

North Shore Choral Society



JUDAS MACCABAEUS

George Frideric Handel

November 18, 2018

Jewish Reconstructionist Congregation

Evanston, Illinois

To Julia, Our Music Director,
In Honor of Her 10th Season with the North Shore Choral Society

With high appreciation and unbounded thanks for your
humanity, skill, creativity, and faith in us which have brought us
beyond our musical hopes and expectations.

“Again to earth let gratitude descend, praiseworthy is our hero
and our friend.” Thomas Morell, 1747

Your NSCS Family



The NSCS would like to acknowledge Sharon Rich Peterson for
her many years of service as our accompanist—
starting almost 40 years ago!

We are so grateful to her for her brilliant playing, her endless
patience, and cheerful collaboration.

Sharon is a huge part of the success of the NSCS.
Thank you, Sharon, and congratulations on this milestone!

Your NSCS Family



83rd Season

Julia Davids, Music Director

JUDAS MACCABAEUS

George Frideric Handel

PART ONE The Israelites mourn their leader Mattathias in their struggle with Syria. Mattathias' son Judas assumes the leadership.

~ Intermission ~

PART TWO Judas' armies defeat the Syrian and Samaritan invaders and give thanks to God before Egypt's invasion. Simon restores the temple.

~ Short Pause ~

PART THREE The invaders are defeated, and the Israelite Ambassador returns from Rome with a promise of protection for Judea.

Jacqueline Piccolino, *soprano*

Sarah Ponder, *mezzo soprano*

Anna VanDeKerchove, *alto*

Scott Brunscheen, *tenor*

Ryan de Ryke, *bass*

Evanston Children's Choir, Gary Geiger, *artistic director*

LIBRETTO

Thomas Morell (1703-1784)

PART ONE

1. Overture

2. Chorus of Israelites

Mourn, ye afflicted children, the remains
Of captive Judah, mourn in solemn strains;
Your sanguine hopes of liberty give o'er,
Your hero, friend, and father is no more.

3. Recitative *Israelitish Man (mezzo soprano)*

Well, may your sorrows, brethren, flow
In all th'expressive signs of woe:
Your softer garments tear,
And squalid sackcloth wear,
Your drooping heads with ashes strew,
And with the flowing tear your cheeks bedew.

Israelitish Woman (soprano)

Daughters, let your distressful cries
And loud lament ascend the skies;
Your tender bosoms beat, and tear
With hands remorseless, your dishevell'd hair;
For pale and breathless Mattathias lies,
Sad emblem of his country's miseries!

4. Duet *Israelitish Woman and Man (soprano, mezzo soprano)*

From this dread scene, these adverse pow'rs,
Ah, whither shall we fly?
O Solyma! Thy boasted tow'rs
In smoky ruins lie.

5. Chorus of Israelites

For Sion lamentation make,
With words that weep, and tears that speak.

6b. Recitative *Simon (bass)*

Not vain is all this storm of grief;
To vent our sorrows, gives relief.
Wretched indeed! But let not Judah's race
Their ruin with desponding arms embrace.
Distractful doubt and desperation
Ill become the chosen nation,
Chosen by the great I AM,
The Lord of Hosts, who, still the same,
We trust, will give attentive ear
To the sincerity of pray'r.

7. Air *Israelitish Woman (soprano)*

Pious orgies, pious airs,
Decent sorrow, decent pray'rs,
Will to the Lord ascend, and move
His pity, and regain His love.

8. Chorus of Israelites

O Father, whose almighty pow'r
The heav'ns, and earth, and seas adore;
The hearts of Judah, thy delight,
In one defensive band unite.
And grant a leader bold, and brave,
If not to conquer, born to save.

9. Recitative *Simon (bass)*

I feel, I feel the deity within,
Who, the bright cherubim between,
His radiant glory erst display'd;
To Israel's distressful pray'r

He hath vouchsafe'd a gracious ear,
And points out Maccabaeus to their aid:
Judas shall set the captive free,
And lead us all to victory.

10. Air *Simon (bass)*

Arm, arm, ye brave! A noble cause,
The cause of Heav'n your zeal demands.
In defense of your nation, religion, and laws,
Th'Almighty Jehovah will strengthen your hands.

11. Chorus of Israelites

We come, we come, in bright array,
Judah, thy scepter to obey.

12. Recitative *Judas (tenor)*

'Tis well, my friends; with transport I behold
The spirit of our fathers, fam'd of old
For their exploits in war. Oh, may their fire
With active courage you, their sons, inspire;
As when the mighty Joshua fought,
And those amazing wonders wrought,
Stood still, obedient to his voice, the sun,
Till kings he had destroy'd, and kingdoms won.

13. Air *Judas (tenor)*

Call forth thy pow'rs, my soul, and dare
The conflict of unequal war.
Great is the glory of the conqu'ring sword,
That triumphs in sweet liberty restor'd.

