

North Shore Choral Society



MUSIC FOR SOCIAL CHANGE

February 25, 2018
Regina Dominican High School
Wilmette, Illinois



82nd Season

February 25, 2018

Julia Davids, Music Director
Sharon Peterson, piano

Mollie Stone and the Chicago Children's Choir's
Hyde Park Presto Ensemble
Diana Lawrence, piano

MUSIC FOR SOCIAL CHANGE AFRICA, AMERICA, AND THE SINGING REVOLUTION OF ESTONIA



PROGRAM

Combined Choirs

Va, pensiero (Nabucco) Giuseppe Verdi

North Shore Choral Society

Songs from the Singing Revolution of Estonia

Koit Mihkel Lüdig

Puudutus Tõnu Kõrvits

Mu isamaa on minu arm Gustav Ernesaks

Singing for Peace and a Place for Everyone

Earth Song Frank Ticheli

Even When God Is Silent Michael Horvit

A Prayer for Peace Kurt Knecht

Chicago Children's Choir's Hyde Park Presto Ensemble

Song of Life Sandy Scofield

Trei Pastori Traditional Romanian Carol

Yome Yome Viktor Ullmann

What Happens When a Woman Alexandra Olsavsky

Black Butterfly/Better Is One Day Alencia Norris/Matt Redman
arr. Trey McLaughlin

We All Live Here W. Mitchell Owens, III

~ Intermission ~

North Shore Choral Society

Songs of Protest and Freedom in America

We Shall Overcome arr. Dr. Uzee Brown, Jr.

God's Gonna Set This World on Fire arr. Moses Hogan and Edwin Hogan

Lift Every Voice and Sing J. Rosamond Johnson, arr. Roland M. Carter

Combined Choirs and Audience

Joyful, Joyful, We Adore Thee Text: Henry Van Dyke
Tune: Symphony no.9, L. van Beethoven

Audience, please join the choruses! You'll find the text on the next page.

Combined Choirs

South African songs of Protest: from Apartheid to HIV/AIDS

Azi Senzeni Na? Bongani Magatyana

Asimbonanga Johnny Clegg, arr. Soweto Gospel Choir

Finale

Lead with Love Melanie DeMore

Audience, please join the choruses! You'll find the text on the next page.

North Shore Choral Society explores, studies, and performs a wide range of choral music for the enrichment and enjoyment of its singers and audiences, and pursues opportunities for educational outreach and engagement in the community through various partnerships.

North Shore Choral Society is a welcoming, inclusive community for all participants and patrons. We respect, value, and celebrate the unique attributes, characteristics, and perspectives that shape each individual.

Joyful, Joyful, We Adore Thee *(Audience, please sing along!)*

Joyful, joyful, we adore Thee,
God of glory, Lord of love;
Hearts unfold like flowers before Thee,
Opening to the sun above.
Melt the clouds of sin and sadness;
Drive the dark of doubt away.
Giver of immortal gladness,
Fill us with the light of day!

All Thy works with joy surround Thee,
Earth and heaven reflect Thy rays,
Stars and angels sing around Thee,
Center of unbroken praise.
Field and forest, vale and mountain,
Flowery meadow, flashing sea,
Chanting bird and flowing fountain
Call us to rejoice in Thee.

Mortals, join the mighty chorus,
Which the morning stars began;
Love divine is reigning o'er us,
Binding all within its span.
Ever singing, march we onward,
Victors in the midst of strife;
Joyful music leads us sunward
In the triumph song of life.

Lead With Love *(Audience, please sing along!)*

Refrain:

You gotta put one foot in front of the other and lead with love!

Put one foot in front of the other and lead with love! (*2 times*)

Don't give up hope

You're not alone

Don't you give up

Keep movin' on

Refrain

Lift up your eyes

Don't you despair

Look up ahead

The path is there

Refrain

I know you're scared

And I'm scared, too

But here I am

Right next to you!

Refrain

PROGRAM NOTES

“Better than the economy, politics, or verbal languages, music can provide direct communication, tugging at the heartstrings with no need for mediation. In a challenging world, culture is one of the few things we have in our hands to save it. It represents our shared history, and its preservation will teach valuable lessons to help us solve our present problems and seek a brighter future.”

– Riccardo Muti, Zell Music Director, CSO September/October 2017 Program

Music serves to bring people together. With music we worship, we mourn, and we celebrate our cultures. With music we tell our stories. With music we care for ourselves – and our communities. Today you’ll hear a wide variety of music that in various ways has worked toward elevating causes, inspiring individuals and communities, and changing lives for the better.

