

North Shore Choral Society



MUSIC OF THOMAS W. JEFFERSON

March 9, 2019
Unitarian Church of Evanston, Illinois

March 10, 2019
Our Lady of Sorrows Basilica
Chicago, Illinois

North Shore Choral Society 2019 Benefit Program

THE LIBERTY LINES

Songs & Stories of the Underground Railroad



"Sun Warms the Free Man" by Joseph Holsten

48" x 42" Mixed Media 2008

Levy Center Evanston APRIL 7 ~ 3PM 300 Dodge Avenue

Andrew Calhoun, local singer-songwriter, and an ensemble cast will feature 19th century slave narratives, plantation spirituals, and folk songs.

Thomas W. Jefferson, accomplished composer and pianist, will perform his settings of spirituals in piano interludes.

Enjoy wine, beverages, and appetizers.

Tickets are \$30 (\$50 and \$75 for priority seating) – available for online purchase at www.northshorechoral.website

To purchase tickets at the door, call 773-741-6727 before April 7th to make a reservation.

PLEASE RECYCLE



Julia Davids, Music Director

MUSIC OF THOMAS W. JEFFERSON

Felicia Patton, *soprano* Thomas W. Jefferson, *piano*

How Lovely Is Thy Dwelling Place (*from A German Requiem*)... Johannes Brahms

How Lovely Is Your Dwelling Place Thomas W. Jefferson

Missa Brevis Thomas W. Jefferson

I. Kyrie Eleison

II. Glory to God

III. Apostles' Creed (*I Believe*)

IV. Holy, Holy

V. Lamb of God

~ Intermission ~

There Is a Balm in Gilead arr. Thomas W. Jefferson

Ave Maria Franz Biebl

Ave Maria Thomas W. Jefferson

Ubi Caritas arr. Paul Halley

Sound Over All Waters Paul Halley

I Turn to You, Lord Thomas W. Jefferson

My God Is an Awesome God Keith Hampton

PROGRAM NOTES

Welcome to the North Shore Choral Society's collaboration with Dr. Thomas W. Jefferson! Many NSCS fans will recognize Dr. Jefferson from his performances with us on our Missa Gaia programs. Thomas is an outstanding pianist and a generous musician. I am fortunate to get to work with him for the School of Music, Art, and Theatre at North Park University in Chicago. What has always captivated me about Thomas is the way he can so easily move from playing difficult piano repertoire in standard notation, to playing Gospel, Jazz, and Contemporary Worship styles from chord charts and by ear. In addition, today you'll get to hear his genius as a composer and arranger. His eclectic musical background and influences are clearly heard in his music. The singers in the NSCS and I have found learning his music to be very rewarding, and we're excited to share it with you today!

Not all of the pieces on the program are written by Thomas W. Jefferson. We've included a couple of pieces with the same texts as those written by Thomas—both contrasting and complementary at the same time. The fourth movement of Johannes Brahms' (1833-1897) *A German Requiem* is standard repertoire for large choruses and is a favorite of the NSCS. We will perform it today with NSCS accompanist Sharon Rich Peterson as our orchestra and in an English translation of the original German, to more easily line up with the new version Thomas has written for, and dedicated to, the NSCS. Another choral favorite is "Ave Maria" by German composer Franz Biebl (1906-2001). This piece sandwiches the first part of the Angelus chant from Catholic liturgy between repetitions of the glorious, soaring Ave Maria (Hail Mary) refrain.

We will also sing the two pieces that first brought the NSCS and Thomas W. Jefferson together—"Ubi Caritas" (combining traditional Catholic chant with African folk music, drumming, and a fantastic piano part!), and the stirring "Sound Over All Waters" featuring Felicia Patton, both by Paul Halley (b.1952). We'll close the concert with Chicago composer and conductor Keith Hampton's "My God Is an Awesome God." Thomas first met Dr. Hampton when Thomas had newly arrived in Chicago in 1987. Since then, the two of them have collaborated consistently. Thomas has played for many of Keith's choirs including the Chicago Community Chorus and the Keith Hampton Singers. Keith brought Thomas on board to score gospel music for Keith's

company, Dr. KT Productions, Inc., and they have developed a close friendship. It is an honor to close our concert by bringing together the NSCS and Thomas W. Jefferson, performing Keith's exciting composition.