14. Recitative *Israelitish Woman (soprano)*

To Heav'n's immortal King we kneel,
For blessings on this exemplary zeal.

Bless him, Jehovah, bless him, and once more
To thy own Israel liberty restore.

15. Air *Israelitish Woman (soprano)*

O liberty, thou choicest treasure,
Seat of virtue, source of pleasure!
Life, without thee, knows no blessing,
No endearment worth caressing.

16. Air *Israelitish Woman (soprano)*

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

17. Air *Israelitish Man (mezzo soprano)*

'Tis liberty, dear liberty alone,
That gives fresh beauty to the sun;
That bids all nature look more gay,
And lovely life with pleasure steal away.

18. Duet *Israelitish Women and Man (soprano, mezzo soprano)*

Come, ever-smiling liberty,
And with thee bring thy jocund train.
For thee we pant, and sigh for thee,
With whom eternal pleasures reign.

19. Chorus of Israelites

Lead on, lead on! Judah disdains
The galling load of hostile chains.

20. Recitative *Judas (tenor)*

So will'd my father now at rest
In the eternal mansions of the blest:

"Can ye behold," said he "the miseries,
In which the long-insulted Judah lies?
Can ye behold their sore distress,
And not, at least, attempt redress?"
Then, faintly, with expiring breath,
"Resolve, my sons, on liberty, or death!"

We come! Oh see, thy sons prepare
The rough habiliments of war;
With hearts intrepid, and revengeful hands,
To execute, O sire, thy dread commands.

21. Semi-Chorus *Israelites (mezzo soprano, tenor, bass)*

Disdainful of danger, we'll rush on the foe,
That Thy pow'r, O Jehovah, all nations may know.

22. Recitative *Judas (tenor)*

Ambition! If e'er honour was thine aim,
Challenge it here: The glorious cause gives sanction to thy claim.

23. Air *Judas (tenor)*

No unhallow'd desire
Our breasts shall inspire,
Nor lust of unbounded pow'r!
But peace to obtain,
Free peace let us gain,
And conquest shall ask no more.

26. Recitative *Israelitish Man (alto)*

Haste we, my brethren, haste we to the field,
Dependent on the Lord, our strength and shield.

27. Chorus of Israelites

Hear us, O Lord, on Thee we call,
Resolv'd on conquest, or a glorious fall.

~ Intermission ~

PART TWO

28. Chorus of Israelites

Fall'n is the foe; so fall Thy foes, O Lord,
Where warlike Judas wields his righteous sword!

29. Recitative *Israelitish Man (mezzo soprano)*

Victorious hero! Fame shall tell,
With her last breath, how Apollonius fell,
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around,
With their own leader's sword, thy deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell with his unnumber'd host.

30. Air *Israelitish Man (mezzo soprano)*

So rapid thy course is, not numberless forces
Withstand thy all-conquering sword.
Though nations surround thee, no pow'r shall confound thee,
Till freedom again be restor'd.

33. Recitative *Israelitish Woman (soprano)*

Oh, let eternal honours crown his name:
Judas, first worthy in the rolls of fame.
Say, "He put on the breast-plate as a giant,
And girt his warlike harness about him;
In his acts he was like a lion,
And like a lion's whelp roaring for his prey."

34. Air *Israelitish Woman (soprano)*

From mighty kings he took the spoil,
And with his acts made Judah smile.

35. Duet *Israelitish Woman and Man (soprano, alto)* **and Chorus**

Hail, hail, Judea, happy land!
Salvation prospers in his hand.

36. Recitative *Judas (tenor)*

Thanks to my brethren; but look up to Heav'n;
To Heav'n let glory and all praise be giv'n;
To Heav'n give your applause,
Nor add the second cause,
As once your fathers did in Midian,
Saying, "The sword of God and Gideon."
It was the Lord that for his Israel fought,
And this our wonderful salvation wrought.

37. Air *Judas (tenor)*

How vain is man, who boasts in fight
The valour of gigantic might!

38. Recitative *Israelitish Messenger (alto)*

O Judas, O my brethren!
New scenes of bloody war
In all their horrors rise.
Prepare, prepare,
Or soon we fall a sacrifice
To great Antiochus; from the Egyptian coast,
(Where Ptolemy hath Memphis and Pelusium lost)
He sends the valiant Gorgias, and commands
His proud, victorious bands
To root out Israel's strength, and to erase
Ev'ry memorial of the sacred place.

39. Air *Israelitish Woman (soprano)* **and Chorus**

Ah! wretched, wretched Israel! fall'n, how low,
From joyous transport to desponding woe.

40. Recitative *Simon (bass)*

Be comforted, nor think these plagues are sent
For your destruction, but for chastisement.
Heav'n oft in mercy punisheth, that sin
May feel its own demerit from within,
And urge not utter ruin. Turn to God,
And draw a blessing from His iron rod.