Many pieces of music do not start out with the goal of social change. “**Va, pensiero**” (Verdi’s *Nabucco*) and “**Joyful, Joyful**” (English hymn from Beethoven’s 9th Symphony) both come from larger works. A patriotic hymn, “**Va, pensiero**” has been linked with a desire for unification in Italy and more recently, it was suggested as a replacement for the Italian National Anthem. In 2011 in Rome, Riccardo Muti famously interrupted a performance of *Nabucco* after this chorus, advocating for patriotism and support of culture and the arts and repeated the chorus, encouraging the audience to join in singing.

Beethoven’s Ninth Symphony, celebrated throughout the world “for its ability to heal, repair, and bring people together across great divides, has become an anthem of liberation and hope that has inspired many around the world.” (<http://beethovenhero.com/following-the-ninth.html>) “Ode to Joy” is taken from the final movement of the Symphony. The hymn “**Joyful, Joyful**” was written in the early 20th century by Henry Van Dyke to Beethoven’s music. Today we invite you to join the chorus in singing this together.

Some music was composed especially for the purpose of social change and comes from a distinct cultural perspective. Estonian activist and artist Heinz Valk coined the term “The Singing Revolution” in reference to the non-violent events that

resulted in the independence of the Baltics from the Soviet Union. In Estonia, thousands of people gathered between 1987 and 1991, especially at the Estonian Song Festival, *Laulupidu*, to sing forbidden patriotic and traditional songs proclaiming their desire for independence. (<https://singingrevolution.com>) The Festival is one of the largest amateur choir festivals and every five years welcomes choirs from all over the world. “**Koit**” (Dawn) traditionally opens the Festival while “**Mu isamaa on minu arm**” (My Fatherland Is My Love) closes the festival and was a powerful piece during the most active years of striving for independence. “**Puudutus**” was written more recently and performed in 2014 by more than 20,000 amateur singers at the Festival. Like many earlier songs that needed to get through Soviet censors, the poetry of “**Puudutus**” is on the surface a love song but can be understood as a love song to Estonia – describing the blue, black, and white of the lover’s eyes which are also the colors of the Estonian flag.

Some music reflects the complexity of our world and becomes a way for us to cope with and process issues that are incomprehensible for us. Frank Ticheli wrote both the lyrics and music for “**Earth Song.**” It refers to many of the challenges of our society, including the environment and conflict amongst nations. The pivotal text, midway through the piece states, “But music and singing have been my refuge. Music and singing have been my light.” This reminds us that music can be a powerful force to connect and inspire us as individuals. The text for “**Even When God Is Silent**” comes from a poem written by an unknown individual hiding from the Nazis during the Holocaust in World War II. It has become famous as a moving testament of faith and a reminder of historical events that must not be repeated. “**A Prayer for Peace**” sets words by Rabbi Nathan of Breslov (1780-1840), which are as applicable today as they were when he wrote them.

Many songs become unofficial “anthems” of social movements. Although generally referred to as “Traditional,” “**We Shall Overcome**” is most likely derived from either the gospel hymn “I’ll Overcome Someday,” by African American Methodist minister Charles Albert Tindley or the gospel hymn “If My Jesus Wills,” which was written sometime between the 1930s and 1942 by African American Baptist choir director Louise Shropshire. It was ultimately popularized by Pete Seeger to become the anthem for the Civil Rights Movement. This arrangement was commissioned by National Public Radio to commemorate the 70th birthday of Dr. Martin Luther King, Jr. “**God’s Gonna Set This World on Fire**” speaks to the

need for equality in our society and acknowledges our responsibility and commitment to acting on that need (“I’m gonna sit at the welcome table”). Like many spirituals and songs of protest, there are numerous verses to this song and the simple melodic and harmonic structure lends it to adaptation. The NSCS members worked together to write some of our own verses to add to this arrangement by Moses Hogan. **“Lift Every Voice and Sing”** is the unofficial Black American National Anthem. The poem was written in 1900 by James Weldon Johnson and set to music a few years later by his brother, John. In 1919, the National Association for the Advancement of Colored People called it the Negro National Anthem. (Timothy Johnson, *The Story of the Black National Anthem*). The text voices the continued cry for affirmation and liberation of the African American people. This powerful choral arrangement is by Roland Marvin Carter, Professor Emeritus at the University of Tennessee at Chattanooga and founder and CEO of MAR-VEL, specializing in publishing the music and traditions of African American composers. (<http://rolandcarter.com>)

“It is music and dancing that makes me at peace with the world and with myself.” – Nelson Mandela

~ Julia Davids

“Song of Life” Sandy Scofield, a member of the Metis, Sauteaux/Cree First Nations tribes writes, “Our music is derived from syllabics or vocables and may or may not include actual language—in themselves, the vocables have no literal translation; however, it is the intent of the song which determines their meaning — in this case it concerns celebrating life.” We chose to sing this song to recognize the current struggles faced by First Nation and Native American tribes, to celebrate their strength and resilience, and to assert the value of their cultures, their voices, and their lives.

