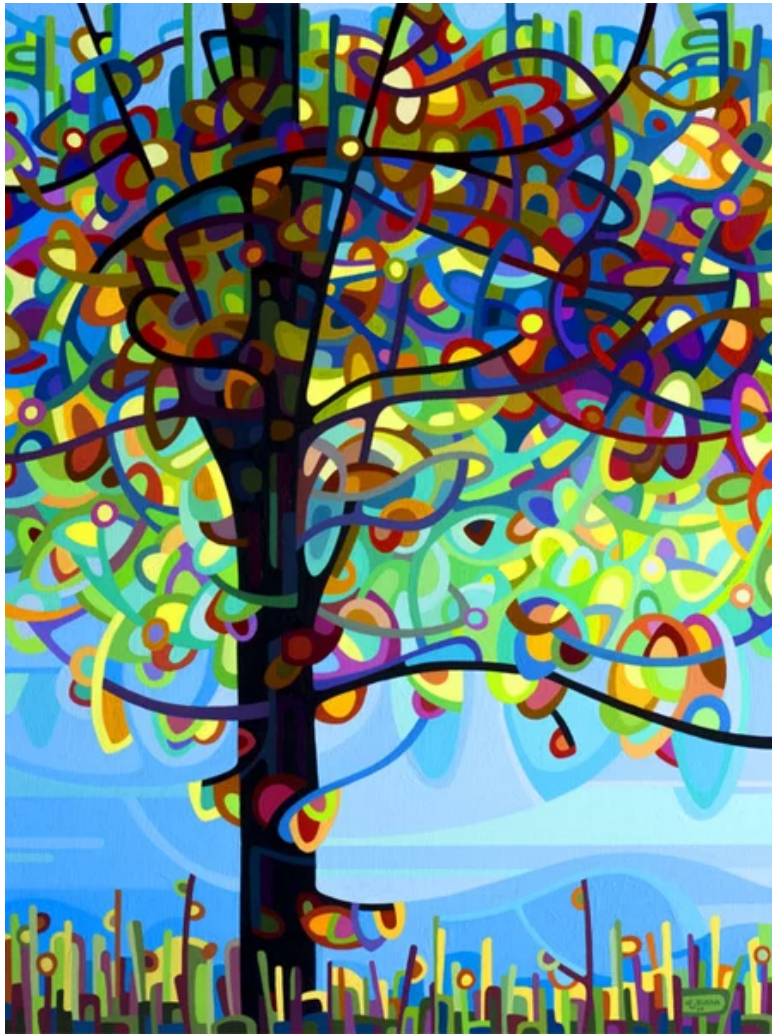


North Shore Choral Society



Music of the Americas

November 19, 2017
St. John Brebeuf Church
Niles, Illinois



Julia Davids, Music Director

Music of the Americas

Christianne Rushton, *mezzo soprano* Francisco Malespin, *cello*
Sharon Rich Peterson, *piano/organ*

Salmo 150 Ernani Aguiar

Magnificat-Alleluia Heitor Villa-Lobos
Christianne Rushton, *mezzo soprano*

Instructions Jeff Enns, poetry by Jean Janzen
Christianne Rushton, *mezzo soprano* Sharon Rich Peterson, *piano*

Instructions for Epiphany

Instructions for Lent

Instructions for Eastertide

Instructions for Ordinary Times

Instructions for Advent

Fern Hill John Corigliano, poem by Dylan Thomas
Christianne Rushton, *mezzo soprano* small choral ensemble

~ Intermission ~

Snow Angel Sarah Quartel
Lynn Kendall, Stephanie Fongheiser, Judy Davids, *narrators*
Francisco Malespin, *cello* Brandon Podjasek, *djembe*

1. Prologue

2. Creatures of Light

3. God Will Give Orders / 4. Sweet Child

5. Snow Angel

Aquela Modinha que o Villa não Escreveu Francisco Mignone
Francisco Malespin, *cello* arr. Hugo Pilger

Verano Porteño Astor Piazzolla
arr. Oscar Escalada

Alma Llanera Pedro Gutiérrez
arr. Angel Sauce

Song of the Land Brown, Emerson, and Morrison
arr. Jeff Enns
Christianne Rushton, *mezzo soprano* Francisco Malespin, *cello*

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.

Cover Art: “Along the River” by Mandy Budan

Mandy Budan is an artist who paints the Canadian landscape in a combination of light, color, and shape that can be enjoyed as both abstract and realism.

