

North Shore Choral Society



Glory!

November 20, 2016
St. John Brebeuf Church
Niles, Illinois



Julia Davids, Music Director

Glory!

with Chorus, Organ, Brass, Percussion, and Handbells

Let the Music Ring! David R. Kent

O Magnum Mysterium Tomás Luis de Victoria

O Magnum Mysterium Morten Lauridsen

Glory, Glory, Glory to the Newborn King Moses Hogan
Nicholas Krupp, soloist

Jazz Gloria Natalie Sleeth
arr. Sondra Tucker

Dance of the Reed Flutes, from The Nutcracker Pyotr Il'yich Tchaikovsky
arr. William Griffin

Trepak (Russian Dance), from The Nutcracker Pyotr Il'yich Tchaikovsky
arr. Cathy Moklebust

Gloria John Rutter

I. *Allegro vivace*

II. *Andante*

III. *Vivace e ritmico*

Carli Uphill, Cristina Brown, Olivia St. Clair, Arlene Cwynar, soloists

~ Intermission ~

Christmas Cantata (Sinfonia Sacra) *Daniel Pinkham*

I. ***Maestoso***

II. ***Adagio***

III. ***Allegro***

It's the Most Wonderful Time of the Year *Edward Pola and George Wyle*
arr. Joel Raney

I Heard the Bells on Christmas Day *John Baptiste Calkin*
arr. Cynthia Dobrinski

Masters in This Hall *French Carol, arr. Arnold Sherman*

Carol of the Bells *Mykola Leontovich*
arr. Peter Wilhousky, bells arr. Andrea Handley

Sing We Now of Christmas *French Carol, arr. Kevin McChesney*

Now Proclaim Messiah's Birth *Regent Square/Gloria, arr. Andrea Handley*
Commissioned by the North Shore Choral Society

North Shore Choral Society is honored to dedicate this concert to the memory of our longtime member, esteemed Alto I Section Coordinator, and dear friend, **Myra Sieck**. Myra loved all aspects of life and singing and was proud to be related to the founding members of NSCS. We will not soon forget her ready smile, wry sense of humor, and love of our “singing pearls.” Her after-concert parties and goofy music-themed apparel – “Don’t Make Me Use My Opera Voice” – are legendary. Myra lived a good, loving life. We will miss her, but are infinitely thankful to have known her.

The North Shore Choral Society thanks Mark Rachelski, Musical Director & Liturgical Coordinator, as well as the pastors and staff at St. John Brebeuf Church. Thank you to The Saints for ushering at today's concert.

Cover Art: “Sunrise” by Mandy Budan
www.abstractlandscapepainting.com budanart.com

PROGRAM NOTES

Glory!

Today we celebrate the Glory of Christmas music, new and old, and the collaboration of musical instruments and voices. You'll hear three distinct settings of the ancient "O Magnum Mysterium" text (Victoria, Lauridsen, Pinkham) in addition to Rutter's sparkling modern cantata setting of the traditional *Gloria* text. Add some gospel flair in Moses Hogan's adaptation of "Go Tell it on the Mountain," the pealing of handbells, the mysterious timbres of the organ, the brilliance of brass, the rhythm of percussion, and the passionate voices of the NSCS, and we hope the result will be a truly 'Glorious' start to your holiday season!

Let the Music Ring

This celebratory piece combines choir and handbells in a joyful call to "Fill up this place with praise and thanksgiving. Let's celebrate!" David R. Kent is the Minister of Music at West Lynchburg Baptist Church in Lynchburg, Virginia. He has previously served churches in Ohio, Texas, and California. David grew up in Poway, California (a suburb of San Diego), and holds a Bachelor of Arts in Music from San Diego State University and a Master of Music in Church Music from Southwestern Baptist Theological Seminary in Fort Worth, TX. He enjoys singing in the Virginia Baptist Male Choir and ringing in the Lynchburg community bell ensemble.

O Magnum Mysterium Tomás Luis de Victoria

A very important composer of the Renaissance period, and in particular the Counter-Reformation, Tomás Luis de Victoria (c. 1548-1611) was an organist and composer from Spain. Much like Palestrina, a strong influence on Victoria, his music avoids complicated counterpoint, relying on simple lines and homophonic textures (all parts moving together syllabically.) Victoria's setting of "O Magnum Mysterium" is representative of this style, allowing the text to be clearly heard and utilizing a change in meter to emphasize the dance-like quality of the Alleluias.