41. Air *Simon (bass)*

The Lord worketh wonders
His glory to raise;
And still, as he thunders,
Is fearful in praise.

42. Recitative *Judas (tenor)*

My arms! Against this Gorgias will I go.
The Idumean governor shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

43. Air *Judas (tenor)* **and Chorus**

Sound an alarm! Your silver trumpets sound,
And call the brave, and only brave, around.
Who listeth, follow; to the field again!
Justice with courage is a thousand men.

We hear, we hear the pleasing dreadful call,
And follow thee to conquest; if to fall,
For laws, religion, liberty, we fall.

44. Recitative *Simon (bass)*

Enough! To Heav'n we leave the rest.
Such gen'rous ardour firing ev'ry breast,
We may divide our cares; the field be thine,
O Judas, and the sanctuary mine.

For Sion, holy Sion, seat of God,
In ruinous heaps, is by the heathen trod.
Such profanation calls for swift redress,
If e'er in battle Israel hopes success.

45. Air *Simon (bass)*

With pious hearts, and brave as pious,
O Sion, we thy call attend,
Nor dread the nations that defy us,
God our defender, God our friend.

46. Recitative *Israelitish Man and Woman (soprano, alto)*

Ye worshippers of God,
Down, down with the polluted altars, down.
Hurl Jupiter Olympus from his throne,
Nor reverence Bacchus with his ivy crown
And ivy-wreathed rod.
Our fathers never knew
Him or his beastly crew,
Or, knowing, scorn'd such idol vanities.

No more in Sion let the virgin throng,
Wild with delusion, pay their nightly song
To Ashtoreth, yclep't the Queen of Heav'n.
Hence to Phoenicia be the goddess driv'n,
Or be she, with her priests and pageants, hurl'd
To the remotest corner of the world,
Ne'er to delude us more with pious lies.

47. Duet *Israelitish Woman and Man (soprano, alto)* **and Chorus**

Oh, never, never bow we down
To the rude stock or sculptur'd stone.
But ever worship Israel's God,
Ever obedient to His awful nod.

We never, never will bow down
To the rude stock or sculptur'd stone.
We worship God, and God alone.

~ **Short Pause** ~

PART THREE

48. Air *Israelitish Priest (mezzo soprano)*

Father of Heav'n, from Thy eternal throne,
Look with an eye of blessing down,
While we prepare with holy rites,
To solemnize the Feast of Lights.

49. Recitative *Israelitish Man (bass)*

See, see yon flames, that from the altar broke
In spiry streams pursue the trailing smoke.
The fragrant incense mounts the yielding air;
Sure presage that the Lord hath heard our pray'r.

50. Recitative *Israelitish Woman (soprano)*

Oh, grant it, Heav'n, that our long woes may cease,
And Judah's daughters taste the calm of peace.
Sons, brothers, husbands to bewail no more,
Tortur'd at home, or havock'd in the war.

51. Air *Israelitish Woman (soprano)*

So shall the lute and harp awake,
And sprightly voice sweet descant run.
Seraphic melody to make,
In the pure strains of Jesse's son.

52. Recitative *First Messenger (alto)*

From Capharsalama, on eagle wings I fly
With tidings of impetuous joy.
Came Lysias, with his host, array'd
In coat of mail; their massy shields
Of gold and brass, flash'd lightning o'er the fields,
While the huge tow'r-back'd elephants display'd
A horrid front. But Judas, undismay'd,
Met, fought, and vanquish'd all the rageful train.

55. Chorus *Youths, Virgins, Israelites*

See, the conqu'ring hero comes!
Sound the trumpets, beat the drums.
Sports prepare, the laurel bring,
Songs of triumph to him sing.

See the godlike youth advance!
Breathe the flutes, and lead the dance;
Myrtle wreaths and roses twine
To deck the hero's brow divine.

56. March

57. Soli (*alto, tenor*) **and Chorus of Israelites**

Sing unto God, and high affections raise,
To crown this conquest with unmeasur'd praise.

58. Recitative *Judas (tenor)*

Sweet flow the strains, that strike my feasted ear.
Angels might stoop from Heav'n to hear
The comely song we sing
To Israel's Lord and King.
But pause awhile: due obsequies prepare
To those who bravely fell in war.
To Eleazar special tribute pay.
Through slaughter'd troops he cut his way

To the distinguish'd elephant, and, whelm'd beneath
The stabbed monster, triumph'd in a glorious death.

59. Air *Judas (tenor)*

With honour let desert be crown'd;
The trumpet ne'er in vain shall sound,
But all attentive to alarms
The willing nations fly to arms,
And, conquering or conquer'd, claim the prize
Of happy earth, or far more happy skies.