“Along the River” is a painting of a single tree that merges with both the river and the forest on the far shore in a lively dance.

www.abstractlandscapepainting.com budanart.com

PROGRAM NOTES

Welcome to the first concert of the North Shore Choral Society's 2017-18 season! This concert entitled **Music of the Americas** doesn't aspire to present representative works of the Americas but, instead, a wide variety of music that is influenced by the composers' roots in their respective countries. From the sun-soaked summer in Brazil to the pristine winter snow of Canada, we hope you'll enjoy the diverse compositional standpoints as expressed in this glorious music.

The North Shore Choral Society was excited to host the Canadian Chamber Choir this fall as the CCC made their first tour outside Canada. The members of NSCS enjoyed a rehearsal led by the CCC, a private mini-concert, and also a performance together in the Canadian Chamber Choir's concert in Wilmette. The NSCS provided homestays, meals, and a fee that allowed the CCC to reach out to underfunded schools and other community choral groups to provide pro bono workshops.

Ernani Aguiar is one of the best known of the younger generation of Brazilian composers. He is also well known as a choral conductor and musicologist and is Professor of Music at the Federal University of Rio de Janeiro. In addition to his choral music, he has also written many short instrumental pieces. **Salmo 150** is a popular choral work and very characteristic of his style, which is rhythmic with rapid articulations.

Heitor Villa-Lobos has become the most famous South American composer of all time. Hailing from Brazil, he was prolific, writing over 2000 works for a variety of vocal and instrumental forces. He was heavily influenced by Brazilian folk music as well as the European classical tradition, the latter more clearly evidenced in his **Magnificat-Alleluia** for mezzo soprano solo and choir, and orchestra/organ. The text of the *Magnificat* is sung by the soloist, alternating with strong choral declamations of *Alleluia*. The forces come together for the final statements of 'amen.' This piece was commissioned by Pope Pius XII to celebrate 'Lourdes Year' and was first performed in Rio de Janeiro in 1958. Villa-Lobos attended a subsequent performance the following year and was generously and warmly acknowledged by the audience, mere weeks before he died.

Jeff Enns is a native of Waterloo, Ontario, where he grew up surrounded by music. He studied organ, viola, and composition at Wilfrid Laurier University and has won a number of composition competitions. His music has been performed across

North America, as well as in Ireland, the U.K., and Japan. Enns has been a member of the Canadian Chamber Choir since 2008 and is currently the Composer-in-Residence. Enns composed the art song set ***Instructions*** for Christianne Rushton who commissioned it with the financial support of Acadia University. The poetry is by Jean Janzen (b. 1933) who was born in Canada and now lives in California. This performance marks the American premiere.

John Corigliano was born in 1938 in New York and by 1964 was starting to receive recognition as a composer of orchestral works; in 1987 he was chosen by the Chicago Symphony Orchestra as its first composer-in-residence. He has composed symphonies, concerti, works for band and chamber music, one opera, and numerous film scores. His most commercially high-profile work is the score for the *Red Violin* (1999) that received a Grammy award for Best Original Score. ***Fern Hill*** is one of Corigliano's earliest choral works and has gone through a number of revisions after first being written for Corigliano's high school music program and performed by the school choir there in this version with piano. It was later orchestrated. Corigliano wrote that works by the Welsh poet Dylan Thomas came to have an autobiographical meaning for him as he considered himself as a composer and as a person. The poem is filled with evocative images which the composer makes full use of.

Sarah Quartel is a Canadian composer who is receiving world-wide recognition for her expressive works, largely for chorus. She wrote ***Snow Angel***, a five-movement song cycle, in 2003. Through song and narrative, the work *Snow Angel* weaves together stories of love and light, rebirth and rejuvenation, and highlights the strength and beauty a child's voice can bring to our often-troubled world. The narration between movements is spoken by three angels: the first, old and grey, looking back at a different time of life. The second, young and tattooed, aching to make a difference in the life of a human charge. The third, a playful angel child, happy just to bring a smile to the face of a sad friend.

Francisco Mignone wrote this little waltz – ***Aquela Modinha que o Villa não Escreveu*** – to pay homage to Heitor Villa-Lobos, one of Brazil's most significant composers of the 20th century who had passed away a few years earlier. This Modinha, a sentimental love song from Portugal and Brazil, has a melancholic and imploring feel, in this instance conveyed by the falling three-note theme that is amiably expanded throughout the piece. The extensive title of the song also celebrates Villa-

Lobos' influence on Brazilian music by exhibiting his reluctance to use opus numbers but rather, titles that reflect the attitude or style of a composition. Mignone originally wrote this piece for bassoon solo, however the version performed today is an arrangement by Brazilian cellist Hugo Pilger who courteously granted me permission to execute his arrangement at this concert.