“Trei Pastori” After World War II, when Romania was occupied by the Soviet Union and then declared a communist republic starting in 1947, religious celebrations were fiercely suppressed by the government. Centuries-old traditions like caroling, as well as participation in religious services, were forbidden. Singing a song like “Trei Pastori” during communist rule in Romania became an act of resistance and a conscious effort to preserve one’s cultural traditions under an oppressive government.

“Yome Yome” is a Yiddish song arranged by Viktor Ullmann, 1898-1944, who was born in Silesia, and educated in Vienna. He studied composition under Schoenberg from 1918-19, and served as one of Zemlinsky’s conducting assistants at the New German Theatre in Prague during the 1920s. Up until the German invasion of Prague in 1939, Ullman composed, conducted, and wrote articles for music publications. In 1942, he was sent to Theresienstadt concentration camp, where instead of receiving a work assignment for manual labor, he was asked to assist with musical activities. He organized concerts, gave lectures, and wrote prolifically during this time. His output at Theresienstadt included three piano sonatas, a string quartet, orchestral works, an opera, lieder, and a number of vocal and choral arrangements of traditional Hebrew and Yiddish songs. “Yome Yome” comes from a collection of traditional Yiddish songs arranged for women’s voices. In October of 1944, Ullmann was ultimately sent to Auschwitz on one of the last transports, where he died in the gas chambers. During his time at Theresienstadt, Ullmann wrote, “by no means did we sit weeping on the banks of the waters of Babylon, and...our endeavour with respect to Arts was commensurate with our will to live.”

“What Happens When a Woman” We first heard this song last year at a collaborative concert with Artemisia Trio, a stunning young women’s singing trio that includes our accompanist, Diana Lawrence. Their concert theme explored songs about women in leadership positions, but the trio was dismayed that it was harder to find music about women leaders than they had hoped. They decided that each of them would compose a song for the concert, and Alexandra Olsavsky wrote “What Happens When a Woman,” which opened the program. Our singers were transfixed, and felt so inspired after hearing the song that they instantly begged Alexandra to teach it to them, which she did right as we started up again in the new school year. It has become an endless source of strength for us.

“Black Butterfly”/“Better Is One Day” Alencia Norris, currently an undergraduate student at Bradley University, explores the very real challenges faced by young women of color in our society, while providing encouragement and strength to these same young women, in her beautiful song “Black Butterfly.” We combine Norris’s work with Trey McLaughlin’s arrangement of the gospel song “Better is One Day,” to show that when young women of color are allowed to spread their wings and fly, we will have reached a “better day.”

“We All Live Here” W. Mitchell Owens III, a graduate of Berklee College of Music and alumnus of CCC, composed his anthem “We All Live Here” to assert the value of every member of our nation, regardless of color or creed. We sing it to affirm this message of belonging, and have used the song as a way to jumpstart conversations about how to learn of the struggles of different oppressed groups within our community and become better allies.

“Azi Senzeni Na?” was written in both Xhosa and Zulu languages. Bongani Magatyana is a prominent South African composer who writes in a number of different musical genres, including traditional black South African choral, folk, and religious music, classical music, jazz, musical theatre, and more. He gives workshops on black South African music all over the world, and is a frequent teacher for Village Harmony (www.villageharmony.org). Bongani composed “Azi Senzeni Na?” in 2004 while directing an HIV education choir (Siyaya) based at the JL Zwane Centre in Gugulethu outside of Cape Town. Siyaya gave regular educational dramatic performances for community members, schools, and health clinics, providing essential information about prevention, transmission, treatment, and support services through their powerful music. “Azi Senzeni Na?” synthesizes the anti-apartheid song “Bawo, Thixo Somandla” with the famous lyrics “senzeni na?” (“What have we done?”) to give hope to those suffering from the epidemic – specifically youth – and assure them that the voices of their ancestors are always there with them, and that just as they used songs of the anti-apartheid struggle to overcome apartheid, they will use these songs to overcome the new struggle of HIV/AIDS.

