

North Shore Choral Society



Requiem – Britain and France

June 3, 2018
St. John Brebeuf Church
Niles, Illinois

Today's Concert is Dedicated to the Memory of Susan Demaree

Susan joined North Shore Choral Society in 1978 and was an indispensable and gracious member. She had a strong commitment to the choir, serving as President, Secretary, and Public Relations Chair. Susan will be particularly remembered for her competent organization and management of several auctions and committees. She never hesitated to roll up her sleeves and take on a task to strengthen the organization. We will miss her intellect, humor, and driving, caring passion. A special person, Susan was steady, straight forward, and very, very funny. It is fitting that we are singing the Fauré Requiem today since we also sang it in one of the seasons she served as President. Susan, we are singing for you.



Julia Davids, Music Director

Requiem – Britain and France

***Requiem* Bob Chilcott**

Kateri Gormley, *soprano* Ryan Townsend Strand, *tenor*

- 1. Introit and Kyrie**
- 2. Offertorio**
- 3. Pie Jesu**
- 4. Sanctus**
- 5. Agnus Dei**
- 6. Thou Knowest, Lord**
- 7. Lux Aeterna**

~ Intermission ~

***Requiem* Gabriel Fauré**

editor and translator: John Rutter

Kateri Gormley, *soprano* Kyle Sackett, *baritone*

- 1. Introit and Kyrie**
- 2. Offertory**
- 3. Sanctus**
- 4. Pie Jesu**
- 5. Agnus Dei**
- 6. Libera Me**
- 7. In Paradisum**

PROGRAM NOTES

By John Bawden, MMus, University of Surrey, UK

Requiem – Bob Chilcott (born 1955)

Bob Chilcott is one of the busiest and most popular figures in British choral music. His musical experience began as a boy chorister and then as a tenor choral scholar in the choir of King's College, Cambridge, and continued as singer, composer, and arranger with the celebrated King's Singers. Since 1997 he has worked as a full-time composer and conductor, spending much of his time promoting choral music in this country and abroad, especially in the USA. At home he is currently Principal Guest Conductor of the BBC Singers.

Bob Chilcott's singing experience has given him an inside knowledge of an exceptionally wide range of music and this is reflected in the eclectic nature of his own compositions which, whilst remaining within the mainstream English choral tradition, are variously inspired by folksongs, Gregorian chant, Anglican hymns and psalms, spirituals, jazz, close-harmony, gospel, and African music.

The Requiem was jointly commissioned by Music at Oxford, the Oxford Bach Choir, and Preston Hollow Presbyterian Church, Dallas, Texas, and first performed in this country and the USA in 2010. It is scored for soprano and tenor soloists, chorus, organ, and orchestra. The text is the Latin *Missa pro Defunctis*, the Mass for the Dead, with the addition of the prayer, 'Thou knowest, Lord, the secrets of our hearts' from the *Book of Common Prayer*. The work is dedicated to the memory of the composer's niece, Samantha Verschueren, who tragically died at the age of only twenty-three whilst the piece was being written.

Chilcott's principal influences when writing this work were the Requiems of Fauré and Duruflé, which he sang regularly whilst at King's. The most obvious parallel between those two works and this one is the *Pie Jesu*, which like them features a solo soprano, but the harmonies and melodic lines of Chilcott's Requiem also suggest that Fauré and Duruflé were never far away from him. He omits the more forbidding parts of the traditional Latin text, notably the 'Dies Irae,' his declared intention being to create a contemplative setting appropriate for either a concert or a liturgical context. The music bears the usual Chilcott hallmarks: strong rhythms, lyrical melodies, and the influence of jazz elements, though in this particular work the jazz influence is for the most part only subtly hinted at.

Chilcott Requiem, cont.