60. Recitative *Eupolemus (bass)*

Peace to my countrymen; peace and Liberty.
From the great senate of imperial Rome,
With a firm league of amity, I come.
Rome, whate'er nation dare insult us more,
Will rouse, in our defence, her vet'ran pow'r,
And stretch her vengeful arm by land or sea
To curb the proud, and set the injur'd free.

61. Chorus of Israelites

To our great God be all the honour giv'n,
That grateful hearts can send from earth to heav'n.

62. Recitative *Israelitish Woman (soprano)*

Again to earth let gratitude descend.
Praiseworthy is our hero and our friend.
Come then, my daughters, choicest art bestow
To weave a chaplet for the victor's brow;
And in your songs for ever be confess'd
The valour that preserv'd the pow'r that bless'd,
Bless'd you with hours, that scatter, as they fly,
Soft, quiet, gentle love, and boundless joy.

63. Air, Duet *Israelitish Woman and Man (soprano, mezzo soprano)*

O lovely peace, with plenty crown'd,
Come, spread thy blessings all around.
Let fleecy flocks the hills adorn,
And valleys smile with wavy corn.

64. Air *Simon (bass)* **and Chorus of Israelites**

Rejoice, O Judah, and, in songs divine,
With Cherubim and Seraphim harmonious join!
Hallelujah, Amen.

PROGRAM NOTES

Judas Maccabaeus - G F Handel (1685 - 1759)

The oratorio was written in 1746, five years after *Messiah*, when Handel was 61; it was first performed in London at the Covent Garden Theatre the following year. It owes its inception to the victory of William, Duke of Cumberland, over Charles Edward Stuart, the Pretender, at the battle of Culloden on 16th April, 1746 and was planned as a compliment to the Duke upon his victorious return from Scotland.

The oratorio relates to the period 170-160 BC when Judea was under occupation by the Seleucids (a dynasty of Hellenistic kings ruling throughout Asia Minor, Syria, and Persia). In 167 BC, the new Seleucid ruler Antiochus IV set about the destruction of the Jewish religion; worship of Zeus took place in the Temple, and observance of the Sabbath and adherence to Jewish laws were forbidden. Every settlement was ordered to worship Zeus and other foreign deities. While some Jews refused to abandon their faith, the threat of persecution meant that inevitably many obeyed the new laws. In the town of Modein, within 20 miles of Jerusalem, an old priest, Mattathias, became so angry at seeing a Jew about to obey an order to offer pagan sacrifice, that he killed him, together with the official who had been sent to the town to ensure that the sacrifices were being carried out. Mattathias then had the pagan altar pulled down. This action led to the priest and his family taking to the hills

where they gathered with others who were willing to fight for their faith.

Handel's oratorio is in three parts and describes the changing moods of the people—feeling sometimes dejected, sometimes jubilant—as the fortunes of the Jews changed .

Part 1 commences with the people mourning the death of Mattathias, their leader. However, his son Simon tries to restore confidence by reminding them that they are the people chosen by the great I AM. Following prayer their hopes are revived, and Simon calls them to arms, "Arm, arm ye brave." Simon's brother Judas Maccabaeus takes on the role of leader and inspires thoughts of liberty through victory, "Lead on, lead on!" This is victory through the power of Jehovah, "Hear us, O Lord."

Part II commences on a victorious theme, "Fallen is the foe." The people are full of joy for their country, "Hail, Judea, happy land," but Judas is conscious that it is easy for them to claim victory all for themselves, "How vain is man who boast in fight." News comes of defeat to the Seleucid commander Gorgias. Immediately the sounds of victory give way to wailing and dejection, "Ah! wretched Israel!" Simon again tries to restore their morale. Judas takes up the battle cry, "Sound an alarm," but Simon brings the people's attention again to the power of their God. The polluted altars must be destroyed; the lure of false religions must be resisted. "We never will bow down."

Part III commences with the cries of victory, "See, the conquering hero comes," and a hymn of praise to God. Just as Judas' fortunes were at their lowest point, a messenger announces that Rome, ever willing to discomfort the Seleucid empire, is willing to form an alliance with Judas, "Peace to my countrymen, peace and liberty." The people sing praise to God, "To our great God be all honour given," and are confident that peace at last will come to their country, "O lovely peace." The oratorio ends with the triumphant chorus "Hallelujah, Amen."

~ Source: British Choirs on the Net

PROFILES

Jacqueline Piccolino, soprano and 2018 Donald Chen Young Artist Award



Winner, was hailed by the *San Francisco Chronicle* as having "impeccable technique and stage presence." She recently performed two Chicago debut recitals at the Chicago Cultural Center and the Fourth Presbyterian Church in September. Piccolino also sang the role of the First Lady in *Die Zauberflöte* at Seattle Opera in May 2017 and performed Samuel Barber's "Knoxville: Summer of 1915" with the Johnstown Symphony Orchestra in October 2017. A recent Adler Fellow, she made her San

Francisco Opera debut in the summer of 2013 as Stella in *Les Contes d'Hoffmann*. As a participant in the 2012 and 2013 Merola Opera Program, Jacqueline appeared as Countess Almaviva in *Le nozze di Figaro* and Arminda in *La finta giardiniera*. Other career highlights include appearing in the Napa Festival del Sole's Bouchaine Young Artist Concert Series and participating in the Houston Grand Opera Young Artist Vocal Academy.

