known as The Music Center of the North Shore.) Since 1980, he has been the organist of the Church of the Ascension, whose liturgies command a national reputation for musical integrity.

Mr. Schrader received a Doctor of Music degree in organ from Indiana University as well as the coveted Performer’s Certificate. He received a Bachelor of Music in piano and a Bachelor of Music in organ from the University of Colorado. His principal teachers have been Storm Bull, Abbey Simon, Oswald Ragatz, Anthony Newman, and Everett Jay Hilty.

Rachel Sparrow, soprano, first drew attention in 2012 when she was awarded First Place in the Illinois National Association of Teachers of Singing Competition and Second Place in the Nicholas Loren International Vocal Competition singing Delibes’ coloratura showpiece “Bell Song” from *Lakmé*. Most recently in Italy, Sparrow performed the title role in *Lucia di Lammermoor* at the international opera program *La Musica Lirica*. Chicago area performances



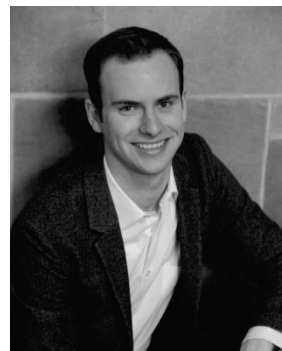
include: Jenny Lind who “hit gorgeous operatic notes out of the park!” in *Barnum*, La Fée in *Cendrillon*, Drusilla in Monteverdi’s *L’incoronazione di Poppea*, and Eustacia in the contemporary opera *Bastianello* by John Musto. An advocate for new music, Sparrow has been involved in world and U.S. premieres of soprano/orchestral works. Sparrow was the soloist at Millennium Park when Robert A. Harris conducted the Northwestern University Chorus and Symphony Orchestra to perform his work *Gloria*. In Indianapolis this fall, Sparrow played Polly in Kurt Weill’s *Threepenny Opera* under the baton of James Caraher. This promising young soprano looks forward to performing with the Indianapolis Opera Ensemble in the spring and will return to Indy Opera’s main stage in April for more Benjamin Britten, as Miss Wordsworth in *Albert Herring*.



Elizabeth Jankowski, mezzo-soprano, is a versatile singer who enjoys performing operatic, oratorio, art song, and choral repertoire. She is proud to be a native of Flint, Michigan. Elizabeth recently graduated from North Park University with a Master of Music in Vocal Performance. In April, she was a soloist in North Park’s performance of Handel’s *Messiah* and sang the role of La Zia Principessa in Puccini’s *Suor Angelica*. Elizabeth also sang Second Lady in Mozart’s *The Magic Flute* and Metatron in Argento’s *The Masque of Angels* at North Park, was a member of the University Choir and Chamber Singers, and in 2011 she won first place in North Park’s Performance Awards Competition. This summer, Elizabeth sang the role of Cherubino at the Midwest Institute of Opera. She performs with several groups in the

Chicago area including Grant Park Chorus, Chicago Galant Consort, Chicago Chorale, and DuPage Opera Theatre. She earned her Bachelor of Music at Hope College in Holland, Michigan, and currently studies with Karen Bauer. Elizabeth and her husband Matthew are expecting their first child in January.

Hailed for his “ringing and confident tenor,” **Alan Taylor**, a native of Atlanta Georgia, is a graduate of Northwestern University (M.Mus.) and Samford University (B.Mus.) under the tutelage of W. Stephen Smith, Richard Boldrey, Kenneth Smith, and Alan Darling. He is a two-time winner of Samford’s Concerto-Aria competition and the National Association of Teachers of Singing audition, and won first place in the Federation of Music Clubs annual collegiate competition. He has been the tenor soloist for Bach’s *Magnificat*, Mozart’s *Coronation Mass*, Vaughan Williams’ *Serenade to Music*, Britten’s *Saint Nicholas*, and Charpentier’s *Messe de Minuit pour Noël*. He was featured in recital at the Aspen Music Festival with pianist Kenneth Merrill and has sung for Maestri Nicholas McGegan and Jane Glover. An avid performer of Benjamin Britten’s music, the composer’s centenary year has proven rewarding for Mr. Taylor. In his current season he is



singing Britten's *Seven Sonnets of Michelangelo*, *Holy Sonnets of John Donne*, *Winter Words*, Canticle I, *Rejoice in the Lamb*, and *Saint Nicholas*.

Taylor's Northwestern opera credits include title roles in Britten's *Albert Herring*, the Chicago premier of Musto's *Bastianello* as well as Alfredo in Johann Strauss's *Die Fledermaus* and Arnalta in Monteverdi's *L'incoronazione di Poppea*. Alan has recently joined Mozawa, an international, interdisciplinary arts organization, as a performance artistic affiliate. He maintains voice and piano studios and is a member of the Chicago Symphony Chorus and Chicago's historic Saint James Episcopal Cathedral and its choir.