The 'Introit and Kyrie' opens over a gently pulsing accompaniment, initially in the dark key of F minor, but moving into the major for 'et lux perpetua.' The pace quickens slightly at the tenor soloist's entry, 'Te decet hymnus,' after which the opening material returns, with the addition this time of the soprano soloist. The tenors and basses of the choir introduce the 'Offertorio,' which begins urgently, building to a climax at 'Libera me.' A gentler tempo ushers in an extended tenor solo at 'Hostias et preces tibi.' This eventually leads into the 'Pie Jesu,' a simple, lyrical aria for the soprano soloist, supported by a subdued choral accompaniment. Jazz elements now come to the fore in the 'Sanctus' and 'Benedictus,' with its dissonant harmonies, irregular dancing rhythm, and driving energy. The choir's role in the 'Agnus Dei' is again that of accompanist, this time to another expansive tenor solo. Chilcott next inserts a reflective setting for the choir of the prayer, 'Thou knowest, Lord,' from the *Book of Common Prayer*. The 'Lux aeterna' is a re-working of the music from the first movement, with the soprano soloist's final phrase ascending heavenward and bringing the Requiem to a serene close.

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Requiem – Gabriel Faure (1845 - 1924)

From the age of nine, Fauré studied music at l'École Niedermeyer, 'l'école de musique religieuse et classique,' where Saint-Saëns was a member of staff. Saint-Saëns was regarded as a progressive teacher, introducing his pupils not only to the music of Bach and Mozart but also to controversial composers such as Wagner and Liszt. Unlike most major French composers, Fauré did not attend the Paris Conservatoire but continued his studies with Saint-Saëns, who greatly encouraged him by putting work his way and helping him to get his music published. The two became lifelong friends and Fauré later said that he owed everything to Saint-Saëns.

Fauré was a fine organist and in 1896 was appointed to the prestigious Madeleine church in Paris. He was also an excellent teacher, and perhaps because of his renowned expertise as organist and teacher only slowly gained recognition as a composer. He eventually became professor of composition at the Paris Conservatoire, and its Director from 1905 to 1920. Although he wrote several works involving a full orchestra, his particular talent lay within the more intimate musical forms – songs, piano music and chamber music. His somewhat austere

Fauré Requiem, cont.

style and highly individual, impressionistic harmonic language contrasts markedly with the music of the Austro-German tradition which dominated European music from the time of Beethoven until well into the twentieth century.

The subtlety of Fauré's music, and his concentration on the small-scale, led many to criticise him for lacking depth, a judgement based on the mistaken premise that the bigger and bolder a composer's music the more worthwhile it must be. Fauré deliberately avoided the grander kind of orchestral music that could easily have brought him fame and fortune. He preferred instead to embrace an elegant and subtle musical language that has won him increasing numbers of admirers, particularly as a composer of songs, a genre in which he is now recognised as a master.

The Requiem was composed in 1888, when Fauré was in his forties, quite probably in response to the recent death of his father. Shortly after its first performance, Fauré's mother also died, giving the work an added poignancy. In 1900, under some pressure from his publishers, he reluctantly agreed to the release of a revised version containing additional instrumental parts designed to broaden the work's appeal. Nowadays it is such a firm favourite that it comes as a surprise to learn that it did not gain widespread popularity until the nineteen-fifties.

In its sequence of movements, the Requiem departs significantly from the standard liturgical text. Fauré included two new sections, the lyrical 'Pie Jesu' and the transcendent 'In Paradisum,' with its soaring vocal line and murmuring harp accompaniment. He also omitted the 'Dies Irae' and 'Tuba Mirum'— for most composers an opportunity to exploit to the full the dramatic possibilities of all the available choral and orchestral forces. Consequently, the prevailing mood is one of peacefulness and serenity, and the work has often been described, quite justly, as a Requiem without the Last Judgement.

Of the many settings of the Requiem, this is probably the most widely loved. In comparison with the large-scale masterpieces of Verdi, Brahms, and Berlioz, Fauré's setting seems gentle and unassuming, yet it is this very quality of understatement which contributes so eloquently to the work's universal appeal. Whether the Requiem is performed in one of its orchestral versions or simply with organ accompaniment, it is impossible not to be moved by the ethereal beauty of this humble masterpiece.

© John Bawden

TEXT AND TRANSLATION

Requiem – Bob Chilcott (born 1955)

Introit and Kyrie

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant them eternal rest, O Lord,
and light perpetual light shine upon
them.

Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem.

Thou art praised in Sion, O God,
and homage shall be paid to thee in
Jerusalem.