Piccolino is recent recipient of the 2017 Igor Gorin Memorial Award from the Community Foundation of Southern Arizona and the prestigious 2017 Rose M. Grundman Award Recipient from the Musicians Club of Women in Chicago. She is also a Sullivan Foundation Career Grant recipient, a winner of the Metropolitan Opera National Council Audition Mid-South Region, and George London Foundation Encouragement Award Winner. Jacqueline graduated from the University of Illinois at Urbana-Champaign School of Music in 2013 and received the prestigious Kate Neal Kinley Memorial Fellowship from her alma mater. She currently resides in the beautiful city of Chicago!

Sarah Ponder, mezzo-soprano, enjoys a busy career as a soloist and ensemble



singer with Lyric Opera of Chicago, Grant Park Chorus, Chicago Symphony Chorus, Chicago a cappella, Music of the Baroque, and many others. Hailed as "Deeply expressive" (*Chicago Sun-Times*) and a "first-class soloist" (*Chicago Classical Review*), some of Sarah's

favorite performances include two featured solo appearances with the Grant Park Music Festival, playing Julia Child in performances of Lee Hoiby's one-woman opera, *Bon Appetit!* and a rousing trio rendition of "Row, Row Your Boat" with Yo-Yo Ma at Lurie Children's Hospital as part of her ongoing work with the Citizen Musician Initiative. Upcoming performances include various oratorio and outreach appearances around Chicago and the country.

Through her mentorship and outreach work at Chicago Symphony Orchestra, Sarah has also "beguilingly" (*Chicago Tribune*) performed several solo concerts with famed Maestro Riccardo Muti at the piano. This work, inspired by Muti's vision of this project, spreading music to all—"even prisons"—has been featured in both the *Chicago Tribune* and *Sun-Times*. Sarah is also currently recording another set of works from Carnegie Hall's *Lullaby Project* partnered with the CSO, assisting young parents to create original lullabies. This past spring Sarah began work on a joint composition project *Notes for Peace*, with the Negaunee Institute and Purpose Over Pain, that both honors and calls attention to victims of gun violence.

A dedicated teacher, Sarah holds a faculty position at Loyola University. Her work as a technique model is also featured in the award-winning pedagogy book used all over the country, *Vocal Technique—A Guide for Conductors, Teachers, and Singers*.

Anna VanDeKerchove is a hometown native and budding mezzo soprano in the Greater Chicagoland area. Anna is currently a regular member of the Chicago Symphony Chorus, Music of the Baroque, Bella Voce, and the Grant Park Music Festival Chorus. Most recently, Anna joined the Wicker Park Choral Singers in Aaron Copland's *In the Beginning* as the featured soloist and has studied the roles of Rosine (*Signor Deluso*), Sesto (*La Clemenza di Tito*), Die Hexe (*Hansel und Gretel*), Sister Helen Prejean (*Dead Man Walking*), Carmen (*Carmen*), and Dame Quickly (*Falstaff*). Anna holds a Master of Music degree in vocal performance from North Park University and a Bachelor of Arts degree from Valparaiso University.



Scott J. Brunscheen's "sweet and substantial lyric tenor" (*Chicago Tribune*)



has garnered acclaim throughout the country in baroque, classical, and contemporary repertoire. His recent performances in Haydn's *L'isola disabitata*, Marais' *Ariane et Bacchus*, and Cesti's *L'Orontea* with Haymarket Opera received praise from *Opera News*, *Chicago Tribune*, *Wall Street Journal*, and many others. Recent concert and operatic engagements have included the world premiere of Stewart Copeland's *The Invention of Morel* at Chicago Opera Theater, Mozart's *Die Zauberflöte* with Madison Opera, Purcell's *The Fairy Queen* at Long Beach Opera, Mozart's Requiem with Chicago Chorale, and Haydn's *The Creation* at DuPage University.

Other performances include Purcell's *The Fairy Queen* at Chicago Opera Theater, Poulenc's *Dialogues des Carmélites* and Donizetti's *La Favorite* at the Caramoor Bel Canto Festival, Britten's *The Turn of the Screw* and *The Rape of Lucretia* with Chicago Fringe Opera, and Rossini's *La Cenerentola* with Lyric Opera of Chicago's Lyric Unlimited program. As a young artist, Mr. Brunscheen understudied and performed in numerous productions with Madison Opera, Chicago Opera Theater, Opera Theatre of St. Louis, Candid Concert Opera, and Opera New Jersey.