~ Julia Davids

How Lovely Is Your Dwelling Place is an elaborate concert setting of psalm 84 that moves beyond the typical refrain-verse psalm setting used for Catholic liturgy. Rather, this setting is a grand and glorious song of praise that reminds us that it is a blessing to worship in God's lovely temple and sing endless praises unto him: "How lovely is your dwelling place, O Lord of Hosts." This marvelous text is readily associated with Brahms' beautiful setting from his *A German Requiem*, which this composer cites as inspiration for his own rendition, exemplified in the melodic leaps and rising lines in the lyrical refrain. Also worthy of mention are the subtle syncopations throughout the piece which point more to African American musical influences.

Each verse is scored differently to highlight the distinct theme mentioned in each stanza: (1) the beauty of God's house and longing to be in his presence—sung in unison; (2) the people of God are blessed as they praise him daily and seek his protection—sung unaccompanied by cantor and choir; (3) the desire to be near to God where even the sparrow and the swallow find safety—sung by unaccompanied male voices. After the third verse, instead of going back to the refrain, we are taken to the bridge section: "How Lovely; how lovely; How lovely, Lord!" Here, the music reflects a feeling of contemplation and longing to return to the courts of the Lord. Finally, the refrain recurs, by way of a dramatic key change, and joy and peace are restored as the piece moves to a glorious end.

Missa Brevis came about after years of writing and arranging music for liturgical use in the Catholic Church and represents my first attempt at composing a multi-movement work for concert performance. Work began on my "little mass" around 2010 and was actually completed in 2017. This performance represents the premier of the work in its entirety, although "Lamb of God" was first performed a few years ago at North Park University for the annual Hymn Festival. The work was inspired by and bears some similarity to Robert Ray's highly acclaimed *Gospel Mass* which I have performed countless

times. As with Ray's work, *Missa Brevis* represents a marriage of African American music characteristics with the Ordinary of the Catholic Mass. The work is scored for SATB choir and piano (with optional bass, drums, and synthesizer). In addition, the music is composed in a way that easily allows for a gospel or jazz vocalist. *Missa Brevis* consists of five movements: Kyrie, Glory to God, Apostles' Creed, Holy, Holy, and Lamb of God. The text is taken primarily from the 2011 English translation of the Mass, with additional text of an improvisatory nature typically found in spirituals and gospel music. The movements are independent of each other and can be performed separately.

I. Kyrie (Lord Have Mercy) The opening movement to the mass is a jazzy Kyrie with a Latin rock feel. As in Ray's Kyrie movement, the text alternates between Latin and English—in this case, coinciding with the way the melody switches between F minor and the parallel major key of F major. An interesting feature in the Kyrie is the a cappella *vocalise* which serves as an interlude between the refrain and instrumental section in which a jazz piano solo is featured. Voices enter one by one at the final refrain in Kyrie, creating a dramatic effect where all voices come together on the sustained quartal harmony. The movement ends quietly as the choir sings "Kyrie Eleison" to melodic material from the piano introduction.

II. Glory to God is a contemporary gospel setting of the Gloria, celebratory in character, and infused with refreshing jazz harmonies and idiomatic chord progressions. Syncopated rhythms and unison singing feature prominently in this movement which give a declaratory quality to the vocal lines. An interesting feature in the refrain is the triple repetition of phrases such as "Glory to God," and later "and on earth peace to people." The expression of jubilation in the refrain is exemplified in the last line: "people of good will" which is sung polyphonically.

III. Apostles' Creed (I Believe) "Yes, I believe," sung over a plagal cadence, is how this dramatic setting of The Apostles' Creed ends. Similarly, the movement begins as quietly, but unaccompanied, with text sung in a chant-like fashion. The writing within the first half of the piece incorporates colorful harmonies and subtle dissonances that highlight the text. In dramatic fashion, instruments enter for the first time as the choir sings, "On the third day he rose again from the dead." From this point on, the music builds all the way to the

second half, where the mood and style are starkly different—characterized by driving rhythms, jazzy harmonies, and a soulful vocal delivery. The tenors and basses proclaim the message, sung to a pentatonic melody, as treble voices ring out the refrain: “I believe!”