Exaudi orationem meam,
ad te omnis caro veniet.

Hear my prayer.
All flesh shall come before thee.

Kyrie eleison. Christe eleison.

Lord, have mercy. Christ, have mercy.

Offertorio

Domine Jesu Christe,
Rex gloriae, libera animas omnium
fidelium defunctorum
de poenis inferni et de profundo lacu.

Lord Jesus Christ, King of glory,
free the souls of all the faithful
departed from the pains of hell and
from the deep pit.

Libera eas de ore leonis,
ne absorbeat tartarus,
ne cadant in obscurum.

Free them from the jaws of the lion,
lest hell engulf them, lest they fall
into darkness.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

In praise we offer to thee, Lord,
sacrifices and prayers.
Receive them for the souls of those
we remember this day.

Fac eas, Domine, de morte transire
ad vitam, quam olim Abrahae
promisisti et semini ejus. Amen

Make them, Lord, pass from death to
life, as thou promised Abraham and
his seed. Amen.

Pie Jesu

Pie Jesu Domine, dona eis requiem.
Pie Jesu Domine, dona eis
sempiternam requiem.

Gentle Lord Jesus, grant them rest.
Gentle Lord Jesus, grant them eternal
rest.

Sanctus

Sanctus, sanctus, sanctus Dominus
Deus Sabaoth.

Holy, holy, holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini.

Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is he who cometh in the
name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

Angus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam
requiem.

O Lamb of God, that takest away the
sins of the world, grant them rest,
eternal rest.

Thou Knowest Lord (text: *Book of Common Prayer*, 1662)

Thou knowest, Lord, the secrets of our hearts; shut not thy merciful ears to our prayer; but spare us, Lord most holy, O God most mighty.

O holy and merciful Saviour, thou most worthy Judge eternal, suffer us not, at our last hour, for any pains of death, to fall from thee.

Lux Aeterna

Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum, quia pius es.

Eternal light shine on them, O Lord,
with thy saints for ever, for thou art
good.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis. Requiem
aeternam.

Grant them eternal rest, O Lord, and
light perpetual shine on them. Eternal
rest.

Requiem – Gabriel Faure (1845 - 1924)

editor and translator: John Rutter

Introit and Kyrie

Requiem aeternam dona eis, Domine:
et lux perpetua
luceat eis.

Rest eternal grant them,
Lord our God, we pray to thee,
and light perpetual shine upon them.

Te decet hymnus, Deus in Sion:
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Thou, O God, art worshiped
in holy Sion: unto thee the vow
shall be performed in Jerusalem.
Hear us Lord, hear thy servants'
prayer; unto thee all flesh shall come.

Kyrie eleison.
Christe eleison

Lord, have mercy upon us.
Christ, have mercy upon us.

Offertory

O Domine Jesu Christe,
Rex gloriae, libera animas
defunctorum
de poenis inferni, et de profundo lacu:

O Lord Jesus Christ,
thou that rulest in majesty, free the
souls of thy faithful departed
from torment eternal and from the
fathomless waters.

O Domine Jesu Christe,
Rex gloriae, libera animas
defunctorum
de ore leonis, ne absorbeat tartarus,
ne cadant in obscurum.

O Lord Jesus Christ, thou that rulest in
majesty, free the souls of thy faithful
departed from out of the lion's jaw,
lest they drown in the depths of hell.
Save them from utter darkness.

Hostias et preces tibi
Domine, laudis offerimus:
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

Hear our prayer and let our cry come
unto thee. Bow thine ear, we pray this
day for all the souls departed.
Remember them, Lord, we pray.

Fac eas, Domine, de morte transire
ad vitam. Quam olim Abrahae
promisisti et semini ejus. Amen.

Grant them deliverance from death
unto life, as of old thou hast promised
to Abraham and his seed. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis. Sanctus.

Holy, holy, holy Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.
Holy.

Pie Jesu

Pie Jesu Domine, dona eis requiem,
sempiternam requiem.

Blessed Jesu Lord, I pray in thy mercy,
grant them rest, everlasting rest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
dona eis requiem, sempiternam
requiem.

Lamb of God, who takest away the
sins of the world:
O grant them rest, forevermore.