O Magnum Mysterium Morten Lauridsen

Morten Lauridsen (b. 1948) is one of America's best-known contemporary composers. His varied works are regularly performed throughout the world and have won awards and international acclaim. Lauridsen served as the Composer-in-Residence of the Los Angeles Master Chorale from 1995-2001, the group by whom this setting of "O Magnum Mysterium" was premiered in 1994. He is currently Distinguished Professor of Composition at the University of Southern California Thornton School of Music.

Lauridsen states "For centuries, composers have been inspired by the beautiful 'O Magnum Mysterium' text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Glory, Glory, Glory to the Newborn King

Based on the Negro Spiritual "Go Tell It on the Mountain"

Arranged with additional words and music by Moses Hogan (1957-2003)

Moses George Hogan is recognized as a leading force in promoting and preserving the African-American musical experience. Hogan was born in New Orleans, Louisiana, and graduated from the New Orleans Center for Creative Arts and Oberlin Conservatory of Music in Ohio. He did additional study at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. He is known for his contemporary and accessible choral settings of spirituals and has earned an international reputation as a gifted pianist, conductor, and arranger. "Glory, Glory, Glory to the Newborn King" is a joyous call and response version of the familiar spiritual "Go Tell It On the Mountain."

Jazz Gloria

Natalie Sleeth (1934-1992) was an Evanston-born composer who achieved national acclaim composing choral music, especially children's anthems. "Jazz Gloria" is an anthem with four distinct motifs. In the choral version, these motifs are exchanged among the four choral parts. In the handbell version, arranged by Sondra Tucker, they are traded by handbells and handchimes, entering in different octaves throughout. The piece begins with one motif, gradually adds voices, and then tapers off to the single first motif.

Dance of the Reed Flutes, from *The Nutcracker*

Trepak (Russian Dance), from *The Nutcracker*

As is often the case with well-known classical works, *The Nutcracker* ballet as a complete work was not an immediate success when it was first performed in 1892. But a suite of dances within the complete work was, and the work as a whole has since become one of Tchaikovsky's (1840-1893) most popular and frequently performed compositions. The two selections played today were both in that original suite. Trepak is one of several ethnic dances in the suite and was based on a Ukrainian folk dance called the Trepak.

Gloria

The British composer John Rutter was born in 1945 and did his advanced studies at Clare College, Cambridge. He conducted the choir of his former college until 1979, at which time he left this position in order to devote himself to composition. In that same year he founded the Cambridge Singers, a group that under Rutter's direction has produced an impressive body of recordings. Although Rutter has composed much music for the organ and for orchestra, he is primarily known for his choral music, particularly service music for the Anglican and Episcopal Churches. He has also edited the Oxford series *Carols for Choirs*. During one of his many visits to the United States, Rutter was invited by Mel Olson, director of *The Voices of Mel Olson*, to write this *Gloria*. It received its first performance in Omaha Nebraska, in 1974. The piece is scored for an accompaniment of organ, percussion, and brass instruments. Rutter's *Gloria* was most recently performed by the NSCS in December 2004 under Dr. Donald Chen's direction.

Christmas Cantata

Daniel Pinkham, born 1923, is a graduate of Harvard and has studied under a distinguished roster of composers that includes Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, and Nadia Boulanger. His mastery of the keyboard owes much to his studies with Wanda Landowska on the harpsichord and E. Power Biggs on the organ. He was appointed director of the King's Chapel, Boston, a position he held until 2000; concurrently, he served as a member of the faculty of the New England Conservatory of Music.

His *Christmas Cantata*, subtitled "Sinfonia Sacra," a 20th century homage to the Baroque, recalls the brilliance of the Venetian school of chorus-and-brass music,

particularly as embodied in the works of Giovanni Gabrieli. The *Cantata* is cast in the form of three contrasting short movements and is scored for chorus and double brass choir.

The first movement, “Quem vidistis” (“What have you seen, shepherds?”) relates how the shepherds learned of the newborn Christ child. The text is drawn from the antiphon verses sung at Christmas Midnight Mass.

The second movement, “O magnum mysterium” (“Oh great mystery”) tells how the animals in the stable observed Christ’s birth, further extolling the mystery of the virgin birth. This text is drawn from one of the responses sung in monasteries at matins, or daybreak, on Christmas day.

The final movement, “Gloria in excelsis Deo” (“Glory to God in the highest”), a hymn of praise which the angels sang, is derived in part from a passage in the gospel of Luke. It is sung or recited as part of the Proper of the High Mass. Pinkham’s setting is particularly felicitous in its alternation of energetic brass sections with a cappella choral passages.