“Asimbonanga” Johnny Clegg is a white South African musician and anthropologist who defied apartheid’s segregation laws by working over many years with Zulu musicians in two different bands, Juluka, and Savuka, to fuse Zulu music and lyrics with Western genres, as demonstrated in “Asimbonanga.” His music was often overtly political, and was frequently banned in South Africa. His song “Asimbonanga,” which expresses pain over the absence of Mandela during his imprisonment, became an anthem for the struggle. In 1999, Mandela walked out onto stage during a stunning performance on “Asimbonanga,” dancing and singing along with Clegg and his musicians. When Mandela passed away in 2013, the Soweto Gospel Choir performed a powerful rendition of “Asimbonanga” as a flash mob in a Woolworths grocery store. Their beautiful gesture gave voice to both the pain of his loss, and the immensity of his life.

“Lead With Love” After last year’s election, many people were moved by a video posted on YouTube by choral director, singer, clinician, and activist, Melanie DeMore. The song, sung in DeMore’s velvety, powerful tenor voice, told the viewer to “put one foot in front of the other, and lead with love.” The song’s verses acknowledged our fears, but reminded us that we had to keep moving. We are honored to sing DeMore’s song as we continue to fight the struggles facing so many in our society, and we are inspired to lead with love. ~ Mollie Stone

TEXT AND TRANSLATION

Va, pensiero

Va, pensiero, sull'ali dorate;
Va, ti posa sui clivi, sui colli,
Ove olezzano tepide e molli
l'aure dolci del suolo natal!

Del Giordano le rive saluta,
Di Sionne le torri atterrate...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!

Arpa d'or dei fatidici vati,
Perché muta dal salice pendi?
Le memorie nel petto raccendi,
Ci favella del tempo che fu!

O simile di Solima ai fati
Traggi un suono di crudo lamento,
O t'ispiri il Signore un concerto
Che ne infonda al patire virtù!

Hasten thoughts on golden wings.
Hasten and rest on the densely
wooded hills, where warm and
fragrant and soft are the gentle
breezes of our native land!

The banks of the Jordan we greet,
and the towers of Zion. O, my
hometown, so beautiful and lost!
O memories, so dear and yet so
deadly!

Golden harp of our prophets,
why do you hang silently on the
willow? Rekindle the memories of our
hearts, and speak of times gone by!

Or, like the fateful Solomon,
draw a lament of raw sound;
or permit the Lord to inspire us
to endure our suffering!

Koit

Laulud nüüd lähevad kaunimal kõlal,
vägevail voo ludel üle me maa.
Ilu see edeneb õuede õlal,
isamaa pind ärkab õitsema.
Mägede harjadel kumamas koit.
Taevasse tõusku me lootuse loit!

The songs now in the most beautiful
voice, over the earth's power flow.
The beauty of it progresses on the
shoulders of the yard.
The land of the fatherland wakes up
to bloom.
On the bristles of the mountains, in
the cozy dawn, let's rise to heaven,
hope for hope!

Puudutus

Puuduta mind oma tulise palgega
nii et on ilus ja valus.
Oma silmade sinimustvalgegapuuduta
veel, ma palun.

Touch me if you will with your fiery
features, make it beautiful – painfully
so. Please let the blue black and white
of your eyes touch me again I pray
you.

Refr: Kas tunned kuis meile ikka on
lahti kõige kõrgemad taeva teed,
kui tuleme kokku, kui leiame mahti,
jätame vaevad ja laulame.

Refr: Do you feel how the heavens'
highest roads before us lie ever open.
When we come together, when we
take the time, leaving our troubles
behind, we can sing.

Rüüpa mu elust januse sõõmuga,
kõige kaunimad ajad.
Puudutan Sind oma rahu ja rõõmuga
nõnda palju kui vajad. Refr.

Drink a deep and thirsty draught from
my life of its very loveliest moments.
I will touch you with the peace and
joy within me as much as you may
want. Refr.

Puuduta mind oma headuse väega,
ainsaga, millel on väärtust.
Õnnista oma sileda käega
minu karget saatust. Refr.

Touch me with the power of your
goodness, of all things the only
treasure, bless if you will with your
smooth, sleek hand my own fate,
rough and tattered. Refr.

Puuduta mind oma tulise palgega
nii et on ilus ja valus.
Oma silmade sinimustvalgega,
puuduta veel, ma palun.

Touch me if you will with your fiery
features, make it beautiful – painfully
so.
Please let the blue black and white of
your eyes touch me again I pray you.

Mu isamaa on minu arm

Mu isamaa on minu arm,
kell' südant annud ma,
sull' laulan ma, mu ülem õnn,
mu õitsev Eestimaa!
Su valu südames mul keeb,
su õnn ja rõõm mind rõõmsaks teeb,
mu isamaa, mu isamaa!