Lux aeterna luceat eis, Domine:
Cum sanctis tuis in aeternum, quia
pius es.

Light perpetual shine upon them,
Lord, with all thy saints, in endless
glory, for thy tender mercy's sake.

Requiem aeternam dona eis, Domine:
et lux perpetua luceat eis.

Rest eternal grant them, Lord, and let
perpetual light shine upon them.

Libera Me

Libera me, Domine, de morte
aeterna, in die illa tremenda:
Quando coeli movendi
sunt et terra: dum veneris
judicare saeculum per ignem.

Lord, I pray, deliver me, from deaths
everlasting fire on that great Day of
Judgement, on that last dreadful day:
when the earth and the heav'ns
shall shake and tremble, and Thou
shalt come with thy mighty
flaming fire of judgement.

Tremens factus sum ego et timeo,
dum discussio venerit, atque ventura
ira.

Trembling, I stand before thee in fear
and dread: thy wrath shall descend on
the earth and bring all flesh to
desolation.

Dies illa, dies irae, calamitatis et
miseriae,

Day of trial, day of judgement, death,
and destruction, torment, and
distress:

Dies illa, dies magna et amara valde.

Day of anger, day of vengeance, of
mourning, of woe and bitter grief.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Rest eternal grant them, Lord, our
God, we pray to Thee,
and light perpetual shine ever on
them.

Libera me, Domine.

Lord, I pray deliver me from death
everlasting, deliver me, Lord, I pray.

In Paradisum

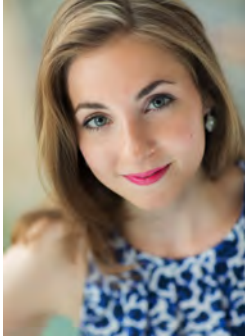
In paradisum deducant angeli:
in tuo adventu suscipiant te martyres,
et perducant te in civitatem sanctam
Jerusalem.

God's holy angels lead you to
Paradise: may saints in their glory
receive you at your journey's end,
guiding your footsteps into the Holy
City Jerusalem.

Chorus angelorum te suscipiat et cum
Lazaro quondam paupere aeternam
habeas requiem.

Choirs of angels sing you to your rest,
and with Lazarus raised to eternal life,
may you forevermore rest in peace.

PROFILES



As a singer and educator, soprano **Kateri Gormley** believes in the transformative power of music in today's society. Kateri has performed recitals in New York, Montreal, Vancouver, and Vianden, Luxembourg. A versatile musician, she is equally at home in opera, chamber, and concert repertoire, and has been praised as "irresistible" by *L'Opéra* magazine for her portrayal of Susanna in *Le Nozze di Figaro*. Kateri has also performed lead roles in *The Telephone*, *Suor Angelica*, *Die lustigen Weiber von Windsor*, *Les Contes d'Hoffmann*, *Turn of the Screw*, and *The Pirates of Penzance*. As a soloist, her concert performances include the Saint-Saëns' *Oratorio de Noël*, Rutter's Requiem, and Schubert's Mass in G Major with Trinity United Methodist Church Chancel Choir in Wilmette, Illinois, and Vivaldi's *Magnificat* and Haydn's *Missa Sancti Nicolai* with the Western New York Chamber Orchestra. In 2017, Kateri attended Fall Island Vocal Arts Seminar in Postdam, New York, as a Vocal Fellow, performing works by Lori Laitman, Tom Cipullo, and John Musto. She made her Chicago debut singing in the chorus of Music of the Baroque under the direction of Jane Glover. She is the winner of the 2018 Lynne Harvey Foundation Scholarship, in Honor of Her Sister Virginia Cooper Maier, from the Musicians Club of Women.

Kateri is training to become an Alexander Technique teacher at the ATTiC center in Chicago, Illinois. She maintains a private voice studio and holds degrees from McGill University (M.Mus.) and State University of New York, Fredonia (B.Mus.)