Michael Orlinsky is a baritone who is developing a growing singing career in Chicago. As well as singing for several companies, he has produced, directed, and portrayed Bob in *The Old Maid and the Thief* and Ben in *The Telephone*. Since moving to Chicago he has taken on many roles including an assistantship with North Park University (NPU). He is currently finishing his graduate studies at NPU studying with Dr. Karen Bauer. He has been seen in such other roles as Papageno in *The Magic Flute* and Kokoriko in *Ba-ta-Clan*. Michael enjoys educational outreach as an important outlet for performance. This past summer he was appointed by Main Street Opera to produce an outreach program of *L'elisir d'amore*. Michael is currently engaged to perform as Zuniga in *Carmen*, Henrik in *Maskarade*. As well as a performer, Michael is a composer and instructor. He recently joined Chicago Opera Theatre's Educational Outreach as a Teaching Artist in Chicago Schools and teaches voice at Musical Expressions in Naperville.

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 NSCS member 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.



Dr. Julia Brueck has been active as an organ recitalist, accompanist, church musician, and private keyboard instructor since arriving on the North Shore in 2010. She has served as Minister of Music at St. David's Episcopal Church in Glenview and as Assistant Conductor of the Chicago Chamber Choir. She was appointed Assistant Conductor of the North Shore Choral Society in 2012, and presently serves on the board of the American Guild of Organists North Shore Chapter.

Dr. Brueck 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. She and her husband currently reside in Wilmette with their two children.

Pianist for the Chicago Symphony Chorus since auditioning as a college student in 1978, **Sharon Rich 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 Burcher 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. She is organist at North Park Theological Seminary in Chicago, Illinois, as well.



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The Members of The North Shore Choral Society

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Beth Galfer	Renata Lowe	Claudette Rasmussen	Kathleen Tolisano
Betsy Gladfelter	Jenny Lunz	Ginny Roeder	Kathleen Trusdell
Maria del Rosario Gomez	Julie McDowell	Sally Ryan	Megan Vescio

ALTO

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

TENOR

Douglas Aden	Carl Kettler	Tom Olkowski	Milly Silverstein
David Crumrine	Jeff Kinzel	Gene Propp	David W. Taylor
John Darrow	Nicholas Krupp	Ken Rasinski	Scott Vogl
Bill Erenberg	Steve LaTour	Jonathan Rivera	Jim Whittle
Theresan Kaefer	Mars Longden	Colin Roust	David Wojtowicz
Brian Keady	Sanna Longden	Paul Siegal	

BASS & BARITONE

John Arpan

Len Barker

Aaron Boock

Ron Diehl

Terry Duchow

Andrew Fisher

Kent Fuller

Bruce Gladfelter

Anthony Green

David Hunt

Thomas Keller

Jim Miller

Scott Paine

Marshall Rasof

Eric Robison

John Summerhays

Harry Vroegh

Steve Warner

Dan Woodard

Robert Zahniser

The North Shore Choral Society reaches out to ...

...the Evanston community. NSCS again participated in "Backstage Evanston" on Northwestern's campus in September 2013.

...other performing arts groups. NSCS will join the Evanston Symphony Orchestra in its annual Christmas program on Sunday, December 8, 2013, and again on June 15, 2014 when we will perform Verdi's Requiem together.

...music lovers in retirement communities. NSCS will present a holiday concert again this year at Three Crowns Park Retirement Community on December 15, 2013.

...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. For this concert Choral Scholar Megan Vescio, soprano, is singing with us.

...talented Chicago area singers. The Donald Chen Young Artist Award was established to reward talented young singers with solo roles in one of our concerts each season. Ms. Sparrow, Ms. Jankowski, Mr. Taylor, and Mr. Orlinsky are all Donald Chen Young Artist Award winners.

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



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.

Growing up on a family farm near Ottawa, Illinois, **Liz Costello-Kruzich** spent much of her early life out of doors—climbing, hiking, walking into town to go to school, delighting in the beauty of the native prairie land. As a result, she has become a “tree hugger”—a conservationist who made sure that 35 acres of the most wild area of that farm were deeded to a county conservation group as a nature preserve. After teaching in a Catholic girls’ high school, Liz worked for the county and state until she received her master’s degree in social work. She specialized in medical social work for many years and finished up her working career in Northwestern University research labs. Music has always been an important part of Liz’s life, from when she taught herself songs from the radio and sang to the trees at age five, to school choruses, church choirs, guitar groups, the Apollo Chorus, and various other choruses. Music continues to be one of her main activities, particularly as her husband Ted is a violinist. He will be playing with a Tamboritz orchestra (think many sizes of mandolin-type instruments) in Pittsburgh at an international Tamfest. The group adopted Liz as well, and she will be singing in two of the songs—in Croatian!