Pinkham’s Christmas Cantata was most recently performed by the NSCS in December 2004 under the direction of Dr. Donald Chen.

It’s the Most Wonderful Time of the Year

Edward Pola and George Wyle, arr. Joel Raney

Thought to be one of the top ten holiday songs of all time, “Most Wonderful Time” was originally recorded in 1963 by Andy Williams. It recounts a number of activities associated with the holiday season, most especially connections with family and friends. The lyrics include such activities as “kids jingle belling,” “parties for hosting,” and “mistletoeing.” And the last line of the refrain touches on the nostalgia that most of us associate with the holiday season: “And hearts will be glowing when loved ones are near; it’s the most wonderful time of the year.”

I Heard the Bells on Christmas Day

John Baptiste Calkin, arr. Cynthia Dobrinski

The lyrics to “I Heard the Bells” were based on a poem written by Henry Wadsworth Longfellow in 1863 during the Civil War. He wrote the poem in response to the wounding of his son, a soldier in the war. Unfortunately, the

lyrics are as relevant today as they were the day they were written. This arrangement exhibits a good deal of text painting – reflecting the lyrics through the music. The third verse lyrics, “there is no peace on earth ... for hate is strong and mocks the song of peace on earth, good will to men,” are dramatically depicted by a change to minor mode, a gong-like bass bell, strident chords, martellato bass bells, and increased tempo. Then a gradual, thoughtful transformation occurs till the final victorious last verse is heard, reflecting the text “God is not dead, nor doth he sleep; the wrong shall fail, the right prevail, with peace on earth, good will to men.” The ending sounds as if all the bells on earth are ringing, rejoicing in that victory.

Masters in this Hall

The text to “Masters in this Hall” was written in 1860 by William Morris, a British poet and social activist, and is set to an early 18th century dance tune. It’s generally a joyful straightforward declaration of the birth of Christ: “Masters in this hall hear ye news today, brought from o’er the sea and ever I you pray, ‘Nowell, nowell, nowell, nowell,’ sing we loud!” However, the social activist leanings of Morris are reflected in the last line of the refrain: “God today hath poor folk raised and cast a-down the proud.” This arrangement is wonderfully crafted by a favorite handbell arranger, Arnold Sherman. It utilizes numerous handbell techniques, and at one point has five techniques being played simultaneously.

Carol of the Bells

Carol of the Bells was written by Mykola Leontovych (1877-1921) in 1904, with lyrics written later by Peter Wilhousky (1902-1978). It is based on a Ukrainian folk chant and, long before the 20th century, was associated with New Year’s celebrations and the Feast of Epiphany. The beautiful melody inspired Peter Wilhousky to write original lyrics and arrange the music into “Carol of the Bells” in 1936. Wilhousky was of Czechoslovakian heritage, received his B.A. from the Damrosch Institute of Musical Arts (Julliard) and was an eminent music educator. “Carol of the Bells” was brought to American audiences by the Ukrainian Republican A Cappella Choir in the mid-twentieth century. Each section of the choir imitates different bells. This handbell arrangement by Andrea Handley begins and ends with an unusual technique called the singing bell – using a wooden dowel to produce a sustained sound somewhat like a Tibetan singing bowl.

Sing We Now of Christmas is a French carol which is often heard at two holydays in the liturgical year, as it has a Christmas text and an Easter text (“Now the Green Blade Riseth”). As with many Christmas carols, each verse tells a different piece of the Christmas story, from the angels to the shepherds, to the manger, and the visit of the three kings. This arrangement, by Kevin McChesney, features the use of mallets with the handbells which provide a driving rhythm throughout.

Now Proclaim Messiah’s Birth

This concert marks the world premiere of this new arrangement, commissioned by the NSCS, composed by organist and Chicago Bronze director Andrea Handley. Combining the hymn tunes “Regent Square” (“Angels from the Realms of Glory”) and “Gloria” (“Angels We Have Heard on High”), Handley has cleverly created new from old to celebrate the collaboration of our musical forces today – brass, percussion, organ, hand bells, and choir – in this joyous finale!

Written by Don Draganski, Julia Davids, Andrea Handley, and Karen Rigotti

TEXT AND TRANSLATION

Let the Music Ring

Rejoice, give thanks, as you enter this place.

Lift your voice and sing!

Songs of praise to the Giver of grace.

Oh let the music ring!

Refrain: Sing Alleluia! Lift your hearts in song.

Join in and sing along.

Make glorious music.

Fill up this place with praise and thanksgiving.

Let’s celebrate!