Ryan Townsend Strand, tenor, has been hailed as having "beautiful vocalism" (San Francisco *Chronicle*) and "an attractive nimble tenor" with "a nice sense of Baroque style" (*Chicago Classical Review*). Strand is a graduate of Northwestern University where he received his Master of Music in Voice and Opera. He has been a featured soloist under the direction of conductors Paul Agnew, Jane Glover, and William Jon Gray with Music of the Baroque in Chicago. A passionate performer of new music, Strand was most recently the tenor soloist in David Lang's *the little match girl passion* with Facility Theater in Chicago. Earlier this season, Strand performed a solo recital with CHAI

Collaborative Ensemble featuring the music of Britten, Wolf, and a world premiere by Philadelphia-based composer Marc LeMay. Easily at home in the Baroque music world, Strand was the tenor soloist in Bach's *Johannes-Passion* with the Madison Bach Musicians last April. This summer, Strand will travel to Eugene to perform Mendelssohn's *Elijah* under the baton of John Nelson at the Oregon Bach Festival.

Strand made his professional Chicago opera debut in Haymarket Opera Theater's production of Alessandro Scarlatti's *Gli equivoci nel sembiante*. Opera credits include productions of *Così fan tutte* (Ferrando) with Transgressive Theater-Opera & Elmhurst Symphony; Mark Adamo's *Little Women* (Laurie), Monteverdi's *L'incoronazione di Poppea* (Nero), and Ricky Ian Gordon's *The Grapes of Wrath* (Al Joad) with Northwestern Opera Theater. With Chicago Opera Theater, Strand has sung chorus roles in productions of Philip Glass' *The Perfect American*, Mozart's *Lucio Silla*, and Bloch's *Macbeth*.

Strand sings with the Grammy award-winning contemporary vocal ensemble The Crossing under the direction of Donald Nally in Philadelphia. Locally, Strand performs with the Chicago Symphony Chorus, Music of the Baroque, Chicago Choral Artists, Chicago Bach Project, and the Grant Park Festival Chorus. He is a founding member and executive director of Constellation Men's Ensemble based in Chicago. www.facebook.com/ryantownsendstrand



Kyle Sackett, baritone, holds an M.M. in Voice and Opera Performance from Northwestern University's Bienen School of Music and a B.M. in Music Education from State University of New York, Fredonia. Based in Chicago, Kyle works extensively both teaching voice and performing. He joined the voice faculty at Carthage College (Kenosha, Wisconsin) in 2015 where he continues to teach both classical and musical theater voice students.

His opera credits include Lycas (*Ariane et Bacchus*), Owen Hart (*Dead Man Walking*), Guglielmo (*Così fan tutte*), Friedrich Bhaer (*Little Women*), Schaunard (*La Bohème*), The Four Villains (*Les Contes d'Hoffmann*), and Herr Fluth (*Die lustigen Weiber von Windsor*), as well as ensemble work with Chicago Opera Theater and Haymarket Opera Company.

Kyle has performed numerous times with Maestro Glen Cortese and the Western

New York Chamber Orchestra including the roles of Guglielmo (*Così fan tutte*) and Mr. Kofner (*The Consul*), and the bass soloist for Haydn's *Missa Sancti Nicolai* and Vivaldi's *Magnificat*. During the 2015-16 season, Kyle sang the role of Papageno in Opera for the Young's touring adaptation of Mozart's *The Magic Flute*. He has been a featured baritone soloist for many concerts and oratorios, including Handel's *Judas Maccabeus*, Mozart's *Requiem*, Vaughan Williams' *Five Mystical Songs*, and Duruflé's *Requiem*.

A passionate choral singer, Kyle has performed and recorded with top-tier ensembles including the GRAMMY-winning new music ensemble The Crossing (Philadelphia), Music of the Baroque (Chicago), Grant Park Symphony Chorus (Chicago), Chicago Symphony Chorus, Vocalis Chamber Choir (Buffalo), Berkshire Choral International, and is a founding member of the Chicago-based Constellation Men's Ensemble.

As a conductor and educator, Kyle served as the assistant music director of the Hannah Hasbrouck Petersen Concert Series in Fredonia, New York, and as chorus master for the 2012 Hillman Opera production of *Suor Angelica*. He joined Berkshire Choral International as a staff instructor in the summer of 2017 after two previous seasons as an apprentice.



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.



