

# North Shore Choral Society



Solomon and the Queen of Sheba

Giovanni Demin 1789-1859

# SOLOMON

Georg Friedrich Händel

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June 4, 2023

Jewish Reconstructionist Congregation  
Evanston, Illinois



87<sup>th</sup> Season

Julia Davids, Music Director

# SOLOMON

Georg Friedrich Händel

**ACT I** The dedication of the Jerusalem temple that Solomon built  
and his wedded bliss with the daughter of the Egyptian Pharaoh

**ACT II** Solomon's judgment in the dispute between two women over a  
newborn child

– Intermission –

**ACT III** The visit of the Queen of Sheba

|                                    |                          |
|------------------------------------|--------------------------|
| Daniel Taylor, <i>countertenor</i> | Solomon                  |
| Tyler Lee, <i>tenor</i>            | Zadok and Attendant      |
| Rosalind Lee, <i>soprano</i>       | Queen and Queen of Sheba |
| Marin Tack, <i>soprano</i>         | First Woman              |
| Sarah Ponder, <i>mezzo-soprano</i> | Second Woman             |

*Soloists in order of appearance*

# SOLOMON

## LIBRETTO

### OUVERTURE

#### ACT I Scene I

##### 1. Chorus of Priests

Your harps and cymbals sound to great Jehovah's praise;  
Unto the Lord of hosts, your willing voices raise.

##### 4. *Accompagnato* *Solomon*

Almighty pow'r, who rul'st the earth and skies,  
And bade gay order from confusion rise;  
Whose gracious hand reliev'd thy slave distress'd,  
With splendour cloth'd me, and with knowledge bless'd;  
Thy finish'd temple with thy presence grace,  
And shed Thy heav'nly glories o'er the place.

##### *Recitative* *Zadok*

Imperial Solomon, thy pray'rs are heard.

##### 5. *Accompagnato* *Zadok*

See, from the op'ning skies descending flames involve the sacrifice;  
And lo, within the sacred dome that gleamy light, profusely bright,  
Declares the Lord of Hosts is come.

##### 6. *Air* *Zadok*

Sacred raptures cheer my breast, rushing tides of hallow'd zeal,  
Joys too fierce to be express'd, in this swelling heart I feel.  
Warm enthusiastic fires in my panting bosom roll,  
Hope of bliss, that ne'er expires, dawns upon my ravish'd soul.

**Recitative** *Solomon*

Bless'd be the Lord, who look'd with gracious eyes  
Upon His vassals' humble sacrifice,  
And has with an approving smile  
My work o'erpaid, and grac'd the pile.

**8. Air** *Solomon*

What though I trace each herb and flow'r, that drink the morning dew,  
Did I not own Jehovah's pow'r, how vain were all I knew.

**Scene II**

**Recitative** *Solomon*

And see, my queen, my wedded love, you soon my tenderness shall prove:  
A palace shall erect its head, of cedar built, with gold bespread;  
Methinks the work is now begun, the axe resounds on Lebanon;  
And see, bedeck'd with canvas wings, the dancing vessel lightly springs,  
While Ophir's mines, well-pleased,  
Disclose the wealth that in their entrails glows.

**9. Air** *Queen*

Bless'd the day when first my eyes saw the wisest of the wise!  
Bless'd the day when I was led to ascend the nuptial bed!  
But completely bless'd the day, on my bosom as he lay,  
When he call'd my charms divine, vowing to be only mine.

**Recitative**

*Solomon*

Thou fair inhabitant of Nile, rejoice thy lover with a smile!

*Queen*

O monarch, with each virtue bless'd, the brightest star that gilds the east:  
No joy I know beneath the sun, but what's compris'd in Solomon.  
With thee, how quickly fled the winter's night,  
And short is summer's length of light!

## 10. Duet

*Queen*

Welcome as the dawn of day, to the pilgrim on his way,  
Whom the darkness caus'd to stray, is my lovely king/queen to me.

*Solomon*

Myrtle grove, or rosy shade, breathing odours through the glade  
To refresh the village maid, yields in sweets, my queen, to thee.

## 14. Chorus

May no rash intruder disturb their soft hours;  
To form fragrant pillows, arise, O ye flow'rs!  
Ye zephyrs, soft-breathing, their slumbers prolong,  
While nightingales lull them to sleep with their song.

## ACT II

### Scene I

## 15. Chorus

From the censer curling rise, grateful incense to the skies;  
Heaven blesses David's throne, happy, happy Solomon!  
Live, live forever, pious David's son; live, live forever, mighty Solomon!