My fatherland is my love,
to whom I've given my heart.
to you I sing, my greatest happiness,
my flowering Estonia!
Your pain boils in my heart,
your pride and joy makes me happy,
my fatherland, my fatherland!

Mu isamaa on minu arm,
ei teda jäta ma,
ja peaksin sada surma ma
seepärast surema!
Kas laimab võõra kadedus,
sa siiski elad südames,
mu isamaa, mu isamaa!

My fatherland is my love,
I shall never leave him,
even if I must die a hundred deaths
because of him!
Though foreign envy slander you,
you still live in my heart,
my fatherland, my fatherland!

Mu isamaa on minu arm,
ja tahan puhata,
su rüppe heidan unele,
mu püha Eestimaa!
Su linnud und mull' laulavad,
mu põrmust lilled õitsetad, ,
mu isamaa, mu isamaa!

My fatherland is my Love,
and I want to rest,
to lay down into your arms,
my sacred Estonia!
Your birds will sing sleep to me,
flowers will bloom from my ashes,
my fatherland, my fatherland!

Earth Song

Sing, Be, Live, See ...
This dark stormy hour, the wind, it stirs.
The scorched earth cries out in vain:
Oh war and power, you blind and blur.
The torn heart cries out in pain.
But music and singing have been my refuge,
And music and singing shall be my light.
A light of song, shining strong:
Allelujah. Allelujah.
Through darkness and pain and strife,
I'll sing, I'll be, I'll live, see ...
Peace.

Even When God Is Silent

I believe in the sun even when it is not shining.
I believe in love even when feeling it not.
I believe in God even when God is silent.

A Prayer for Peace

Nation shall not lift up sword against nation.
May it be your will to undo wars and bloodshed from the earth,
And spread a great and wondrous peace in the world.
All who dwell on the earth will recognize and know the whole truth.
We did not come into this world for conflict and strife.
We did not come into this world for hatred and jealousy.
We did not come into this world for bickering and bloodshed.
We only come into the world to know you.
May you be blessed forever.

Song of Life

Sandy Scofield, member of the Metís, Saulteaux/Cree First Nations tribes, writes, “Our music is derived from syllabics or vocables and may or may not include actual language — in themselves, the vocables have no literal translation; however, it is the intent of the song which determines their meaning—in this case it concerns celebrating life.”

Trei Pastori (Translation)

Three Shepherds met,
Sunbeam,
Sunflower,
And conferred thus.

Come on, brothers, let us go.
To pick little flowers.

With them we'll make a crown,
that we'll entwine with joy.

We'll bring it to Christ
for our good.

Yome, Yome (Translation)

Yome, Yome, sing me a song of
what the little girl wants;
the girl wants a pair of shoes
so we have to go the shoemaker!

Refrain:

No, Mama, no!
You don't understand me,
You don't know what I want.

Yome, Yome, sing me a song of
what the little girl wants.
The girl wants a hat
so we have to go to the milliner!

Refrain

Yome, Yome, sing me a song of
what the little girl wants.
The girl wants a groom
so we have to go to the matchmaker!

Yes, Mama, Yes!

At last you understand me,
At last you know what I mean.

We Shall Overcome

We shall overcome,
We shall overcome,
We shall overcome some day.

Oh deep in my heart, I do believe
That we shall overcome someday.

We'll walk hand in hand someday ...
We are not afraid today ...

We shall overcome someday.

God's Gonna Set This World on Fire

God's gonna set dis worl on fyer one of these days, Hallelujah.
I'm gonna sit at the welcome table one of these days, Hallelujah.
I'm gonna eat and never get hungry one of these days, Hallelujah.
I'm gonna drink and never get thirsty one of these days, Hallelujah.
God's gonna set dis worl on fyer, Hallelujah, one of these days.

Lift Every Voice and Sing

Lift every voice and sing 'til earth and heaven ring,
Ring with the harmonies of liberty;
Let our rejoicing rise, high as the list'ning skies.
Let it resound, loud as the rolling sea.
Sing a song, full of the faith that the dark past has taught us.
Sing a song, full of the hope that the present has brought us,
Facing the rising sun of our new day begun.
Let us march on 'til victory is won.

Stony the road we trod, bitter the chast'ning rod,
Felt in the days that hope unborn had died;
Yet with a steady beat have not our weary feet,
come to the place for which our fathers sighed.
We have come over a way that with tears has been watered;
O, we have come treading our path thro' the blood of the slaughter'd,
Out from the gloomy past, 'til now we stand, at last,
Where the white gleam of our bright star is cast.