Outside his work in opera, Scott has been the tenor soloist for multiple Bach cantatas, Orff's *Carmina Burana*, Handel's *Messiah* and *Judas Maccabaeus*, Pergolesi's *Magnificat*, Bach's *Magnificat* and *St. Matthew Passion*, Respighi's *Lauda per la Natività*, Donizetti's *Miserere*, Rossini's *Stabat Mater*, Mendelssohn's *Elijah*, Britten's *Serenade* and *Canticules*, Saint-Saëns' *Oratorio de Noël*, Stainer's *The Crucifixion*, and Dubois' *Seven Last Words*.

Ryan de Ryke is a young artist whose versatility and unique musical presence



have made him increasingly in demand on both sides of the Atlantic. He has performed at many of the leading international music festivals including the Aldeburgh Festival in the UK and the festival at Aix-en-Provence in France. Apart from his exciting recital career, Ryan appears regularly as a soloist in much Oratorio repertoire and has worked with many early music ensembles including the Orchestra of the 17th Century, the Baltimore Handel Choir, the Bach Sinfonia, the Ciciliana Quartet, the Apollo Chorus of Chicago, and the American Opera Theater. Ryan's operatic roles include the title roles in Monteverdi's *l'Orfeo*, Purcell's *Dido and Aeneas*, Blow's *Venus and Adonis*, and Giove in Cavalli's *La Calisto*. He has also performed the role of Nardo in Mozart's *La Finta Giardiniera* with the Bay Area Summer Opera in San Francisco, and the role of Oberon in Britten's *Midsummer Night's Dream*.

Ryan is equally at home in Romantic and Contemporary repertoire. He made his Weill Recital Hall debut as a finalist with the New York Oratorio Society, and later returned to the Zankel hall as a finalist in the Marilyn Horne masterclass competition. Ryan has studied at the Peabody Conservatory, the RAM, and the National Conservatory of Luxembourg. He is also an Alumnus of the Britten-Pears Institute in the UK and the Schubert Institute in Austria. Ryan feels fortunate to collaborate regularly with artists and friends including Daniel Schlosberg, Eva Menglekoch, Michael Shepard, and Roger Vignoles.

Gary Geiger is a native of East Cleveland, OH. He began playing piano at an



early age, pursuing most of his studies at the Cleveland Institute of Music under several teachers for classical training and for a foundation in jazz. Gary holds a Bachelors Degree in Political Science from Northwestern University in addition to his Bachelors and Masters Degrees in Piano Performance from Northwestern and DePaul Universities respectively. Gary's collegiate piano instructors were Deborah Sobol of the Chicago Chamber Musicians and Mary Sauer of the Chicago Symphony. His chamber

music study includes guidance by artists such as Larry Combs, Julie DeRoche, and Lawrence Davis, and he studied composition with Alan Jay Yim. Gary had an original composition premiered in the nationally-renowned WAA-MU show during his sophomore year at Northwestern. He was a recipient of Northwestern's Corrine Frada Pick Award for Piano in 1991.

In 2002, Gary founded a children's choir at the Musical Offering in Evanston, where he served on the Board of Directors. The "Musical Offering Children's Choir" was later re-named the Evanston Children's Choir and became an independent organization in 2007. In addition to his continued work with the ECC, Gary maintains a private piano studio of over 30 students. Gary lives in Evanston with his wife, Mie, and daughters Nanami (5) and Kotomi (3).

Dr. Julia Davids



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

Julia is co-author with Stephen LaTour of the book *Vocal Technique—A Guide for Conductors, Teachers, and Singers* published by Waveland Press and winner of Choral Canada's award for Best Choral Publication, and is in demand as an adjudicator, clinician, and guest conductor. She holds degrees in Education, Conducting, and Voice Performance from the University of Western Ontario (London, Ontario), the University of Michigan (Ann Arbor, Michigan), and a D.M. from Northwestern University. Julia resides in Skokie with her husband, baroque violinist Martin Davids, and their two children, Judith and Solomon.

Sharon R. Peterson has been pianist for the Chicago Symphony Chorus since 1978. She holds Staff Accompanist positions at Northwestern University and North Park University, and has accompanied the North Shore Choral Society since 1979. At Lyric Opera of Chicago, Sharon has worked as Chorus Accompanist, Music Director of their “Opera in the Neighborhood”, Ballet Accompanist, and Swedish Language Coach for the Ryan Opera Center. During seven years in Sweden and Norway, Sharon developed a specialty in Scandinavian Piano and Organ Repertoire and worked as Staff Accompanist at the Royal Academy of Music in Oslo, Norway.



Having studied at Northwestern University and North Park College, Sharon has pursued a career as Collaborative Pianist with singers and instrumentalists, (especially classical saxophone). She coaches Swedish and Norwegian languages as well and is currently teaching a Master Class in Nordic Art Songs at North Park University.