Although new to the tenor section of NSCS this season, **Jim Whittle** is no newcomer to singing. In high school and Brigham Young University, he did musical comedy. He has sung in community choirs for nearly his entire adult life and sings often with the Mormon Church in Wilmette. While in New Jersey, he sang in a choir that performed Beethoven’s Ninth in Lincoln Center’s Avery Fisher Hall with Leonard Bernstein. Jim works in marketing, sales, and business development; he was in Santa Rosa, California, until just recently when he moved back to Evanston. He is now working on starting his own pharmaceutical company with friends from Northwestern’s Kellogg MBA program. Jim and his wife Choon, a pianist and avid tennis player, have been married for 31 years and have two sons, 22 and 20. The older just got married and is studying at BYU. The twenty year old is serving a two-year Mormon mission in Japan, where Jim served over 30 years ago. He and his family lived in Japan for six years in the 90s, and he speaks Japanese fluently. A dedicated endurance road cyclist, Jim rides with Evanston Bike Club’s Very Fast Group; he bikes from 150 to 200 miles a week, covering anywhere from 50 to 100 miles at a time.

Pauline Michael was born in Little Rock, Arkansas, into a musical Greek family. Her father attended Athens Conservatory, played the violin, and composed church music. Her mother, a church chanter into her 80s, came from a large family of singers, including a brother who sang in European opera houses. Pauline began piano lessons at age six, and at age ten took organ lessons. She became the organist and led congregational singing at her small parish. For two summers, she attended Inspiration Point Fine Arts Colony, where she fell in love with opera and began voice lessons. Pauline completed both her bachelor’s and master’s degrees in music education at the American Conservatory; then she received her bachelor of science in nursing from Loyola

University in Chicago. An RN by profession, she is also a certified yoga instructor. Over the years, she has sung with the DePaul University Chorus, the Northwestern Summer Chorus, the Chicago Master Singers, the Hellenic Choral Society, the Berkshire Choral Festival, and the Panorthodox Choir. Currently, Pauline sings soprano in the Annunciation Greek Orthodox Cathedral Choir in Chicago and is studying Byzantine chant. She enjoys travel, gardening and landscape design, cooking, and baking Greek pastries. She lives in Glenview with her dog Figaro, a Chow Chow, who also loves classical music.

After a brief hiatus, **Marshall Rasof** has returned to the bass section of the North Shore Choral Society. Besides NSCS, Marshall has sung with several other choruses, including the Northwestern University Community Choir, the Savoyaires, barbershop groups, and the North Suburban Choir. While at Von Steuben High School, Marshall sang the leads in several Gilbert and Sullivan operas—Dick Deadeye in *H.M.S. Pinafore* and Nanki Poo in *The Mikado* among them. After graduation, he attended the University of Illinois and received a degree in pharmacy in 1956. That same year, he purchased his first drugstore, becoming the youngest drugstore owner in Illinois. Four years later, he sold that store and bought a pharmacy in Skokie, which he ran for 34 years until retiring. Marshall has been married for nearly 60 years to his high school sweetheart. They have four children: one son is a physician doing Third World medicine, and the other is a trader at the Board of Trade; one daughter is a nurse, and the other is a full-time mother living in Israel. They also have five grandchildren. After retiring, Marshall and his wife traveled extensively throughout the world (“when it was far less expensive than today”); he has also been kept busy operating some properties that he bought years ago—an activity that requires time and concentration.

LEGACY GIFTS

Leave a lasting legacy to singers and audiences of the future by providing for the North Shore Choral Society through a bequest in your will or trust, or in an IRA beneficiary designation. You can honor or memorialize a loved one and help build an endowment to carry us forward for the next seventy-five years.

Among our members are specialists in estate and charitable gift planning. Call the Society at 773-741-NSCS (773-741-6727) to arrange a confidential discussion.

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Join the North Shore Choral Society at the
Unitarian Church of Evanston on Sunday, April 6th, 2014, at 3:00, for

Missa Gaia

Missa Gaia, a unique work seldom performed in the Chicago area, is a contemporary ecumenical and ecological Mass celebrating the Earth. The work features lyrical melodies with dynamic rhythms from African, Brazilian, and American gospel traditions, incorporating traditional Mass and biblical texts, and interweaving the voices of wolf, whale, and harp seals. Since 1985 the Earth Mass has been performed annually at the Cathedral of St. John the Divine in New York City to celebrate the Feast of St. Francis and the blessing of animals.

The North Shore Choral Society is excited to announce our collaboration on *Missa Gaia* with Beatrix Rashid and Christina Ernst, co-directors of the Evanston Dance Ensemble. The concert will also feature the Evanston Children's Choir, Gary Geiger, music director; emerging Chicago gospel soloist Felicia Patton; and a band including Thomas W. Jefferson, piano, and Jim Gailloreto, soprano sax. You won't want to miss this spectacular and moving experience!

773-956-8400 or www.northshorechoral.org for tickets

North Shore Choral Society continues its collaboration with the
Evanston Symphony Orchestra on December 8th in

An Evanston Symphony Christmas and

Giuseppe Verdi's Requiem Mass

on June 15th, 2014

Tickets available through the ESO, 847-864-8804 or www.evanstonsymphony.org

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