~ Francisco Malespin

"Verano Porteño" (Summer of Buenos Aires) is one of a set of four pieces about the seasons of the year, composed by Astor Piazzolla for the piano. Piazzolla was internationally known as a *bandoneon* player and wrote scores for the film industry in Argentina. Just before Piazzolla died, Oscar Escalada (b. 1945) arranged "Verano Porteño" for choir. Escalada was born in Argentina, and his original music and arrangements for choirs, piano, guitar, and chamber ensembles are frequently performed in Argentina. "Verano Porteño" is a tango, and the lyrics are made up of nonsense Spanish syllables describing summer in Buenos Aires, the capital of the Argentine Republic.

The **"Alma Llanera"** of Pedro Elías Gutiérrez (1870-1954) is one of the most popular Venezuelan songs. Gutiérrez was mainly a composer of light music, particularly waltzes and *zarzuelas*. He was Director of the Caracas Band for over 40 years. The "Alma Llanera," which belongs to a *zarzuela* of the same name, became so popular it was considered a second national anthem by the Venezuelan people. It is a *joropo*, a typical Venezuelan dance rhythm which is based on the simultaneous combination of 3/4 and 6/8 meter. Because of its joyous character, it is usually performed during celebrations. This choral arrangement is by Angel Sauce, one of the most important Venezuelan conductors and composers of the 50's and 60's. It can be sung a cappella as the rhythmic elements are contained in the tenor and bass parts.

Susan Aglukark is a Canadian Inuk musician and recording star who has blended Inuit folk music traditions with country and pop styles. **"Song of the Land"** was recorded in 1994 on the album Arctic Rose and reached #4 on the Adult Contemporary Canadian Billboard chart. Its message is one of unity – amongst all people, generations, and across our large and diverse countries. NSCS was thrilled to join with the Canadian Chamber Choir to perform this arrangement by Jeff Enns at their concert in October.

~ Julia Davids

TEXT AND TRANSLATION

Salmo 150 *by Ernani Aguiar*

Laudate Dominum in sanctis eius.	Praise the Lord in his sacred places.
Laudate eum in firmamento virtutis eius.	Praise him in the firmament of his power.
Laudate eum in virtutibus eius.	Praise him for his mighty acts.
Laudate eum secundum multitudinem magnitudinis eius.	Praise him according to his excellent greatness.
Laudate eum in sono tubae.	Praise him with the sound of the trumpet.
Laudate eum in psalterio et cithara.	Praise him with the psaltery and the harp.
Laudate eum in timpano et choro.	Praise him with the timbrel and the dance.
Laudate eum in chordis et organo.	Praise him with strings and pipes.
Laudate eum in cymbalis benesonantibus.	Praise him with high-sounding cymbals.
Laudate eum in cymbalis jubilationis.	Praise him with cymbals of joy.
Omnis spiritus laudet Dominum. Alleluia!	Let everything that has breath praise the Lord! Alleluia!

Magnificat-Alleluia *by Heitor Villa-Lobos*

Alleluia.	Alleluia.
Magnificat anima mea Dominum. Et exultavit spiritus meus: in Deo salutari meo.	My soul doth magnify the Lord. And my spirit hath rejoiced in God my Saviour.

Quia respexit humilitatem
ancillae suae:

Ecce enim ex hoc beatam me
dicent omnes generationes.

Quia fecit mihi magna qui potens
est, et sanctum nomen eius.

Et misericordia eius a progenie in
progenies timentibus eum.

Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

Deposuit potentes de sede:
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel, puerum suum:
recordatus misericordiae suae.

Sicut locutus est ad patres
nostros: Abraham, et semini
eius in saecula.

Gloria Patri, et Filio, et Spiritui
Sancto.

Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum.

Alleluia. Amen.

For he hath regarded the lowliness
of his handmaiden.

For behold, from henceforth all
generations shall call me blessed.

For he that is mighty hath magnified
me, and holy is His name.

And his mercy is on them that fear
him, throughout all generations.

He hath shewed strength with his
arm: he hath scattered the proud in
the conceit of their hearts.

He hath put down the mighty from
their seat, and hath exalted the
humble and meek.

He hath filled the hungry with good
things: and the rich He hath sent
empty away.

He, remembering his mercy, hath
holpen his servant Israel.

As he promised to our forefathers,
Abraham and his seed forever.

Glory be to the Father, and to the
Son, and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, world without
end.

Alleluia. Amen.

Instructions, *by Jeff Ebbs, poetry by Jean Janzen*

Instructions for Advent

Sometime in late November walk beside the creek,
now a long open grave after summer's heavy flow.
Stroll under giant oaks, toss stones into last pools.
Fill a basket with mistletoe for the longest night of the year
which will lure you into silence, soft lips pressing,
inhale the fragrance of the earthen cave where the Child lies hidden.
Then light the candles, and as you sing,
snowflakes gather high in the Sierra, each one holding light as it falls.