Sharon performs organ concerts, serves on the North Shore Chapter of the American Guild of Organists (formerly Sub-Dean), is former Organist of North Park Covenant Church, and Guest Organist at St. James Cathedral and The Chicago Temple, (Chicago, IL), as well as Trinity United Methodist, (Wilmette, IL), and The Village Presbyterian Church, (Northbrook, IL). Sharon serves as North Park University’s Theological Seminary Organist, (Chicago, IL).

In Memoriam:
Carol Albertson
Music Lover, Bicyclist, and Twelve-year North Shore Choral Society Singer

*The North Shore Choral Society thanks Jill Persin, Sharon Diaz, and Ernesto at the Jewish Reconstructionist Congregation.
Thank you to The Saints for ushering at today’s concert.*

JUDAS MACCABAEUS

Orchestra

VIOLIN I

Martin Davids,
concertmaster

Wendy Benner

Thomas Yang

Pascal Innocenti

Allison Edberg

Helen Kim

VIOLIN II

Jeri-Lou Zike

Ann Duggan

Andrea Tolzmann

Lori Ashikawa

Inger Carle

VIOLA

Claudia Lasaroff-Mironoff

Ben Wedge

Susan Rozendaal

Becca Wilcox

CELLO

Henry Chen

Elizabeth Anderson

Richard Yeo

BASS

Jerry Fuller

Philip Serna

FLUTE

Susan Saylor

Elizabeth Diaz

OBOE

Anne Bach

Deb Stevenson

BASSOON

Jonathan Saylor

HORN

Dan O'Connell

Fritz Foss

TRUMPET

Chris Hasselbring

Dave Inmon

John Burson

TIMPANI

Brandon Podjasek

HARPSICHORD

Jason Moy

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.

***JUDAS MACCABAEUS* Chorus**
North Shore Choral Society

Soprano

Pam Anderson	Jane Kenamore	Ellen Pullin
Marcia Maus Bollo	Martha Kinzel	Claudette Rasmussen
Cristina Brown	Laura Koroski	Ginny Roeder
Debbie Buesing	Showling Liao-Le	Erin Rogers
Meg Egan	Masters	Karen Fish Schurder
Sheran Fiedler	Melissa Lindner	Dorothy Scott
Beth Galfer	Julie McDowell	Phoebe Segal
Maria del Rosario Gomez	Lisa McGowan	Kathryn Skelton
Judith Greene	Christine McGuire	Roxann Specht
Anne Harkonen	Colleen Moeller	Carli Uphill
Christine Hoffmeyer	Donna Nitahara	Tiffany Williams-Cobleig
Mary Johnson	Christine Pearce	Anna Zahm
Jean Joslyn	Catherine Porter	

Alto

Barbara Brantigan	Anne Heider	Caitlin Sellnow
Sharon Carlson	Jill Horwitz	Nancy Slichenmyer
Pam Coster	Lynn Kendall	Loretta Smith
Arlene Cwynar	Marilyn Leipsiger	Joan Soper
Becky Davies	Marjorie Lundy	Carri Stevens
Else-Britt DeLong	Stephanie McDaniel	Barbara Struthers
Barbara Dershin	Joan Merchan	Erica Sufritz
Antje Draganski	Lorena Neal	Judy Taylor
Sheila Marin Duran	Myrna Orenstein	Jasmine Trinks
Chris Erenberg	Mindy Pierce	Jan van Straaten
Fran Faller	Alicia Resnick	Stacey Watson
Linda Faller	Erin Rice	Amy Weller
Nancy Friday	Karen L. Rigotti	Trish Winter
Debbie Geismar	Emily Rivera	Julie Wygodny
Jo Anne Gerules	Kay Rossiter	Anne Zald
Sally Hakes	Jo Ann Seager	

Tenor

David Betzold	Chris Jensen	Nicholas Krupp
Jonathan Blackburn	Eric Johnson	Sanna Longden
David Crumrine	Theresan Kaefer-Kelly	Milly Silverstein
John Darrow	Carl Kettler	Philip Titean
Bill Erenberg	Jeff Kinzel	

Bass

John Arpan	Andy Hullinger	Eric Robison
Eric Carty-Fickes	David Hunt	John Summerhays
Terry Duchow	Thomas Keller	Harry Vroegh
Andrew Fisher	Jim Miller	Dirk Walvoord
Robb Geiger	Scott Paine	Steve Warner
Mike Greenstone	Bill Pullin	Yang Zhou