IV. Holy, Holy In a mellow tone is how this movement begins: “Holy, Holy, Holy, Lord God of Hosts!”—sung by the tenors, then echoed by full choir in harmony. This joyful and energetic setting of the Sanctus is cast in a jazz-gospel mold, with plenty of rhythmic energy and drive to lift your spirits. In the middle section, the upper voices (SAT) are featured: “Blessed is he who comes in the name of the Lord!” Here, the block chord movement in the choral writing mimics a brass section. The music builds to an ecstatic high in the final section where joyful strains of “Hosanna in the highest” fill the air.

V. Lamb of God is a prayer supplication set to a melody that is quiet and reverent in mood. The rolling sixteenth-note accompaniment creates a contrasting and supportive backdrop to the choral writing. The beautiful main theme is introduced in the opening refrain, where the first half of the text is sung in unison and the remaining half in harmony. In the brief section that follows, each voice sings a line of text in counter-point with all voices coming together on the phrase: “sins of the world.” Next, is a climactic second refrain in which soprano voices sing a rousing counter-melody against the main theme by alto voices. With each repetition, the music modulates by half step for dramatic effect. The movement ends with a joyful exhortation and plea: “Jesus Lamb,” “Precious Lamb,” “Holy Lamb,” “Righteous Lamb,” “Grant us your peace!”

There is a Balm in Gilead is one of the most beloved of African American Spirituals and has been performed in a variety of settings and arrangements—from gospel solo to a capella choral piece—and heard everywhere from the church to the concert stage. This arrangement is from my collection *Let it Shine: Spirituals for Piano, Vol 2*, and was fitted with a choral introduction for this performance. It would have been easy to simply arrange this spiritual in a gospel style, but that has been done so many times before; and I felt that the peaceful quality of the melody begged for a calmer, more serene approach. The spiritual is based on the biblical text from Jeremiah 8:22, where the prophet asks: “Is there no balm in Gilead ... is there no physician there?” Appropriately, the piano enters with a very impressionistic oscillating pattern

in the right hand (after the choral introduction) comprised of the whole tone scale which also outlines the melody. The harmonically ambiguous opening sets up a beautiful, contemplative mood that mirrors the rhetorical question posed by Jeremiah. It isn't until several bars later that the piece finally settles into the key of G major, as if to say: "Jesus is the balm to heal all our wounds!" After the verse, the refrain returns, this time in the key of E-flat major played in block-chords over a drone-like pedal note and a rolling accompaniment built in fourths. The piece gently shifts back to the original key for a final statement of the refrain, again reharmonized, followed by a short cadenza before coming to a quiet end.

Ave Maria was composed in commemoration of the 75th Anniversary of the Novena at Our Lady of Sorrows Basilica. This prayer to Mary has been set to music numerous times but rarely in a way such as this. From the very beginning, one is easily captivated by the beautiful melody that rises and soars above a lilting 12/8 accompaniment that has a light gospel feel. Delicate, rich harmonies are incorporated throughout for effect and to enhance the prayer's text. One particularly moving section is where in the text "Jesus" is repeated three times—each time to a different harmony. The music reaches an emotional climax on the phrase: "Now, now at the hour of our death!" Here, the mood is one of indescribable peace, as the music quietly ends with a silent "Amen."

Psalm 32: I Turn to You, Lord is one my favorites among the psalm settings I have composed. The haunting melody in the refrain has a somewhat solemn mood because it's in a minor key. However, there is an underlying joy and contentment that is expressed in the music. The psalm text, taken from the Lectionary, deals with themes such as penitence, forgiveness, and reconciliation—that are expressed through lyricism and sensitive harmony. The emotional climax happens at the second refrain, after the key change, where the psalmist proclaims in utter submission: "I turn to you, I turn to you, my Lord!" Then the music moves into a vamp-like section in which 'rhyming couplets'—commonly used in spirituals and gospel music—are used to express situations that require us to turn to the Lord for help: "in times of trouble, when you don't know what to do, when you feel discouraged, and there's no one to talk to."

~ Thomas W. Jefferson

TEXT AND TRANSLATION

How Lovely Is Thy Dwelling Place *Johannes Brahms*

How lovely is thy dwelling place, O Lord of Hosts!

For my soul, it longeth, yea fainteth, for the courts of the Lord :
My soul and body crieth out, yea for the living God.

Blest are they, which dwell within thy house.
They praise thy name evermore.

How Lovely Is Your Dwelling Place *Thomas W. Jefferson*

How lovely is your dwelling place,
O Lord, O Lord of Hosts!