### Scene II

## 17. Recitative

*An Attendant*

My sovereign liege, two women stand,  
And both beseech the king's command to enter here.

Dissolv'd in tears, the one a new-born infant bears;  
The other, fierce, and threat'ning loud, declares her story to the crowd;  
And thus she clamours to the throng,  
"Seek we the king, he shall redress our wrong."

*Solomon*

Admit them straight; for when we mount a throne,  
Our hours are all the people's, not our own.

### Scene III

*First Woman*

Thou son of David, hear a mother's grief;  
And let the voice of justice bring relief.  
This little babe my womb conceiv'd, the smiling infant I with joy receiv'd.  
That woman also bore a son, whose vital thread was quickly spun:  
One house we both together kept; but once, unhappy, as I slept,  
She stole at midnight where I lay, bore my soft darling from my arms away,  
And left her child behind, a lump of lifeless clay:  
And now — oh impious! — dares to claim my right alone, a mother's name.

#### 18. Air and Terzetto

*First Woman*

Words are weak to paint my fears; heart-felt anguish, starting tears,  
Best shall plead a mother's cause; to thy throne, O king, I bend,  
My cause is just, be thou my friend!

*Second Woman*

False is all her melting tale.

*Solomon*

Justice holds the lifted scale.

*Second Woman*

Then be just, and fear the laws!

#### Recitative

*Solomon*

What says the other to th'imputed charge?  
Speak in thy turn, and tell thy wrongs at large.

*Second Woman*

I cannot varnish o'er my tongue and colour fair the face of wrong.  
This babe is mine, the womb of earth intomb'd, conceals her little birth.  
Give me my child, my smiling boy, to cheer my breast with new-born joy.

*Solomon*

Hear me, ye women, and the king regard,  
Who from his throne thus reads the just award:

Each claims alike, let both their portions share;  
Divide the babe, thus each her part shall bear.  
Quick, bring the falchion and the infant smite,  
No further clamour for disputed right.

**19. Air** *Second Woman*

Thy sentence, great king, is prudent and wise,  
And my hopes on the wing quick bound for the prize.  
Contented I hear and approve the decree;  
For at least I shall tear the lov'd infant from thee.

**Recitative** *First Woman*

Withhold, withhold the executing hand!  
Reverse, O king, thy stern command.

**20. Air** *First Woman*

Can I see my infant gor'd with the fierce relentless sword?  
Can I see him yield his breath, smiling at the hand of death?  
And behold the purple tides gushing down his tender sides?  
Rather be my hopes beguil'd, take him all, but spare my child!

**21. Accompagnato** *Solomon*

Israel, attend to what your king shall say:  
Think not I meant the innocent to slay;  
The stern decision was to trace with art  
The secret dictates of the human heart.

She who could bear the fierce decree to hear,  
Nor send one sigh, nor shed one pious tear,  
Must be a stranger to a mother's name.  
Hence from my sight, nor urge a further claim!

But you, whose fears a parent's love attest,  
Receive, and bind him to your beating breast:  
To you, in justice, I the babe restore,  
And may you lose him from your arm no more.

## **22. Duet**

*First Woman*

Thrice bless'd the king, for he's good and he's wise.  
My gratitude calls streaming tears from my eyes.  
How happy are those who in God put their trust!

*Solomon*

The Lord all these virtues has giv'n, thy thanks be return'd all to Heav'n.  
'Tis God that rewards, and will lift from the dust  
Whom to crush proud oppressors endeavor.  
For his mercy endureth for ever.

## **23. Chorus**

From the east unto the west, who so wise as Solomon!  
Who like Israel's king is bless'd, who so worthy of a throne!

## **26. Chorus**

Swell the full chorus to Solomon's praise,  
Record him, ye bards, as the pride of our days.

**– Intermission –**

## **ACT III**

## **27. Symphony, "The Arrival of the Queen of Sheba"**

**Recitative**

*Queen of Sheba*

From Arabia's spicy shores, bounded by the hoary main,  
Sheba's queen these seats explores to be taught thy heav'nly strain.

*Solomon*

Thrice welcome queen, with open arms  
Our court receives thee and thy charms.  
The temple of the Lord first meets your eyes,  
Rich with the well-accepted sacrifice.

Here all our treasures free behold,  
Where cedars lie, o'erwrought with gold;  
Next, view a mansion fit for kings to own,  
The forest call'd of tow'ring Lebanon,  
Where art her utmost skill displays,  
And ev'ry object claims your praise.