Evanston Children's Choir

The Evanston Children's Choir is a dynamic platform for "diversity in harmony," creating a transformative experience for young choir members from all walks of life and their varied audiences across Chicagoland. With a commitment to inclusion and accessibility, positive energy, and mutual respect, the ECC enables children and young adults to sing their hearts out in several strong, supportive ensembles which have an ever-growing reputation for musical excellence. Based at Evanston's Noyes Cultural Arts Center, ECC has performed in major venues including the Rosemont Theatre, Evanston's Alice Millar Chapel, and the Harris Theater in Chicago's Millennium Park. Now in its 17th season, the ECC has grown from a mere three singers at its inception to a multi-tiered program that continues to expand. ECC ensembles are regularly sought after for collaborations and have shared the stage with the likes of the Apollo Chorus of Chicago, the Evanston Symphony, Barry Manilow, S.O.U.L. Creations, the Chicago Philharmonic, the Ondas Ensemble and the North Shore Choral Society. All the while, since its founding in 2002, the ECC has remained committed to its roots, serenading Evanstonians young and old in free outreach performances at community centers and other public venues.

The ECC accepts young people grades 1–12 of all ability levels, and even has a program for adults too! The ECC never turns anyone away for lack of ability to pay. Please visit www.evanstonchildrenschoir.org for more information on our Concert Choir, Youth Chorale, Family Choir, and Story Choir. The ECC has received the Mayor's Award for the Arts.

Ela Altay
Genevieve Brame
Natalie Brame
Nina Brame
Amelina Cox
Miles Davidson
Liesel Duggan
Caitlyn Flowers
Isabella Kiedrowski

Jane Klein
Arlo H. Lee
Ellory Madison
Merryn Madison
Bryn Morris
Alexis Rogers
Oliver Roothaan
Jamie Shu
Joseph Shu

Hanna Sol
Josef Sol
Stone Steinwedel
Sienna Thomas
Caroline Tye
Lilah Walters
Sara Yenter-Briars
Stephen Zhao

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.

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. Today's NSCS concert features the 2018 Donald Chen Young Artist Award winner Jacqueline Piccolino, soprano. We also welcome the Evanston Children's Choir, Gary Geiger, Artistic Director. NSCS will join the Evanston Symphony Orchestra in their traditional holiday program, *An Evanston Symphony Christmas*, Sunday, December 2, 2018. We look forward to presenting the music of local composer Thomas W. Jefferson on Saturday, March 9, 2019, at the Unitarian Church of Evanston, and Sunday, March 10, at Our Lady of Sorrows Basilica, Chicago. On Sunday, May 12, 2019, NSCS will again collaborate with the Evanston Symphony Orchestra on *Chichester Psalms* (Bernstein) and *Carmina Burana* (Orff), at Pick-Staiger Hall on the campus of Northwestern University, Evanston.

... the arts community. NCSC continues to be an active participant in the Evanston Arts scene, meeting in a variety of settings with local arts organizations. We continue to address 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 were featured in our June 3, 2018 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 Evanston community.** 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. We thank our enthusiastic NSCS volunteers, Christina Ernst (Evanston Dance Ensemble), Dr. Gilo Logan Kwesi (Evanston diversity consultant and drummer), Allison Kurtz Volkers and Kara Rhoze with middle schoolers from ede2, Kevin Brown (“Be the Groove”), and drummer Tony Garrett for facilitating exciting arts sessions at Fleetwood-Jourdain. With advice from West Music Company and local librarian Elizabeth Bird, we will be providing additional instruments and an assortment of books to augment the resources at Fleetwood-Jourdain.



Dr. Gilo Logan Kwesi and children at Fleetwood-Jourdain having fun with rhythm.

... **music lovers** in retirement communities. NSCS will present a holiday concert on Sunday, December 16, 2017, at Three Crowns Park Retirement Community.

... **music students**. The NSCS Choral Scholars program targets students who have a desire to actively pursue choral singing. In recent seasons, the Choral Scholars program has included and given musical opportunities to high school seniors, college students, and graduate students.

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

About the Jewish Reconstructionist Congregation Synagogue
Designed by Carol Ross Barney, Ross Barney Architects

JRC's commitment to the principle of tikkun olam—Hebrew for “repairing the world”—is manifest in the building's architecture. On a modest budget, the synagogue achieved a primary goal of its board of directors: a LEED Platinum certification—the first for a house of worship. JRC has become a community leader, demonstrating benefits of green design.

Cover Art: Judas Maccabaeus, the Hammer

Final-Page Image: From program booklet for an 1892 *Judas Maccabaeus* performance at Crystal Palace, London



**“A Few of Our Favorite Things”
Music Director Julia Davids’ 10th Season!**

North Shore Choral Society’s 2018–19 Season Continues

Music of Thomas W. Jefferson

Saturday, March 9, 2019, 4 p.m. Unitarian Church of Evanston

Sunday, March 10, 2019, 3 p.m. Our Lady of Sorrows Basilica

The NSCS loves to collaborate with and support Chicago musicians! Pianist and composer, Thomas W. Jefferson, returning after his *Missa Gaia* appearance, 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! evanstonsymphony.org – 847-864-8804

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