My soul longs and pines for the courts of the Lord.
My whole heart cries out unto the living God.

Blessed are they who find refuge in you,
As they journey to Zion their strength is renewed.
Blessed are they who dwell in your house,
ever singing their praises to you.

Even the sparrow has found a home,
and the swallow a nest to lay her young.
Near Your altar, dear Lord, is where I long to be,
Lord of Hosts, O my king and my God.

How lovely Lord.

Missa Brevis *Thomas W. Jefferson*

Kyrie Eleison

Kyrie Eleison
Christe Eleison

Lord have mercy on us.
Christ have mercy.

Glory to God

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you,
we give you thanks for your great glory, Lord God, heavenly King,
O God, almighty Father.

Jesus Christ, only begotten Son, Lord God, Lamb of God,
Son of the Father, you take away the sins of the world, have mercy on us;
receive our prayer

You are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord,
you alone are the Most High, Jesus Christ, with the Holy Spirit
in the glory of God, the Father.

Amen.

Apostles' Creed (I Believe)

I believe in God, the Father almighty, Creator of heaven and earth.
And in Jesus Christ, his only Son, our Lord,
who was conceived by the Holy Spirit, born of the Virgin Mary,
suffered under Pontius Pilate, was crucified, died, and was buried.
He descended into hell.

On the third day, he rose again from the dead.
He ascended into heaven and is seated at the right hand of God,
the father almighty.

From there he will come to judge the living and the dead.

I believe in the Holy Spirit, the Holy Catholic Church, the communion of
saints, the forgiveness of sins, the resurrection of the body,
and life everlasting. Amen.

Yes, I believe.

Holy, Holy

Holy, Holy, Lord God of hosts. Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord!

Lamb of God

Lamb of God, you take away the sins of the world, have mercy on us.
Grant us your peace.

Jesus Lamb, precious Lamb, holy Lamb, righteous Lamb,
grant us your peace. We need your peace.
Let there be peace!

There Is a Balm in Gilead *African American Spiritual, Arr. Thomas W. Jefferson*

There is a balm in Gilead.

Ave Maria (Angelus Domini) *Franz Biebl*

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.

Ave Maria, gratia plena, Dominus
tecum.

Benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Jesus.

Maria dixit: Ecce ancilla Domini.
Fiat mihi secundum verbum tuum.

Et verbum caro factum est
et habitavit in nobis.

Sancta Maria, mater Dei, ora pro
nobis peccatoribus, ora pro nobis,
nunc et in hora mortis nostrae.

Amen.

The angel of God visited Mary, and
she conceived of the Holy Spirit.

Hail Mary, full of grace, the Lord is
with you.

Blessed are you among women,
and blessed is the fruit of your
womb, Jesus.

Mary said: Servant of the Lord, May
it happen to me according to your
word.

And the Word became flesh
and lived among us.

Holy Mary, Mother of God, pray for
us sinners, pray for us now and in
the hour of our death.

Amen.

Ave Maria *Thomas W. Jefferson*

Ave Maria, full of grace. The lord is with you.
Blessed are you among women; blessed is the fruit of your womb, Jesus.

Holy Mary, mother of God, pray for us sinners.
Pray for us now, and at the hour of our death. Ave Maria.

Ubi Caritas *10th cent. French and Yoruba and Khemitic texts, arr. Paul Halley*

Ubi caritas et amor Deus ibi est.
Congregavit nos in unum Christi amor.
Alleluia.

*Where there is charity and love, God is there.
The love of Christ has gathered us together.
Alleluia*

Oba ye, Oba yo batala. Oba ye, Oba yo Yemanja.
Oba ye, Oba yo, O Ra ausar. Alleluia.

*Praises to Obatala, ruler of the Heavens
Praises to Yemanja, ruler of the waters of life
Praises to Ra and Ausar, rulers of the light and the resurrected soul*

Sound Over All Waters *Paul Halley, text by John Greenleaf Whittier*

Sound over all waters, reach out from all lands.
The chorus of voices, the clasping of hands
Sing hymns that were sung by the stars of the morn,
Sing songs of the angels when Jesus was born.

Blow bugles of battle, the marches of peace,
East, west, north, and south, let the long quarrels cease.
Sing the song of great joy that the angels began,
Sing of glory to God and of good will to man!