God of our weary years, God of our silent tears,
Thou who has brought us thus far on the way.
Thou who has by Thy might, led us into the light.
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee.
Lest our hearts, drunk with the wine of the world, we forget Thee,
Shadow'd beneath Thy hand, may we forever stand,
True to our God, True to our native land.

Joyful, Joyful, We Adore Thee *(Audience, please sing along; you'll find lyrics on the 4th page.)*

Azi Senzeni Na?

Sopranos, Altos, Tenors:

What have we done to you, Father?
The young ones sleep without being fed.
AIDS has taken their dad.
What have we done to you, Father?

The young one doesn't listen when the
elder speaks.
What have we done to you, Father?

Basses:

AIDS, AIDS
Father, God Almighty!
What are our sins?
What have we done in the face of
the Lord?
Father, God Almighty!

Asimbonanga

We have not seen Mandela
In the place where he is
or where he stays.

We say, "hey you!"
"Hey, you, and you as well!"
When will we arrive at our destination?

Lead With Love *(Audience, please sing along; you'll find lyrics on the 4th page.)*

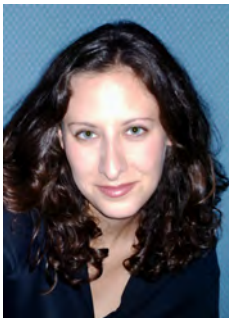
PROFILES



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.



Mollie Stone serves as the Director of World Music for Chicago Children's Choir (CCC) in addition to directing the Presto Ensemble of CCC's Hyde Park Neighborhood Choir. She is also a choral director at the University of Chicago, where she leads the University Chorus and Women's Ensemble. She is the co-founder/director of the Chicago World Music Chorus, and when she is not in Chicago, she is usually teaching abroad with the organization Village Harmony.

Ms. Stone holds a Bachelor of Arts degree from Amherst College, a Master of Music degree in conducting from Westminster Choir College, a Doctorate in choral conducting from Northwestern University, and has studied

at the University of Cape Town in South Africa. She wrote her dissertation on how South Africans have adapted the choral music of the anti-apartheid struggle to address the struggle against HIV/AIDS.

In 2001, Stone received a grant from the Henry J. Kaiser Family Foundation to produce a teaching DVD (*Vela Vela*) that helps American choral directors learn and teach black South African choral music more authentically in the oral tradition. Since then, she worked with Patty Cuyler and Chicago Children's Choir to produce a new series of teaching DVDs on Georgian, South African and Bulgarian music as part of a series called *Raising the Bar: A new multi-cultural resource book/teaching DVD series*.

Stone currently lectures and gives workshops on black South African choral music and other repertoire across the United States, Europe, and Africa.



Pianist for the Chicago Symphony Chorus since 1978, **Sharon Rich Peterson** continues as Rehearsal Pianist for the CSC as well as at Northwestern University, North Park University, and NSCS. Sharon served as Accompanist for Chicago Symphony Singers and CSC and was Score Reader for the filming of Beethoven's 9th, performed by the CSO and CSC. While living in Sweden and Norway, Sharon worked as Staff Accompanist at the Royal Academy of Music in Oslo. Studying with Elizabeth Buccheri at North Park College, B.M., and Robert Weirich at Northwestern, M.M., Sharon accompanied the Lyric Opera Chorus for eight seasons, was twice Music Director of the *The Magic Flute* for Lyric's "Opera in the Neighborhood," and worked as Ballet Accompanist for LOOC's production of Mozart's *La Clemenza di Tito*.

Sharon was Staff Accompanist at Roosevelt University and in the studios of soprano Maria Lagios and saxophonist Frederick L. Hemke. She performed regularly with singers Kathleen and Peter van de Graaff, and now with saxophonist Andrew Carpenter. After years as Organist at North Park Covenant Church in Chicago, Sharon is enjoying serving as Guest Organist in the Chicago area, at St. James Cathedral, First United Methodist at Chicago Temple, and The Village Presbyterian Church in Northbrook. She coaches voice, specializing in Swedish and Norwegian, teaches organ, accompanies saxophonists, and is Organist at North Park Theological Seminary and Sub-Dean of the North Shore Chapter of the American Guild of Organists.

PRESTO ENSEMBLE

Chicago Children's Choir's Hyde Park Presto Ensemble



Chicago Children's Choir's mission is to inspire and change lives through music. Founded as a single choir in Hyde Park at the height of the Civil Rights Movement in 1956, today Chicago Children's Choir serves more than 4,600 youth who represent all 57 Chicago zip codes.