Instructions for Epiphany

In January fog the constellations disappear.
You have no map except the one the Magi carry
like a glowing coal, traveling around the globe.
Choose this guide, ancient and always new.
Take it everywhere you journey.
Like them, go another way.

Instructions for Lent

Press your palm against the Tree.
Feel its pull toward the centre of the Earth,
How roots drag through flesh like nails
as earth claims the crown.
Now let the Tree hold you in your full weight
of wrong and right, your selfishness absorbed by flaming roots.
You have never been so light.

Instructions for Eastertide

Learn the comfort of rocks
their condensed stability like your spirit
as you lean on a boulder in a field
fiddleneck nodding beside a cabbage butterfly
floating from cup to cup.
Christ unwraps his graveclothes
slips through the tight molecules and sits down to eat with you.

Instructions for Ordinary Time

Listen to the steady outpouring of snow melt after Pentecost,
As water presses the dam, then plunges through canals again.
You can hear it at night, the creek's rush toward peach orchards
where it settles into chambers of parched roots.

This is the mercy of snow;

God leans down to you in seasons

Spirit in waterglance, and in the sizzle under your skin,
for summer is a crown of fire licking the edge of the water.

Who can explain the rise of the lily and its ivory petals
unfolding under such a blaze?

Cool, green stem in your hand, flames on your head,
water in every language.

Fern Hill *by John Corigliano, poem by Dylan Thomas*

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air

And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Snow Angel by Sarah Quartel, narration written by Lisa Helps

1. Prologue

All his angels, all his heavenly armies;
Open your eyes, sweet child.

Narration One, First Angel

On a rock, head in hand, I sit. Long white hair falls now to my lap, and my old tired wings rest now at my side. Peaceful. Still.

Dawn. I watch the day come into being: the gentle approach of the sun, the world above, the world below, graced with light. And I, witness of thousands of dawns, can't help but remember, this morning near my passing, a time long ago when for a moment these wings, which define my very angelhood, became invisible.

There was a spring festival in the countryside where I had been sent. Adults and children alike danced and celebrated the end of winter's shelter, the bountiful green beginnings, the harvests to come. My task was very unique, you see, for I was sent to gather light. Our world then – our world now – both bleak and bright, always on the brink of night. So as the townspeople danced and sang, I opened my magic leather sack and let their light flow in. I went from town to town in this way, and in each town I passed through people greeted me with a generosity of spirit and gentle kindness. Yet, seeking light, I had little time to respond in kind. When I arrived in the last village, just when I had almost enough light, I was stopped.

'I've heard about you,' said a young man, close to the age I was then. 'You are the angel gathering light to save us all from the world's night.'

'That's right,' I said, a little too proudly perhaps for an angel.'

'But if you are truly an angel then where are your wings?'

I was puzzled for a moment, sure that my wings were where they had always been – strapped onto my back with heartstrings. But I tried to flap, nothing. I looked behind me, nothing. Then, panicking, I looked into my magic bag ... nothing. Where is the light?

2. Creatures of Light

Creatures of light, such as still play,
Like motes in the sunshine, round the Lord,
And through their infinite array,
Transmit each moment, night and day,
The echo of his luminous word!
When earth lay nearer to the skies
Than in these days of crime and woe,
And mortals saw, without surprise,

In midair, angelic eyes gazing upon the earth below.

Narration Two

I'm Grace. That's what my Father calls me anyway, although most days I'm not sure why. My friends call me Gray 'cause I'm somewhere in the middle, between black and white, boy and girl, angel and human. I do have wings though, and I'm seventeen and hip, so they're tattooed, and I've even got a piercing in my nose. So this is how it goes. We've been hanging around up here for a while now. Waiting for heaven to fall. Waiting for a call. Every day we look out across the sky, across the city – the urban playground for earthbound teenage angels. And every day we look: we see the city spread, we watch with dread the trees disappear, the rivers run dry – we anticipate the end of thousands of harvests.

We watch with fascination, angels in human form look without seeing, hear without listening, touch without feeling. I watch compassion disappear as if it were simply going out of fashion. Compassion. Out of fashion as I suppose my own wings might be, tattooed, when I'm old and wise.

So in a flurry, I transcend the borderland of the sky between you and me. I swoop down into the heart of New York City, of Montreal, of Moscow. I creep quietly through graffiti-covered alleyways, looking for a message. Looking for direction. I look into the eyes of the people passing by for a message, for direction. And on one corner sits a woman, with a boy child. She looks at me with innocent eyes. I touch her face gently. She smiles, then cries. Around the bend near the end of yet another shop-lined street lies a man. I help him to his feet.