With glad jubilations bring hope to the nations:
The dark night is ending, and dawn has begun.
Arise, hope of the ages, arise like the sun.
All speech flows to music, all hearts beat as one!

I Turn to You, Lord *Thomas W. Jefferson*

I turn to you, Lord, in time of trouble, and you fill me with the joy of salvation.

Blessed is he whose fault is taken away, whose sin is covered.

Blessed the man to whom the Lord imputes not guilt, in whose spirit there is no guile.

Then I acknowledged my sin to you; my guilt I covered not. I said, "I confess my faults to the Lord," and you took away the guilt of my sin.

Be glad in the Lord and rejoice, you just; exult all you upright of heart.

I turn to you in times of trouble; I turn to you, don't know what to do; I turn to you when I feel discouraged; I turn to you and there's no one to talk to.

My God Is an Awesome God *Keith Hampton*

My God is an awesome God. Hallelujah! Let's give him the praise.

His wondrous acts let us proclaim.

The earth is the Lord's and the fullness thereof, the world and they that dwell therein.

God sent me to a distant land, and he showed his greatness and majesty.

I was an empty cup and he made me full, and he ordained me to do his will.

God is good; he's always right on time.

Let's take the time to glorify the Lord. Hold on and never let go.

He is our friend indeed. Let's tell the world that he is our God.

For He hath founded it upon the seas, and established it upon the floods.

Send me. Anoint me.
Use me Lord.

Lift up your heads, O
ye gates, and the King
of glory shall come in.

The Lord is strong and
mighty in battle.

The North Shore Choral Society thanks Sandra Robinson for all her help with scheduling, as well as the staff at Unitarian Church of Evanston.

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

PROFILES

Felicia Patton is a lifelong Chicago native. After high school, Felicia received an undergraduate degree from North Park University followed by two graduate degrees from Garrett-Evangelical Theological Seminary. She was very active while at North Park, having served on worship teams, gospel choir, jazz choir, jazz band, and guitar ensemble. In her previous position, she was the director of traditional worship where she directed three choirs. Felicia has continued to sing within Chicago and surrounding areas as a solo artist and with her band, Chicago Soul Revue. Felicia lives at home with her husband, Marcus, and two daughters.



Dr. Thomas W. Jefferson, a native of Galveston, Texas, earned his Bachelor of Music degree with honors in Music Education from Texas A&I University (Kingsville); a Master of Music in Piano Performance from Chicago Musical College, Roosevelt University; and his Doctor of Music degree in Piano Performance and Pedagogy from Northwestern University.



Regarded as an accomplished performer in both the classical and popular genres, Thomas has collaborated with numerous vocal artists including the late, world-renowned bass-baritone William Warfield. In addition, he has performed with various choral groups such as the All-City Elementary Youth Chorus and the Voices of Resurrection, with whom he toured Vienna and Australia, respectively. Jefferson was a participant in the Eleventh International Chopin Piano Competition in Poland and has performed as a recitalist across the country and within the Chicago area.

As a skilled music transcriber, he has transcribed the music of gospel artists such as Kirk Franklin and Walter Hawkins, to name just two. In 2010, his debut CD *Impromptu* was released by World Library Publication, followed by his book, *I Hear Music in the Air: Gospel-Style Piano Technique*, in 2013. Most recently, a two-volume collection of his piano arrangements, *Spirituals*

for Piano: Let it Shine, has been published. In addition to his popular setting of "Ave Maria," Thomas has numerous choral pieces and arrangements published with WLP, GIA Publications, Inc., Augsburg Fortress Press, and Simply Liturgical Music.

Currently, Thomas serves on the piano faculty of the North Park University School of Music and the Sherwood Community Music School and is music minister at the Basilica of Our Lady of Sorrows on Chicago's West Side. In addition, Thomas is music editor of WLP *In Spirit and Truth* series, music from the African American Community.

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).