Rejoice, give thanks with all of your heart,

To our Savior, Lord and King!

Praise Him with all your mind and soul!

And let the music ring!

Music’s a glorious gift that brightens our lives;

It lightens our hearts and lifts up our eyes.
It gives our words wings and helps them to soar.
Music does all this and so much more.

Exalt and praise the Lord of all who humbly died
To be God's spotless Lamb, the Redeemer of man.
Oh let the music ring! *Refrain*

Rejoice, give thanks as we fill this place,
Lift your voice and sing.
Harmonious praise to the Giver of grace.
Yes, let the music ring!

O Magnum Mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio!	<i>O great mystery, and wonderful sacrament that animals should see the newborn Lord, lying in a manger. Blessed is the Virgin</i>
Beata Virgo, cujus viscera meruerunt portare Dominum Christum. Alleluia!	<i>whose womb was worthy to bear Christ the Lord. Alleluia!</i>

Glory, Glory, Glory to the Newborn King

What will we call that pretty little baby? Baby born in Bethlehem.
What will we call that pretty little baby? Christ the Lord, the newborn King.

Where was He born, this pretty little baby? Down in a lowly manger,
Where His birth was in a stable. Christ the Lord, the newborn King.

Born this night, the Son of Mary. Hail the heav'n born Prince of peace.
Glory to the newborn King. Glory, glory, glory to the newborn King.

Children! Go and tell it on the mountain, Lord, over the hills and ev'rywhere.
Why don't you go (yes!) tell it on the mountain, Lord, that Jesus Christ is born.
See the newborn baby.

Glory, glory, glory to the newborn King. All praise to the newborn King,
We're singin' over hill and mountain. We're singin' Hail the new King.
We're singin' glory, glory, glory to the newborn King.

Gloria

I.

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.

*Glory to God in the highest,
and on earth peace,*

*Good will towards men.
We praise You, we bless You,
We worship You, we glorify You.
We give thanks to You for
Your great glory.*

II.

Domine Deus, Rex caelestis,
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.

*O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only begotten Son,
Jesus Christ,
O Lord God, Lamb of God, Son of the
Father.
Who takes away the sins of the world,
have mercy on us,
receive our prayer.
Who sits at the right hand of the
Father, have mercy on us.*

III.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.

*For You alone are holy,
You alone are the Lord,
You alone art most high, Jesus Christ.
With the Holy Ghost,
in the Glory of God the Father. Amen.*

Christmas Cantata

I.

Quem vidistis, pastores? Dicite.
Annuntiate nobis in terris quis
apparuit. Natum vidimus, et choros
angelorum, collaudantes Dominum,
Alleluia.

*Whom do you see, shepherds?
Tell us. Tell us who appears on earth.
We saw Him who was born and the
angel choir praising the Lord.
Alleluia.*

II.

O magnum mysterium et admirabile
sacramentum,
Ut animalia viderent Dominum
natum, jacentem in praesepio.
Beata virgo, cujus viscera meruerunt
portare Dominum Christum.

*O great mystery and wonderful
sacrament,
That animals might see the Lord
born in a stable.
Blessed is the Virgin whose womb was
worthy to bear the Lord Christ.*

III.

Refrain: Gloria in excelsis Deo
Et in terra pax hominibus bonae
voluntatis.

Refrain: Glory to God in the highest
And on earth peace to men of good
will.

Jubilate Deo omnis terra,
Servite Dominum in laetitia. *Refrain*

Rejoice in the Lord, all ye lands.
Serve the Lord with joy. *Refrain*

Introite in conspectu ejus, in
exultatione. *Refrain*

Come into his presence with
exultation. *Refrain*

Scitote quoniam Dominus ipse est
Deus: Ipse fecit nos, et non ipsi nos.

Know that the Lord is God.
It is he who has made us and not we

Refrain

ourselves. *Refrain*

Alleluia

Alleluia

Carol of the Bells

Hark! How the bells, sweet silver bells, all seem to say, "Throw cares away."
Christmas is here, bringing good cheer to young and old, meek and the bold.

Ding, dong, ding, dong: that is their song, with joyful ring, all caroling.
One seems to hear words of good cheer from ev'rywhere, filling the air.
Oh, how they pound, raising the sound o'er hill and dale, telling their tale!

Gaily they ring, while people sing songs of good cheer: Christmas is here!
Merry, Merry, Merry, Merry Christmas!

On, on they send, on without end, their joyful tone to ev'ry home.
Ding, dong, ding, dong.

Sing We Now of Christmas

Sing we now of Christmas, Noel sing we here!
Hear our grateful praises to the babe so dear.