The Choir's founder, Reverend Christopher Moore, believed in using music to unite youth from diverse backgrounds. That simple yet powerful mission has grown exponentially, with programs in 85 city schools, 10 neighborhoods, a choir for boys with changing voices, and the world-renowned Voice of Chicago. Under the leadership of President and Artistic Director Josephine Lee, Chicago Children's Choir's mission has been elevated to a world stage, using music to create global citizens and revolutionizing the youth choral arts.

Today's performance will feature the Hyde Park Neighborhood Choir Presto ensemble, conducted by Mollie Stone. The Hyde Park Neighborhood Choir performs at community functions in Hyde Park and beyond, and has collaborated over the past year with the Hyde Park Youth Orchestra, Chicago Men's A Cappella, Artemisia Trio, and the University of Chicago's Middle Eastern Music Ensemble.

Recently, select singers performed in *Carmen* at the Lyric Opera of Chicago, *Ivan the Terrible* with the Chicago Symphony Orchestra, and *Lord of the Rings* at Ravinia Festival. Members of the Hyde Park Neighborhood Choir have participated in a number of performance tours across the country, including Arizona, New Mexico, Massachusetts, Florida, and West Virginia.

**Music of the Americas II
North Shore Choral Society Benefit at the Historic Dawes House**



**225 Greenwood Street, Evanston
March 4, 2018 at 3 p.m.**

**Enjoy beautiful surroundings, wine, and hors d'oeuvres
while listening to
Chicago Symphony Orchestra first violinist Cornelius Chiu,
pianist Inah Chiu, along with cellist Cameron Chiu
and tenor Nick Pulikowski**

Reserve your spot at northshorechoral.org

Music for Social Change Choruses,
North Shore Choral Society

Soprano

Mei Aden	Christine Hoffmeyer	Donna Nitahara
Pam Anderson	Jean Joslyn	Christine Pearce
Marcia Maus Bollo	Jane Kenamore	Catherine Porter
Cristina Brown	Sue Kim	Claudette Rasmussen
Debbie Buesing	Martha Kinzel	Karen Fish Schurder
Sheran Fiedler	Laura Koroski	Dorothy Scott
Stephanie Fongheiser	Melissa Lindner	Phoebe Segal
Beth Galfer	Julie McDowell	Sarah Shapiro
Betsy Gladfelter	Lisa McGowan	Roxann Specht
Maria del Rosario Gomez	Mande Mischler	Jacquie Wahlstrom
Judith Green	Belina Mizrahi	Tiffany Williams-Cobleigh
Jenny Hayes	Colleen Moeller	Anna Zahm

Alto

Susan Borkowski	Lynn Kendall	Jo Ann Seager
Barbara Brantigan	Inge Kistler	Caitlin Sellnow
Sharon Carlson	Marilyn Leipsiger	Nancy Slichenmyer
Else-Britt DeLong	Marjorie Lundy	Loretta Smith
Susan Demaree	Stephanie McDaniel	Joan Soper
Antje Draganski	Joan Merchan	Carri Stevens
Chris Erenberg	Lorena Neal	Erica Sufritz
Fusayo Errico	Myrna Orenstein	Beth Sullivan
Fran Faller	Elena Repp	Judy Taylor
Linda Faller	Alicia Resnick	Jasmine Trinks
Nancy Friday	Karen L. Rigotti	Jan van Straaten
Debbie Geismar	Emily Rivera	Stacey Watson
Jo Anne Gerules	Kay Rossiter	Amy Weller
Jill Horwitz	Jane Schieber	Anne Zald

Tenor

Douglas Aden	Chris Jensen	Sanna Longden
David Betzold	Brian Keady	Tom Olkowski
Jonathan Blackburn	Carl Kettler	David W. Taylor
David Crumrine	Jeff Kinzel	Philip Titean
John Darrow	Nicholas Krupp	Russell Todd
Bill Erenberg		

Bass

Terry Duchow	David Hunt	John Summerhays
Andrew Fisher	Ron James	Harry Vroegh
Robb Geiger	Thomas Kellers	Dirk Walvoord
Bruce Gladfelter	Scott Paine	Steve Warner
Mike Greenstone	Eric Robison	Yang Zhou