MUSIC OF THOMAS W. JEFFERSON INSTRUMENTALISTS

Thomas W. Jefferson, *piano*

Marianne Kim, *piano, keyboards*

Phillip Castleberry, *electric bass*

Phillip Crews, *drums*

Sharon Rich Peterson, *piano*

Brandon Podjasek, *percussion*

MUSIC OF THOMAS W. JEFFERSON

CHORUS

Soprano

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

Alto

Barbara Brantigan	Jill Horwitz	Caitlin Sellnow
Sharon Carlson	Lynn Kendall	Nancy Slichenmyer
Arlene Cwynar	Marilyn Leipsiger	Loretta Smith
Becky Davies	Stephanie McDaniel	Barbara Struthers
Antje Draganski	Joan Merchan	Erica Sufritz
Sheila Marin Duran	Lorena Neal	Judy Taylor
Fusayo Errico	Myrna Orenstein	Jasmine Trink
Fran Faller	Elena Repp	Jan van Straaten
Linda Faller	Alicia Resnick	Stacey Watson
Nancy Friday	Karen L. Rigotti	Amy Weller
Debbie Geismar	Emily Rivera	Trish Winter
Jo Anne Gerules	Kay Rossiter	Anne Zald
Anne Heider	Jo Ann Seager	

Tenor

David Betzold *	Chris Jensen	Sanna Longden
Jonathan Blackburn	Carl Kettler	Jonathan Rivera
David Crumrine	Jeff Kinzel	David W. Taylor
John Darrow *	Nicholas Krupp	

Bass

Eric Carty-Fickes *	Gary Hendrickson	Bill Pullin
Terry Duchow	Andy Hullinger	Eric Robison
Andrew Fisher	David Hunt	John Summerhays
Robb Geiger **	Thomas Keller	Dirk Walvoord
Mike Greenstone *	Scott Paine	Steve Warner
John Haynor		

* “Ave Maria” (Biebl) soloists

** “Ubi Caritas” soloist

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, Board of Directors

John Darrow, <i>president</i>	Laura Koroski, <i>secretary</i>
Nancy Slichenmyer, <i>treasurer</i>	David Crumrine, <i>vp concerts</i>
Fran Faller, <i>vp fundraising</i>	Linda Faller, <i>vp communications</i>
Julie McDowell, <i>operations</i>	

Directors

Marcia Bollo, Carl Kettler, Jim Miller, Emily Rivera, Amy Weller, Anne Zald

North Shore Choral Society reaches out to ...

... other performing groups. We welcomed the Evanston Children's Choir, Gary Geiger, Artistic Director, as collaborators in our November 18, 2018 performance of Judas Maccabeus. NSCS joined the Evanston Symphony Orchestra in their traditional holiday program, An Evanston Symphony Christmas, on Sunday, December 2, 2018. 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. While Music Director Dr. Julia Davids is on sabbatical this spring, NSCS welcomes Northwestern Ph.D. student Matthew Cramer as our Interim Conductor. NSCS 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, established to reward talented young singers with a solo role in one of our concerts, is awarded each season. The NSCS November 18, 2018 Judas Maccabeus concert featured the 2018 Donald Chen Young Artist Award winner Jacqueline Piccolino, soprano. Public competitions to select the award winners are held bi-annually and the next competition will be held in 2020.

... 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 afterschool program. Millen Hardware, Wilmette, graciously provided the bucket drums to complement the assortment of rhythm instruments NSCS purchased for the program. We thank our enthusiastic NSCS volunteers who recently welcomed Lauren Sklar and the Youth Chorus of the North Shore ensembles (Alegría and Meraki). During the remainder of the school year, we will facilitate a graphic arts and a theater session.

... **music lovers** in retirement communities. NSCS presented 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 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.

Cover: Altar and interior of Our Lady of Sorrows Basilica, where Thomas W. Jefferson is music director, was designed in Italian Renaissance Revival style and built in 1902.

Photograph by Anne Evans



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NSCS's 75th Season ~ Unitarian Church of Evanston ~ February 12, 2011

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

North Shore Choral Society’s 2018–19 Season Continues

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

Pick-Staiger Concert Hall, Northwestern University

The Evanston Symphony, with Lawrence Eckerling, hosts the NSCS and the Evanston Children’s Choir for two of our all-time favorite pieces, ***Chichester Psalms*** (Bernstein) and ***Carmina Burana*** (Orff)!

With Soloists **Michelle Areyzaga, Peder Reiff, Christopher Magiera**

**And North Shore Choral Society’s 2019–20 Season Begins,
Celebrating Music Director Julia Davids’ Return!**

Holiday Concert!

With Andrea Handley’s Chicago Bronze English Handbell Ensemble

Saturday, November 23rd, 2019

First Presbyterian Church of Evanston

Tickets 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