And then I come to you.

You look at me as if I were anything but heaven sent. You cannot see past my tattoos, my piercings, past all of me that is different from all of you. Yet I am also the same, you see, and so you let me take your hand. 'Let me show you compassion,' I say. I lead you to what used to be a garden; it was your Father's when you were a child. But you had forgotten, you see, and in the meantime it became a parking lot. 'But look,' I pointed. And there, pushing up through the pavement, a solitary red flower, unselfconsciously perfect. 'I remember,' you assure me, and so I leave you graced, an adult child in the garden of your Father.

3. God Will Give Orders / 4. Sweet Child

God will give orders to his angels about you,

And all his angels, all his armies sing: 'ah!'

Do not think poorly of these little children.

All of them have an angel in heav'n,

And all their angels can see the face of the Father.

All your angels see the face of your Father.

Sweet child, hear my song. Sweet child, I will guard you.
Sweet child, you're the future. Love and mercy show to others.
Faith, like a child, can hear the song,
A song that falls on ears of those who wait,
Like a child, for peace to come.
And trust that we will learn to show them love,
Like a child, who knows no wrong
From being loved by those who've taught them.
Faith, like a child, forever strong. The circle goes on.
Sweet child, I will guard you. I will show you how to love!

Narration Three, Third Angel

I am a small angel. Eight years old to be exact. I have a crooked nose and tiny wings. I like them because they make me a little bit different from everyone else, and that makes me special. I know I'm a special angel for other reasons, too. Because I'm one of the only angels my age who has a human friend. She's like me – eight. Where she lives it's almost springtime, and the flowers in her mother's garden are poking their heads up through the snow. But she's sad. At first I thought it was because she couldn't see her own wings, but I learned the other day it's because her best friend moved away and she doesn't know who to love anymore. She is what adults call 'lonely.' But I am a young angel with a big heart and tiny wings, and I know how to love. So I went to visit her before bedtime the other night as she sat at her window looking out at winter's end. She smiled as I danced and sang my song, and she giggled, hiding her face in her hands when I threw myself into the snow and flapped my wings. And when I got up there was a picture of me left behind in the snow. And I felt happy because the little girl had laughed. And I felt happy because she could see love, like a picture in the snow.

First Angel

'Sweet child,' I say, here at dawn from the rock of my old age. Sweet children. What do we do when the snow melts, when love remains although love's imprint is gone? Once upon a time I told you I couldn't see my wings. Not because they weren't there, but because in seeking light I had forgotten how to give it. The energy of generosity, of compassion, of love, is circular. Inside we know no differently.

Look and see.

Hear and listen.

Touch and feel.

Each of us, inside, a child in the garden.

A flower pushing through pavement.

An angel in the snow.

Go.

5. Snow Angel

I went to my window one bright winter's morn
and gazed at the new fallen snow.
The world overtaken by flurries of white
had set my surroundings aglow.
I looked to the heavens seeking the source
of this wonderland newly appeared.
When there I spied a snow angel
holding the flakes and spreading them near.
On silver-blue wingtips she soared through the air
ensuring the flow'rs were warm.

She knew that her snowflakes would blanket the earth
and keep all its friends safe from harm.
I thought for a moment she must be a dream,
this angel with silvery wings.
But then I discovered she was heaven-sent
as her icy lips opened to sing.
She sang: 'Even though the snow may blow,
there's not a wind can stop my music.
For I know that winter shelters life.'

When she knew that the flow'rs were asleep,
she beat her wings faster to go.
But soon, looking back on the work she had done,
she let herself fall to the snow.
I saw for a moment the smile on her face
'fore she launched herself back in the air.
I'm sure there are many snow angels in heav'n,
but now I have one down here.
I sing: 'Even though the snow may blow, there's not a wind can stop my music.
For I know that winter shelters life.'

Alma Llanera *by Pedro Gutiérrez*

Yo nací en una ribera
del Arauca vibrador.
Soy hermana de las flores,
de las rosas, de la espuma,
de las garzas, de las rosas
y del sol.

Me arrulló la viva diana
de la brisa en el palmar,
y por eso tengo el alma,
como el alma primorosa,
y por eso tengo el alma
como el alma primorosa
del cristal.

Amo, lloro, canto, sueño
con claveles de pasión,
con claveles de pasión.
Para ornar las rubias crines
del potro de mi amador.

I was born on a bank
of the Arauca River rapids.
I am sister of the flowers,
of the roses, of the foam,
of the herons, of the roses,
and the sun.

I was lulled by the vivid reveille
of the breeze in the palm grove,
and so I have the soul
like the exquisite soul,
and so I have the soul
like the exquisite crystal.