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 Burcher at North Park College, BM, and Robert Weirich at Northwestern, MM, 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. Sharon is a former Sub-Dean of the North Shore Chapter of the American Guild of Organists and currently a member of their board.

*The North Shore Choral Society thanks Marek 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," was selected to represent *lux* in the Requiems.
It is in the public domain and commonly used to illustrate an Emily Dickinson poem.

Requiem – Britain and France

Orchestra

VIOLIN I

Renée-Paule Gauthier
Concertmaster
Eleanor Bartsch
Ann Duggan
Mark Agnor
Katherine Hughes
Inger Carle

VIOLIN II

Andrea Tolzmann
Emi Tanabe
Lori Ashikawa
Pascal Innocenti
Helen Kim

VIOLA

Claudia Lasareff-Mironoff
Ben Wedge
Susan Rozendaal
Loga Istvan

CELLO

Matt Agnew
Elizabeth Anderson
Richard Yeo
Jill Kaeding

BASS

Collins Trier
Timothy Shaffer

FLUTE

Karin Ursin
Janice MacDonald

OBOE

Deb Stevenson
Erica Anderson

CLARINET

Cory Tiffin
Dan Won

BASSOON

Hanna Sterba
Peter Brusen

HORN

Jeremiah Frederick
Sharon Jones
Dan O'Connell
Steve Replogle

TRUMPET

Chris Hasselbring
Dave Inmon

TIMPANI

Brandon Podjasek

HARP

Lillian Lau

ORGAN

Sharon Rich Peterson

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.

North Shore Choral Society
Requiem – Britain and France Chorus

Soprano

Mei Aden	Christine Hoffmeyer	Christine Pearce
Pam Anderson	Mary Johnson	Catherine Porter
Marcia Maus Bollo	Jean Joslyn	Claudette Rasmussen
Cristina Brown	Jane Kenamore	Ginny Roeder
Debbie Buesing	Sue Kim	Karen Fish Schurder
Meg Egan	Martha Kinzel	Dorothy Scott
Sheran Fiedler	Laura Koroski	Phoebe Segal
Stephanie Fongheiser	Melissa Lindner	Kathryn Skelton
Beth Galfer	Julie McDowell	Roxann Specht
Betsy Gladfelter	Christine McGuire	Jacquie Wahlstrom
Maria del Rosario Gomez	Belina Mizrahi	Tiffany Williams-Cobleigh
Judith Greene	Colleen Moeller	Anna Zahm
Anne Harkonen	Donna Nitahara	

Alto

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

Tenor

Douglas Aden

David Betzold

Jonathan Blackburn

David Crumrine

John Darrow

Bill Erenberg

Chris Jensen

Eric Johnson

Brian Keady

Carl Kettler

Jeff Kinzel

Nicholas Krupp

Tom Olkowski

Jonathan Rivera

Milly Silverstein

David W. Taylor

Philip Titean

Russell Todd

Bass

Terry Duchow

Andrew Fisher

Robb Geiger

Bruce Gladfelter

Mike Greenstone

David Hunt

Thomas Keller

Jim Miller

Scott Paine

Eric Robison

John Summerhays

Harry Vroegh

Dirk Walvoord

Steve Warner

Yang Zhou

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 strong backgrounds 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' experiences provide 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.



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



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 our *Music for Social Change: Africa, America, and the Singing Revolution of Estonia* concert on February 25, 2018, NSCS welcomed the Chicago Children's Choir, Hyde Park *Presto Ensemble* as special guests. We were also joined by their director 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, tenor Ryan Townsend Strand, and baritone Kyle Sackett are featured in today's concert, *Requiem – Britain and France*. The DCYAA Competition to select the 2018 Donald Chen Young Artist Award winner was open to the public on Sunday, Feb. 18, 2018, at Trinity United Methodist Church in Wilmette. The winners of the competition will be featured soloists in our 2018-19 season.

... the Evanston community. Many members of NSCS sang in a concert with the Canadian Chamber Choir 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 other artists, 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. Millen Hardware, Wilmette, graciously provided the bucket drums for the rhythm portion of the program.

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

... **university students.** 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. NSCS read through a choral composition by Sarah at a recent rehearsal.