Refrain: Sing we Noel, the King is born, Noel!
Sing we now of Christmas, sing we now Noel!

Angels called to shepherds, "Leave your flocks at rest,
Journey forth to Bethlehem, find the child so blest." *Refrain*

In Bethlehem they found him; Joseph and Mary mild,
Seated by the manger, watching the holy child. *Refrain*

Now Proclaim Messiah's Birth

Angels from the realms of glory, wing your flight o'er all the earth.
Ye who sang creation's story, now proclaim Messiah's birth.
Come and worship Christ the newborn King. Gloria in excelsis Deo.

Come to Bethlehem and see him whose birth the angels sing.
Come adore on bended knee Christ the Lord, the newborn King.
Gloria in excelsis Deo.

Sages leave your contemplations, brighter visions beam afar.
Seek the great Desire of nations; ye have seen his natal star.
Come and worship Christ the newborn King.

All creation join in praising God the Father, Spirit, Son,
Evermore your voices raising to the eternal Three in One.
Come and worship Christ the newborn King! Gloria in excelsis Deo! Amen!

PROFILES



Dr. Julia Davids has been the Music Director of the North Shore Choral Society since 2009. She enjoys a thriving career as a versatile musician. She is Associate Professor and the Stephen J. Hendrickson Chair of Choral Activities at North Park University, Chicago, where she directs the choirs and teaches conducting and music education. Julia also serves as Director of Music Ministries at Trinity United Methodist Church, Wilmette. Julia has been the Artistic Director of the Canadian Chamber Choir, Canada's national professional chamber choir, since 2004. She has led the CCC on concert and workshop tours from coast to coast and conducted their Juno-nominated recording, *Sacred Reflections of Canada – A Canadian Mass*.

Julia is co-author with Stephen LaTour of the book *Vocal Technique – A Guide for Conductors, Teachers, and Singers* published by Waveland Press and winner of Choral Canada's award for Best Choral Publication, and is in demand as an adjudicator, clinician, and guest conductor. 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 resides in Skokie with her husband, baroque violinist Martin Davids, and their two children, Judith and Solomon.



Sharon R. Peterson has been pianist for the Chicago Symphony Chorus since 1978, as well as at Northwestern University, North Park University, and, for 35 years, the North Shore Choral Society. Sharon served as Accompanist for several years for Chicago Symphony Singers, CSC ensembles, and as Score Reader for the filming of Beethoven's 9th Symphony at Symphony Center. At Lyric Opera of Chicago, Sharon has worked as Chorus Accompanist, Music Director of their "Opera in the Neighborhood" touring productions of *The Magic Flute*, Ballet Accompanist for Mozart's *La Clemenza di Tito*, and Swedish Language Coach for the Ryan Opera Center. During seven years in Sweden and Norway, Sharon developed a specialty

in Scandinavian Piano and Organ Repertoire and worked as Staff Accompanist at the Royal Academy of Music in Oslo, Norway.

Having studied with Elizabeth Burcher at North Park College and Robert Weirich at Northwestern University, Sharon has pursued a career as Collaborative Pianist with singers and instrumentalists. She is highly regarded for her collaboration with classical saxophonists and as a vocal coach, especially in Swedish and Norwegian. The Steans Music Institute (at Ravinia) used Sharon as Swedish/Norwegian Coach, working with Swedish Baritone Håkan Hagegård.

She performs organ concerts, serves as Sub-Dean of the American Guild of Organists-North Shore Chapter, is former Organist of North Park Covenant Church, and Guest Organist at St. James Cathedral in Chicago, Illinois. Sharon is in demand as Guest/Interim Organist in the Chicago area and serves as North Park University's Theological Seminary Organist.



Andrea Handley has been directing handbell ensembles since 1983. She has been Musical Director of the Chicago Bronze since 2010, and is also Organist and Director of Handbells at Trinity United Methodist Church in Wilmette. In the past, she served as Director of Music, Organist and Director of Handbells at First Presbyterian Church of Evanston; and as Organist and Director of Handbells at Marvin United Methodist Church in Tyler, Texas. Currently the Dean of the North Shore Chapter of the American Guild of Organists, she has served as clinician for several handbell festivals and is a published composer of numerous handbell pieces.



Chicago Bronze is a community handbell ensemble established in 1999 by a group of directors and advanced ringers who were seeking a challenging ringing experience. Membership in Chicago Bronze is by audition.