I love, I weep, I sing, I dream
with flowers of passion.
I love, I weep, I sing, I dream
to adorn the blonde mane
of my beloved's colt.

Song of the Land *by Brown, Emerson, and Morrison, arr. Jeff Enns*

Somewhere there's a land where the sun brightly shines, and across the tundra
slow rivers wind, and love lives forever and dreams never die, somewhere
there's a land for you and I.

Somewhere there's a land where the snow softly falls, elders are cherished and
the past recalls, tomorrow is sparkling in the eye of a child, somewhere there's a
land for you and I.

Somewhere there's a land where the wind gently blows, we'll raise a fam'ly in a
home of our own, where people are peaceful and wild geese fly, somewhere
there's a land for you and I.

Refrain: It's the song of the land in the heart of the common man. Raise your
voice and join hands, sing the song of the land.

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.



Mezzo-soprano **CHRISTIANNE RUSHTON** has delighted audiences with her engaging presence and versatility on both the operatic and concert stages. Dr. Rushton is a first prize winner of the *Canadian National Music Festival*, a prize winner at the prestigious *Eckhardt-Gramatté Competition*, a two-time grant recipient from the *Canada Council for the Performing Arts*, and a winner of the Canada Council's *Bernard Diamant Prize in Voice*. In recital, she has been a guest artist for the Royal Society of Canada, toured with Debut Atlantic, performed at the Indian River Festival, recorded with the

Canadian Chamber Choir, sung with *Baltimore Musicales*, and debuted at New

York's Alice Tully Hall.

Christianne is Associate Professor at Acadia University where she is head of vocal studies and Director of the School of Music. Christianne is a graduate of the Juilliard Opera Center at The Juilliard School and completed her Doctor of Musical Arts degree from SUNY Stony Brook. She recently received an Emerging Leader Award from the National Association of Teachers of Singing (NATS) for her innovation and success teaching voice. Dr. Rushton is president of two arts organizations on the East Coast: President of the Canadian Atlantic Provinces chapter of NATS and the President of the Nova Scotia Federation of Provincial Music Festivals.

As well as being active as an adjudicator, pedagogue, workshop clinician, and performer across the country, she is a proud mom to two very busy boys, nine and six.



Francisco Lopez Malespin was born in Brazil and is the first recipient of the Rita Sima Scholarship to study cello performance at North Park University in Chicago. Mr. Malespin began his musical studies during high school as a classical guitarist and quickly switched to the cello. He participated in several music festivals in Brazil where he had the opportunity to study under internationally renowned performers. This past May, Mr. Malespin earned his Master of Music Degree in Cello Performance from DePaul University where he studied with Stephen

Balderston. Currently, he studies with Chicago Symphony Orchestra principal cellist John Sharp while teaching cello at Community Music Division at DePaul University and performing with Illinois orchestras as a guest artist.



Pianist for the Chicago Symphony Chorus since auditioning as a college student in 1978, **Sharon Rich Peterson** continues as Rehearsal Pianist for the CSC as well as at Northwestern University, North Park University, and North Shore Choral Society. Sharon served as Accompanist for several years for Chicago Symphony Singers and CSC's ensembles and was Score Reader for the filming of Beethoven's 9th Symphony, performed by the CSO and CSC. During the seven years spent living in Sweden and Norway, Sharon developed a specialty in Scandinavian Piano Repertoire and worked as Staff Accompanist at the Royal Academy of Music in Oslo, Norway. Studying with Elizabeth Buccheri at North Park College, BM degree, and Robert Weirich at Northwestern University, MM degree, Sharon accompanied the Lyric Opera Chorus for eight seasons, was twice Music Director of the Lyric's "Opera in the Neighborhood" touring production of *The Magic Flute*, and she worked as Ballet Accompanist for LOOC's 2014 production of Mozart's *La Clemenza di Tito*.

Sharon was Staff Accompanist at Roosevelt University as well as accompanist in the studios of soprano Maria Lagios and saxophonist Frederick L. Hemke. She performed regularly with singers Kathleen and Peter van de Graaff, (including touring Hawaii) and now with saxophonist Andrew Carpenter. After completing many years as Organist at North Park Covenant Church in Chicago, Illinois, Sharon is enjoying serving as Interim/Guest Organist in the Chicago area, among them St. James Cathedral, First United Methodist at the Chicago Temple, and The Village Presbyterian Church in Northbrook, Illinois. She coaches voice privately, specializing in Swedish and Norwegian languages and repertoire, teaches organ lessons, and accompanies saxophonists. She is currently Organist at North Park Theological Seminary in Chicago and serves as Sub-Dean of the North Shore Chapter of the American Guild of Organists.

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.