### **28. Air** *Queen of Sheba*

Ev'ry sight these eyes behold, does a different charm unfold;  
Flashing gems and sculptur'd gold, still attract my ravish'd sight.  
But to hear fair truth distilling in expressions choice and thrilling,  
From that tongue so soft and killing, that my soul does most delight.

#### **Recitative** *Solomon*

Sweep, sweep the string to soothe the royal fair,  
And rouse each passion with th'alternate air.

### **29. Solo and Chorus**

*Solomon, Chorus*

Music, spread thy voice around, sweetly flow the lulling sound.

### **30. Solo and Chorus**

*Solomon, Chorus*

Now a diff'rent measure try, shake the dome and pierce the sky.  
Rouse us next to martial deeds; clanking arms, and neighing steeds,  
Seem in fury to oppose; now the hard-fought battle glows.

#### **Recitative** *Solomon*

Then at once from rage remove; draw the tear from hopeless love;  
Lengthen out the solemn air, full of death and wild despair.

### **31. Chorus**

Draw the tear from hopeless love, lengthen out the solemn air,  
Full of death and wild despair.

**Recitative** *Queen of Sheba*

Thy harmony's divine, great king; all obeys the artist's string.  
And now, illustrious prince, receive such tribute as my realm can give.

Here, purest gold, from earth's dark entrails torn,  
And gems resplendent, that outshine the morn;  
There balsam breath's a grateful smell,  
With thee the fragrant strangers wish to dwell.

Yet of ev'ry object I behold, amid the glare of gems and gold,  
The temple most attracts my eye, where, with unwearied zeal,  
You serve the Lord on high.

**Recitative** *Zadok*

Thrice happy king, to have achiev'd,  
what scarce will henceforth be believ'd.

When seven times around the sphere, the sun had led the new-born year,  
The temple rose, to mark thy days with endless themes for future praise.

Our pious David wish'd in vain, by this great act to bless his reign;  
But Heav'n the monarch's hopes withstood,  
For ah! his hands were stain'd with blood.

**34. Air** *Zadok*

Golden columns, fair and bright,  
Catch the mortals' ravish'd sight;  
Round their sides ambitious twine  
Tendrils of the clasping vine;  
Cherubims stand there display'd,  
O'er the ark their wings are laid:  
Ev'ry object swells with state,  
All is pious, all is great.

**Recitative** *Solomon*

Gold now is common on our happy shore,  
And cedars frequent are as sycamore.

All, all conspires to bless my days;  
Fair plenty does her treasures raise,  
And o'er the fruitful plains her countless gifts displays.

### 36. Air *Solomon*

How green our fertile pastures look!  
How fair our olive groves!  
How limpid is the gliding brook,  
That through the meadows roves.

A hundred diff'rent balmy flow'rs  
Salute the passing gale,  
When ev'ning breezes fan the bow'rs,  
And sweep th'enamell'd vale.

#### **Recitative** *Queen of Sheba*

May peace in Salem ever dwell!  
Illustrious Solomon, farewell!

Thy wise instructions be my future care,  
Soft as the show'rs that cheer the vernal air,  
Whose warmth bids ev'ry plant her sweets disclose;  
The lily wakes, and paints the op'ning rose.

### 37. Air *Queen of Sheba*

Will the sun forget to streak  
Eastern skies with amber ray,  
When the dusky shades to break  
He unbars the gates of day?

Then demand if Sheba's queen  
E'er can banish from her thought  
All the splendour she has seen,  
All the knowledge thou hast taught.

#### **Recitative** *Solomon*

Adieu, fair queen, and in thy breast  
May peace and virtue ever rest!

### 38. Duet

#### *Queen of Sheba*

Ev'ry joy that wisdom knows, mayst thou, pious monarch, share!

*Solomon*

Ev'ry blessing Heav'n bestows, be thy portion, virtuous fair!

*Queen of Sheba*

Gently flow thy rolling days.

*Solomon*

Sorrow be a stranger here.

*Queen of Sheba, Solomon*

May thy people sound thy praise, praise unbought by price or fear.

### **39. Chorus**

The name of the wicked shall quickly be past,  
But the fame of the just shall eternally last.

#### **North Shore Choral Society's Mission**

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.

The North Shore Choral Society is partially supported by a grant from the Evanston Arts Council and the Illinois Arts Council Agency through federal funds provided by the National Endowment for the Arts.