The group is dedicated to musical

excellence, sharing technical knowledge of the handbell instrument, and fostering greater understanding and enjoyment of handbell music. Through performances, workshops, and even flash-mobbing, Chicago Bronze has brought the art of handbell music to the Chicago area and surrounding states.

Chicago Bronze performs with seven octaves of handbells and five octaves of handchimes. In concert, we highlight the versatility of our instrument. Our repertoire features classical literature transcribed for handbells, sacred and secular music, as well as original compositions. Chicago Bronze is an active supporter of the Handbell Musicians of America. www.chicagobronze.com

Chicago Bronze Handbell Ensemble

Barb Barrett

Briana Belding-Peck

Amy Calderone

Denise Caliendo

Jennifer Engelke

Jayne Griesse

Michele Harbeck Haley

Anne Kivikko

Kathy Murray

Laura Olsen

Bill Ondratschek

Cheryl Ondratschek

Derrick Sanders

Cynthia Seputis

Martha Swanson

Instrumentalists

Trumpet

John Burson

Edgar Campos

Chris Hasselbring

Dorival Puccini

Tuba

Sean Whitaker

Trombone

BJ Hardesty

Mary Tyler

Bass Trombone

Thomas Stark

Timpani

George Blanchet

Percussion

Jeff Handley

Organ

Sharon Rich Peterson



The North Shore Choral Society is sponsored in part by the Illinois Arts Council, an agency of the State of Illinois; and the Evanston Arts Council.



North Shore Choral Society,
Glory! Chorus

Soprano

Mei Aden	Jane Kenamore	Claudette Rasmussen
Pam Anderson	Sue Kim	Sally Ryan
Marcia Maus Bollo	Martha Kinzel	Karen Fish Schurder
Cristina Brown	Laura Koroski	Dorothy Scott
Debbie Buesing	Melissa Lindner	Phoebe Segal
Beth Galfer	Julie McDowell	Kathryn Skelton
Betsy Gladfelter	Lisa McGowan	Roxann Specht
Maria del Rosario Gomez	Christine McGuire	Kathleen Tolisano
Ariana Gray Bé	Mande Mischler	Carli Uphill
Judith Greene	Colleen Moeller	Jacquie Wahlstrom
Anne Harkonen	Cynthia Mollner	Tiffany Williams-Cobleigh
Mary Johnson	Donna Nitahara	Anna Zahm
Jean Joslyn	Catherine Porter	

Alto

Barbara Brantigan	Jill Horwitz	Jo Ann Seager
Sharon Carlson	Lynn Kendall	Caitlin Sellnow
Pam Coster	Inge Kistler	Nancy Slichenmyer
Arlene Cwynar	Marilyn Leipsiger	Loretta Smith
Else-Britt DeLong	Marjorie Lundy	Joan Soper
Susan Demaree	Stephanie McDaniel	Olivia St. Clair
Barbara Dershin	Joan Merchan	Barbara Struthers
Antje Draganski	Pauline Michael	Erica Sufritz
Fusayo Errico	Lorena Neal	Judy Taylor
Fran Faller	Myrna Orenstein	Jan van Straaten
Linda Faller	Mindy Pierce	Stacey Watson
Nancy Friday	Alicia Resnick	Barbara Weiner
Lucinda Fuller	Karen Rigotti	Amy Weller
Debbie Geismar	Emily Rivera	Trish Winter
Jo Anne Gerules	Kay Rossiter	Julie Wygodny
Sally Hakes	Jane Schieber	Anne Zald

Tenor

Douglas Aden
David Betzold
David Crumrine
John Darrow
Chris Jensen
Eric Johnson

Theresan Kaefer-Kelly
Brian Keady
Carl Kettler
Jeff Kinzel
Nicholas Krupp

Shawn Lacy
Sanna Longden
Tom Olkowski
Milly Silverstein
David W. Taylor

Bass

John Arpan
Terry Duchow
Andrew Fisher
Robb Geiger
Bruce Gladfelter
David Hunt
Ron James

Thomas Keller
Glen Lindemann
Jim Miller
Scott Paine
Eric Robison
Bob Smith

John Summerhays
Harry Vroegh
Dirk Walvoord
Steve Warner
Dan Woodard
Yang Zhou



Finding a common ingredient among North Shore Choral Society members is almost impossible – except, of course, their love of choral singing. We introduce one of our members in this space today.