North Shore Choral Society,
Music of the Americas Chorus

Soprano

Mei Aden	Jenny Hayes	Donna Nitahara
Pam Anderson	Christine Hoffmeyer	Christina Pierce
Marcia Maus Bollo	Mary Johnson	Catherine Porter
Cristina Brown	Jean Joslyn	Claudette Rasmussen
Debbie Buesing	Jane Kenamore	Karen Fish Schurder
Meg Egan	Sue Kim	Dorothy Scott
Sheran Fiedler	Martha Kinzel	Phoebe Segal
Stephanie Fongheiser	Laura Koroski *	Sarah Shapiro *
Beth Galfer	Melissa Lindner	Kathryn Skelton
Betsy Gladfelter	Julie McDowell *	Roxann Specht
Maria del Rosario Gomez	Lisa McGowan	Jacquie Wahlstrom
Ariana Gray Bé	Christine McGuire	Tiffany Williams-Cobleigh
Judith Greene	Mande Mischler	Anna Zahm
Anne Harkonen	Colleen Moeller	

Alto

Susan Borkowski *	Anne Heider *	Caitlin Sellnow
Barbara Brantigan	Jill Horwitz	Nancy Slichenmyer
Sharon Carlson	Lynn Kendall	Loretta Smith
Pam Coster	Inge Kistler	Joan Soper
Arlene Cwynar *	Marilyn Leipsiger	Barbara Struthers
Else-Britt DeLong	Marjorie Lundy	Erica Sufritz
Susan Demaree	Stephanie McDaniel	Beth Sullivan *
Barbara Dershin	Joan Merchan	Judy Taylor
Antje Draganski	Lorena Neal	Jasmine Trink
Chris Erenberg	Mindy Pierce	Jan van Straaten
Fran Faller	Alicia Resnick	Barbara Weiner
Linda Faller	Karen L. Rigotti	Amy Weller
Nancy Friday	Emily Rivera	Trish Winter
Debbie Geismar	Kay Rossiter	Julie Wygodny
Jo Anne Gerules	Jane Schieber	Anne Zald
Sally Hakes	Jo Ann Seager	

Tenor

David Betzold	Chris Jensen	Jeff Kinzel
Jonathan Blackburn *	Eric Johnson	Nicholas Krupp *
David Crumrine	Theresan Kaefer-Kelly	Shawn Lacy
John Darrow *	Brian Keady *	Tom Olkowski
Bill Erenberg	Carl Kettler	Milly Silverstein

Bass

John Arpan	Ron James	Harry Vroegh
Terry Duchow	Thomas Keller	Dirk Walvoord
Andrew Fisher	Jim Miller	Steve Warner
Robb Geiger	Scott Paine *	Dan Woodard
Bruce Gladfelter	Eric Robison	Yang Zhou
David Hunt *	John Summerhays	

* *Fern Hill* Chamber Chorus

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. Sarah Shapiro is an NSCS Choral Scholar in 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.



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

Sarah Shapiro grew up in New York City before moving to Wilmette, where she has spent most of her life. Though her background is Jewish, she attends St. Luke's Episcopal Church, where her music education began twelve years ago; now, she mentors other students in the Royal School of Church Music Program. One of her special activities is composing church choral music; a piece that she composed, *Magnificat and Nunc Dimittis*, will be premiered by St. Luke's this May. At New Trier High School, she has participated in a number of musical activities; currently Sarah is a soprano member of concert choir, choir-opera, and swing choir. Out-of-school performances include participation in Interlochen's classical voice program and soloist with the Northwestern Summer Chorus and Elgin Choral Union. In addition, she is a soprano member and choral scholar of the North Shore Choral Society. She is applying to a variety of colleges and conservatories and plans to major in vocal performance and music education, and possibly minor in composition. Sarah hopes eventually to obtain her doctorate and go on to teach professional choirs in universities.

Amy Weller grew up in suburban Cleveland studying violin and voice and attended National Music Camp in Interlochen, Michigan, where she first experienced the joys of choral music. She majored in music at Cornell University and continued singing during the summers in Cleveland with the Blossom Festival Chorus, the summer chorus of the Cleveland Orchestra. Amy received a master's degree in choral conducting from Temple University, taught for a couple of years in Massachusetts, and then earned a doctoral degree from Stanford University before returning to the Midwest, where she earned tenure as Associate Professor of Music and Director of Choral Organizations at DePaul University. She also

taught choral literature and conducted University Singers at Northwestern. Now semi-retired, Amy enjoys substituting in local school districts and working part time at the Chicago Botanic Garden. During the summer months, she also serves as an inclusion companion for the North Suburban Special Recreation Association. Amy lives in Wilmette with her husband Jason, a strategic planner with CME group. Their older son Michael, a recent graduate of the University of Chicago, works as a financial analyst for an investment bank in Chicago. Their younger son David is majoring in history at Yale.