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



NSCS thanks Doug Sanders at Millen Hardware, 1219 Wilmette Avenue, Wilmette, for their donation of Bucket Drums to our *Arts Reach Evanston* outreach program at Fleetwood-Jordain Community Center.



The following people helped keep North Shore Choral Society humming along in its 82nd season!

Music Director, Julia Davids 🎵 *Accompanist, Sharon Peterson*
General Manager, Karen Rigotti

Board President, John Darrow 🎵 *Secretary, Anne Zald*
Treasurer, Nancy Slichenmyer

Vice Presidents, Linda Faller 🎵 *David Crumrine* 🎵 *Jane Schieber* 🎵 *Julie McDowell*

Directors, Marcia Bollo 🎵 Susan Demaree 🎵 Fran Faller 🎵 Anne Harkonen
Carl Kettler 🎵 Jim Miller 🎵 Emily Rivera 🎵 Amy Weller

Section Leaders: Julie McDowell 🎵 Rose Gomez 🎵 Kay Rossiter 🎵 Fran Faller
David Crumrine 🎵 Harry Vroegh

The many coordinators and volunteers!

Marj Lundy 🎵 Pam Anderson 🎵 Stephanie McDaniel 🎵 Anne Heider

Milly Silverstein 🎵 Ginny Roeder 🎵 Tom Keller 🎵

Phoebe Segal 🎵 Tom Olkowski 🎵 Sanna Longden 🎵 Joe Boyle

Marcia Bollo 🎵 Dirk Walvoord 🎵 Scott Paine

Harry Vroegh 🎵 Emily Rivera 🎵 Dan Woodard

Jim Miller 🎵 Ellen Pullin 🎵 Debbie Buesing 🎵 Bruce Gladfelter

Nancy Slichenmyer 🎵 Martha Kinzel 🎵 Laura Koroski 🎵 David Hunt

Melinda Kwedar 🎵 Jane Kenamore 🎵 Len Barker 🎵 Dorothy Scott

Kathy Skelton 🎵 John Darrow

And countless others who pitched in when needed, many of whom
have volunteered for positions next season!

North Shore Choral Society's 2018-19 Season

"A Few of Our Favorite Things"

Music Director Julia Davids' 10th Season!

***Judas Maccabaeus – G.F. Handel* Sunday, Nov. 18, 2018 3 p.m.**

Jewish Reconstructionist Temple, Evanston

Singing a full oratorio with orchestra and soloists is definitely one of the North Shore Choral Society's favorite things! And Music Director Julia Davids always enjoys teaming up with her husband, baroque violinist Martin Davids, on a large work by George Frideric Handel! This performance will also feature soprano Jacqueline Piccolino, winner of the 2018 Donald Chen Young Artist Award.

Music of Thomas W. Jefferson

Saturday March 9, 2019 4 p.m. & Sunday March 10, 2019 3 p.m.

Unitarian Church of Evanston (Saturday) Our Lady of Sorrows Basilica (Sunday)

The NSCS loves to collaborate with and support Chicago musicians! Pianist and composer, Thomas W. Jefferson, returning after his *Missa Gaia* appearances, will share numerous of his original works for chorus, piano, and band – both in Evanston and at his home church, the magnificent Our Lady of Sorrows Basilica. We'll also feature NSCS favorite, the soulful soprano Felicia Patton.

***Virtuoso Voices* May 12th, 2019, 2:30p.m.**

Pick-Staiger Concert Hall, Northwestern University

The Evanston Symphony hosts the NSCS and the Evanston Children's Choir for two of our all-time favorite pieces, ***Chichester Psalms*** (Bernstein) and ***Carmina Burana*** (Orff)! Soloists: Michelle Areyzaga, soprano, Peder Reiff, tenor, and Christopher Magiera, baritone

And, Evanston Symphony Holiday Concert, Sunday, December 2, 2018 3 p.m.

Evanston Township High School

This annual audience-favorite concert includes a sing-a-long, Handel's Hallelujah Chorus, and a visit from Santa and his elves!



North Shore Choral Society – northshorechoral.org P.O.Box 103, Evanston 60204-0103
Info 773-741-6727 – Tickets 773-956-8400