When **Brian Keady** began studying piano at the age of seven, he perhaps didn't realize how important a role that Instrument would play in his future life. He holds a bachelor's degree in piano performance with a minor in flute from Northeastern Illinois University. After teaching piano for Lyon & Healy Music in downtown Chicago for several years, Brian began a continuing career in the piano industry and has been a representative for Steinway & Sons in Chicago for the past 26 years. He is considered to be an industry expert on the subject of

Steinway history, product knowledge, and design, and takes a great deal of pleasure in passing on this knowledge to new Steinway representatives in a sales training capacity. He has been the recipient of numerous performance related awards from Steinway and is a member of the Steinway Presidents Club for sales excellence and customer service. When he is not busy representing the “world’s finest pianos,” Brian is a member of the Park Ridge Community Church Chancel Choir in addition to NSCS. He loves playing the guitar, collaborating and making music with friends. He is also an active golfer and a huge Chicago Bears fan.

~~~~~



**NORTH SHORE CHORAL SOCIETY  
SPECIAL FUNDRAISING CONCERT, FEBRUARY 12, 2017**

3 p.m.

**Dawes House/Evanston History Center**

225 Greenwood Street, Evanston  
wine and hors d'oeuvres



~ Enjoy classical, operatic, and musical theater selections as sung by professional singers **David and Mary Lutz Govertsen**. This event will be held at historic Dawes House, on the Evanston lakefront. Further information and ticket reservations will be available on the North Shore Choral Society website; please check for updates. ~

[www.northshorechoral.org](http://www.northshorechoral.org)

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

**... other performing groups.** NSCS will feature the Chicago Bronze English Handbell Ensemble, directed by Andrea Handley, at our *GLORY!, New and Familiar Holiday Music for Choir, Bells, Percussion, and Organ*, concert on November 20, 2016. NSCS will join the Evanston Symphony Orchestra in their traditional holiday program, *An Evanston Symphony Christmas*, on Sunday, December 4, 2016, and again on Sunday, June 11, 2017, for Gustav Mahler's 2nd Symphony, *The Resurrection*. For our Saturday, April 22, 2017, *Missa Gaia* concert, we will be joined by members of the Dance Center Evanston, Bea Rashid, director, and the Evanston Children's Choir, Gary Geiger, director.

**... area schools.** On April 8, 2017, NSCS will help facilitate a choral workshop with students in several Golf, Illinois, District 67 schools.

**... the arts community.** NSCS is participating with the Evanston Symphony Orchestra, the Evanston Dance Ensemble, and Actors Gymnasium in the year-long Enrich Evanston initiative. The initiative is exploring racial inequity in Evanston with the goal of improving the diversity and inclusiveness of the respective arts organizations.

**... talented young Chicago singers.** The Donald Chen Young Artist Award was established to reward talented young singers with solo roles in one of our concerts each season. The 2016 DCYAA winner, tenor Nathan Ward, will be a soloist in our Sunday, March 5, 2017, *Psalms, New and Old*, concert. That concert will also feature young local area talent William Lewis, treble.

**... the Evanston community.** NSCS participated in the 2016 Evanston Family Peace Festival, held in the Rotary Peace Garden on September 25, 2016. On October 19, 2016, NSCS participated in the Enrich Evanston Diversity Workshop which examined the question of the arts as a means of bringing communities together.

**... music lovers in retirement communities.** NSCS will again present a holiday concert on Sunday, December 11, 2016, at Three Crowns Park Retirement Community.

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

***For information about any of these outreach programs, please call 773-741-NSCS/ 773-741-6727 or email [northshorechoral@gmail.com](mailto:northshorechoral@gmail.com)***



## **Board of Directors**

**President** – John Darrow

**Secretary** – Anne Zald

**Treasurer** – Nancy Slichenmyer

**Vice President, Communications** – Linda Faller

**Vice President, Concerts** – David Crumrine

**Vice President, Fundraising** – Jane Schieber

**Vice President, Operations** – Julie McDowell

**Director** – Marcia Bollo

**Director** – Susan Demaree

**Director** – Fran Faller

**Director** – Anne Harkonen

**Director** – Carl Kettler

**Director** – Jim Miller

**Director** – Emily Rivera

***ex officio* Music Director** – Julia Davids

***ex officio* General Manager** – Karen Rigotti

## **Section Leaders**

**Soprano I** – Julie McDowell

**Soprano II** – Rose Gomez

**Alto I** – Kay Rossiter

**Alto II** – Antje Draganski

**Tenor** – David Crumrine

**Baritone/Bass** – Harry Vroegh

## **DONALD CHEN YOUNG ARTIST AWARD**

NSCS Music Director Donald Chen retired at the end of our 72nd season after over twenty-four years with the Choral Society. To honor Dr. Chen, the North Shore Choral Society established the Donald Chen Young Artist Award which rewards talented young singers with solo roles in one of our concerts each season. Donations may be made directly to this fund.