A native of Ann Arbor, Michigan, **Anne Zald** attended Oberlin College for her BA and the University of Michigan for her AMLS. In her career as a librarian, she has served academic libraries in Michigan, Ohio, Washington, and Nevada. In 2013 she moved to Evanston to take a position with the Northwestern University Libraries, where she manages staff that provides research assistance in a number of areas, including government information, social science data, business, and geospatial services. She also holds the position of adjunct faculty for the Information School at Syracuse University and teaches online to students throughout the country who are pursuing master's degrees in library and information science. At Oberlin she sang with Musical Union, a town-gown choir, and later with the Seattle Choral Company, a highlight of which was singing *Carmina Burana* on New Year's Eve in Seattle's magnificent 5th Avenue Theatre. Other favorite pieces include *Itaipu* by Philip Glass, Brahms' *German Requiem*, and the Verdi Requiem. Anne enjoys hiking, theatre, and dining with friends. She is currently the secretary of the NSCS Board of Directors.

Although he no longer sings in the NSCS bass section, Len Barker continues to serve the Society by writing the singer biographies for each concert program. We thank Len for this important contribution--just as he thanks the many chorus members who have shared their lives with him for these pieces.

You are invited to hear the beautiful young voices of the Donald Chen Young Artists as they compete for the award and an opportunity to solo in an NSCS 2018-19 concert!

February 28th, 2018, Trinity Methodist Church, 1024 Lake Avenue, Wilmette
Tickets not needed

North Shore Choral Society reaches out to ...

... other performing groups. NSCS is featuring 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 will join the Evanston Symphony Orchestra in their traditional holiday program, *An Evanston Symphony Christmas*, on Sunday, December 10, 2017. NSCS will welcome 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, Latvia, and Lithuania* concert on February 25, 2018. In that concert, we will also be 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 and baritone Kyle Sackett will be featured in our June 3, 2018, *Requiem – Britain and France* concert. The DCYAA Competition to select the 2018 Donald Chen Young Artist is open to the public and will be 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 February 24, 2018, NSCS will have a rehearsal/workshop with Mollie Stone on African Music for Social Change, open to the public. NSCS is partnering with the Fleetwood-Jourdain Community Center after-school program to present interactive music activities for the students as part of our *Arts Reach Evanston* program.

... **music lovers** in retirement communities. NSCS will again present 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.

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

**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 Violinist Cornelius Chiu,
Pianist Inah Chiu, with Cellist Cameron Chiu
and Tenor Nick Pulikowski.**

northshorechoral.org for more details and reservations

OUR THANKS ...

to our friends whose financial support helps make possible the presentation of our concerts and ensures the continuation of our choral tradition. The contributions listed were received between November 1, 2016, and November 11, 2017. Contributions received after November 11, 2017 will be acknowledged in our next concert program.

Contributions can be made on the NSCS Website, northshorechoral.org,
or by mail to NSCS, P.O. Box 103, Evanston, IL 60204-0103.

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We have received donations from several people who want to remain anonymous. We appreciate all such gifts — thank you! If you have given us a gift (such as a cash donation) which you did not intend to be anonymous, and do not see your name acknowledged in the program booklet, please let us know. We do not post names of individual sponsors on our website.

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..

The following donors have recently honored the memory of longtime
North Shore Choral Society singer, Alto I Section Coordinator,
and dear friend,

Myra Sieck.

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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:

The Pfizer Foundation (matching gift); The Saints (matching gift);
Three Crowns Foundation.

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Facilities: St. John Brebeuf Church, Niles
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Art and Graphic Design: ODA Creative Partners

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We thank the Hilton DoubleTree Hotel for their generous rate
for our guest soloist.

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North Shore Choral Society's 2017-18 Season

Music – The Universal Language



February 25th, 2018

***Music for Social Change – Africa, America,
and the Singing Revolution of Estonia***

With Mollie Stone, conductor, educator, and
expert on South African choral music, and
special guests, the Chicago Children's Choir,
Hyde Park *Presto Ensemble*

Saturday, Feb. 24th, 9-11am - workshop by
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Open to the public – check our website in the
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June 3rd, 2018

Requiem - Britain and France

Two stunning interpretations of the Requiem
Mass by Bob Chilcott and Gabriel Fauré
**With Kateri Gormley and Kyle Sackett,
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**March 4th, 2018, NSCS Benefit at Dawes House, Evanston – northshorechoral.org
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Plus ... we celebrate our long-standing connection with ***Evanston Symphony's Holiday
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