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Khalilah Abdullah	Naina Jolly	Andrada Nicolae
Ruth Andrews	Livia Karlström	Makayla Oscar
Kathryn Arnold	Kayla King	Amber O'Sullivan
Allison Bridges	Hanna Knowles	Jori Pilcher
Camille Bryant	Lucia Kouri	Nadia Pilcher
Avery Burkholder	Madison McCarter	Sophia Samra
Ella de Castro	Maya Mims	Camilla Schmidt
Lydia Corbey	Victoria Moreno	Kira Sekhar
Ashley Franklin	Tarini Mutreja	Amelia Sharma
Leila Garfinkel	Isha Nayak	Demia Simon
Clara Grosse	Roma Nayak	Elena Stern
Yeva Guthrie	Hien An Ngo	Fatima White

Cover Art: "Hands in Solidarity, Hands of Freedom" by artist Dan Manrique Arias with the assistance of three young muralists from the Chicago Public Art Group in 1997. The mural is located on the south wall of the United Electrical Workers trade union building at Monroe Street and Ashland Avenue in Chicago.

North Shore Choral Society reaches out to ...

... other performing groups. NSCS featured Christianne Rushton, Canadian mezzo soprano; Francisco Malespin, Brazilian cellist; and Sharon Rich Peterson, American pianist and organist, in our *Music of the Americas* concert on November 19, 2017. NSCS joined the Evanston Symphony Orchestra in their traditional holiday program, *An Evanston Symphony Christmas*, on Sunday, December 10, 2017. For today's concert NSCS welcomes the Chicago Children's Choir, Hyde Park *Presto Ensemble* as special guests for our *Music for Social Change: Africa, America, and the Singing Revolution of Estonia* concert on February 25, 2018. We are also joined by Mollie Stone, conductor, educator, and expert on black South African choral music.

... the arts community. NCSC continues to be an active participant in the Evanston Arts scene, and through its work with other local arts organizations, especially the Evanston Symphony Orchestra and the Evanston Dance Ensemble, is addressing racial inequity in Evanston with the goal of improving the diversity and inclusiveness of our respective 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 2017 DCYAA winners, soprano Kateri Gormley, baritone Kyle Sackett, and tenor Ryan Townsend Strand will be featured in our June 3, 2018, *Requiem – Britain and France* concert. The DCYAA Competition to select the 2018 Donald Chen Young Artist was open to the public and was held on Sunday, Feb. 18, 2018, at Trinity United Methodist Church in Wilmette. The winner of the competition will be a featured soloist in our 2018-19 season.

... the Evanston community. Many members of NSCS sang with the Canadian Chamber Choir in a concert at Trinity United Methodist Church in Wilmette on Saturday, October 14th. The previous Tuesday, October 10th, NSCS held a rehearsal/workshop with the CCC. On Saturday, February 17, 2018, NSCS and the Evanston Public Library hosted a screening of the documentary film *The Singing Revolution* which featured an introduction and Q & A via skype with the filmmakers. On February 24, 2018, NSCS had a rehearsal/workshop with Mollie Stone on African Music for Social Change, open to the public. With funding from the Evanston Community Foundation and in collaboration with the Evanston Dance Ensemble, NSCS is providing an interactive music and arts activities

program, *Arts Reach Evanston*, for the students in the Fleetwood-Jourdain Community Center after-school program.

... **music lovers** in retirement communities. NSCS presented a holiday concert on Sunday, December 17, 2016, at Three Crowns Park Retirement Community.

... **music scholars**. The NSCS Choral Scholars program targets students who have a desire to actively pursue choral singing. Sarah Shapiro, a senior at New Trier High School, is our Choral Scholar this season.

For information about any of these outreach programs, please call 773-741-NSCS/773-741-6727 or email northshorechoral@gmail.com

About the NSCS Choral Scholars

Choral Scholars program targets university and accelerated high school 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. Sarah Shapiro is an NSCS Choral Scholar during the 2017-2018 season.

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

The North Shore Choral Society thanks David Hiett and staff at Regina Dominican High School.

Thank you to The Saints for ushering at today's concert.



North Shore Choral Society is partially funded by the Evanston Community Foundation and by a grant from the Illinois Arts Council Agency.

[evanston!communityfoundation](http://evanstoncommunityfoundation.org)

North Shore Choral Society's 2017-18 Season

Music – The Universal Language



June 3rd, 2018

Requiem - Britain and France

Two stunning interpretations of the
Requiem Mass
by **Bob Chilcott** and **Gabriel Fauré**

With soprano **Kateri Gormley**,
baritone **Kyle Sackett**, and
tenor **Ryan Townsend Strand**,
Donald Chen Young Artist Award
winners

March 4th, 2018, NSCS Benefit at Dawes House, Evanston

See details in ad in first section of program

northshorechoral.org for more information

North Shore Choral Society – northshorechoral.org

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