## **RUTH GOCKEL MEMORIAL FUND**

This fund was established in 2002 with a bequest by Ruth A. Gockel, a long-time singer, Principal Benefactor, and former Society president. Ruth was the daughter of the long-time pastor of St. John's Lutheran Church in Wilmette, where the NSCS Board used to hold its monthly meetings. Ruth's intent was that this fund be used in any way the Board decided. Donations may be made directly to the fund.

## **David Dynes Larson Memorial Fund**

This fund was established to honor the memory of David Dynes Larson, Music Director of the North Shore Choral Society from 1973 to 1984. Donations and memorial gifts to the fund are to be used for activities that improve the performance and musicianship of the North Shore Choral Society. Donations may be made directly to this fund.

## ***About the NSCS Choral Scholars***

Choral Scholars program targets university students who have a desire to pursue choral singing in their community. Choral Scholars have a strong background in music and choral singing and are auditioned for this program by Music Director Dr. Julia Davids. North Shore Choral Society provides Choral Scholars with music and waives their membership dues to enable their participation. Choral Scholars work directly with Music Director Dr. Davids and the Board of Directors on special assignments related to the operations of the Choral Society.

The Choral Scholars' experience provides students with an understanding of both the musical and business aspects of the choral organization. Participation in the program demonstrates that choral singing can be a lifelong pursuit.

***We are currently accepting applications for Choral Scholars. Please contact General Manager Karen Rigotti at 773-741-6727 for more information.***

## 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 into the future. 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.

## GRANTS, FOUNDATION, and CORPORATE SUPPORT

NSCS is grateful for support from the following institutions and organizations:

Evanston Arts Council; The Northern Trust Company (matching gifts)

The Pfizer Foundation (matching gift); The Saints (matching gift)

Three Crowns Foundation.

## GIFTS IN KIND

*Copying and Printing:* Mid-Central Printing and Mailing, Inc.

St. Augustine's Episcopal Church, Wilmette

*Facilities:* St. John Brebeuf Church, Niles

Trinity Lutheran Church, Evanston    Trinity United Methodist Church, Wilmette

*Art and Graphic Design:* ODA Creative Partners; Bob Colman

*Ushers:* The Saints

*Website Design and Maintenance:* Jim Miller, Ellen Pullin

Support NSCS, at no cost to you, when you are shopping online! **www.iGive.com** is a shopping portal with over 1000 stores. Once you've registered we get a donation every time you use the portal to shop. Amazon will also give us a rebate if you shop through <http://smile.amazon.com> and designate NSCS as your charity of choice. We have direct links for both of these on our website, [www.northshorechoral.org](http://www.northshorechoral.org).

# OUR *Renewal!* SEASON HAS JUST BEGUN!

**Sunday, March 5<sup>th</sup>, 2017, 3:00**

**Psalms, New and Old** including **Leonard Bernstein's *Chichester Psalms*** and **Tarik O'Regan's *Dorchester Canticles***, with 2016 Donald Chen Young Artist Award Winner Nathan Ward, tenor, William Lewis, treble, Sharon Rich Peterson, organ, and chamber instrumentalists, featuring Ben Melsky, harp!

**Saturday Evening, April 22<sup>nd</sup>, 2017: *Missa Gaia*, 7:00**

Celebrate **Earth Day** with this exciting contemporary masterpiece featuring soloist Felicia Patton, Thomas W. Jefferson, piano, Jim Gailloreto, soprano sax, Evanston Children's choir, and Dance Center Evanston. Back by popular demand!

***And ... on February 12<sup>th</sup>, at 3:00, join us at the beautiful, historic Dawes House for North Shore Choral Society's exciting Benefit concert!***

David Govertsen, bass-baritone, whose roles with Lyric Opera this season include Sprecher in *Die Zauberflöte* and Priam in *Les Troyens* will be performing with soprano Mary Lutz Govertsen, La Paix in *Les Arts Florissants* and Fiordiligi in *Così fan tutte* with VOX3 Collective.

northshorechoral.org for more information

***Plus ...*** we continue our long-standing relationship with the Evanston Symphony Orchestra!

**December 4, 2016, Evanston Symphony Holiday Concert**

**June 11, 2017, Gustav Mahler's 2<sup>nd</sup> Symphony, *The Resurrection***

**P.O. Box 103, Evanston 60204-0103 – Info 773-741-6727 – Tickets 773-956-8400**