# **SOLOMON**

## **PROGRAM NOTES**

In 1712, following four formative years in Italy, German-born organ virtuoso and budding composer George Frideric Handel landed in England, where he would spend the rest of his career. He gained renown writing for Queen Anne and George I grand ceremonial anthems and exuberant instrumental music. Following the success of his “Te Deum and Jubilate,” written for the Peace of Utrecht in 1713, Handel received an annual salary from the Crown. In 1727, the same year that Handel became a naturalized British citizen, George II chose the composer over his official Master of the King’s Music to write for his coronation. One of the anthems Handel wrote for that event, “Zadok the Priest,” was such a sensation that it has been used at every British coronation since. In the commercial sphere, Handel dominated the London musical scene for more than two decades with operas written in the Italian language and style. These dramatic works created and sustained the superstar status of virtuoso singers from Italy by showcasing their dazzling vocal prowess.

In the 1730s, the appetite of increasingly middle-class London audiences for Italian opera faded, and Handel shifted away from opera toward oratorios—musical dramas centered on biblical characters rather than Classical or mythological ones. Handel’s oratorios differed from his operas in other ways: They were sung in English rather than Italian, and they employed a chorus—a vehicle capable, in the hands of the well-trained singers of the Chapel Royal, St. Paul’s, and Westminster Abbey, of significant complexity and strength. Winton Dean, a twentieth-century Handel scholar, described the creations of Handel and his oratorio librettists as “blood and thunder Judaism.” These works are alive with triumph and tragedy, brimming with the virtuosic vocal fireworks in solo arias familiar to opera audiences, and adding grand ceremonial pomp in the choruses, and dazzling orchestral effects. In the summer of 1748, having already created oratorios about Deborah, Saul, Samson, Hercules, Judas Maccabeus, Belshazzar, and Joshua, Handel turned to Solomon.

Musically, *Solomon* is a tour-de-force for chorus, soloists, and orchestra. Like the stupendously varied fauna of planet earth, Handel's compositions display endless variety yet are built of almost identical DNA. His nucleotides are simple melodies, regular harmonic progressions, and straightforward rhythmic motifs that in his expert hands are sequenced into striking musical phrases, powerfully cohesive movements, and colossal works. Until the advent of musical minimalism, no composer was able to build so much musical mass with so little material. Beethoven himself suggested that composers "go and learn from him how to achieve vast effects with simple means." Save for the crack and rumble of thunder, artillery, or galloping cavalry, the gathered forces performing *Solomon* might well have been the loudest thing ever heard by someone living in the eighteenth century.

Handel scored most of *Solomon's* choruses for eight voice parts (as opposed to the standard four), sometimes lobbing loud proclamations back and forth between opposing four-voice choirs, other times hopscotching a catchy motif among eight independent parts. Throughout, the orchestra (large, by Handel's standards) functions independently from the chorus. Several of the choruses are shameless pomp and praise. There, the singers function as a declamatory bloc, the orchestra framing it with muscular fanfare or adorning it with quicksilver sixteenth-note filigree. The other choruses exhibit extraordinary variety. Act I ends with an evocative chorus bidding good night to Solomon and his Queen as they take the nuptial bed, surrounded by the song of nightingales and kissed by sweet-scented breezes. In Act III, when Solomon demonstrates for the visiting Queen of Sheba the power of music to arouse different emotions, Handel uses the orchestra to evoke "clanking arms and neighing steeds" in the heat of battle, the sound of lapping waves, and the pain of "hopeless love" and "wild despair."

In the solos, Handel shapes melody, harmony, rhythm, and instrumentation to sharpen character and heighten atmosphere. Solomon's first vocal lines are enmeshed in slow-moving scales from a pair of bassoons and a pair of violas, their burnished timbres lending solemnity to the king's prayer. Later in Act I, when Solomon urges his Queen to "Haste, haste to the cedar grove, where fragrant spices bloom and amorous turtles love," the jumpy violins suggest that he can hardly contain himself. The judgment scene of Act II contrasts the two women claiming to be the infant's mother. One fulsomely

avows that “Thy sentence, great king, [to divide the baby in half] is prudent and wise,” as propulsive rhythms in the cello and bass echo her pounding heart, and as her coloratura reveals her conniving delight that “*at least* [she] shall tear the infant from [his true mother].” The other woman, undone at the thought of her infant being sundered with a sword, gasps, “Can I see my infant gored . . . and behold the purple tides gushing down his tender sides?” in an aria tart with winey dissonance, punctuated by lump-in-the-throat rests. Should a listener wish to peruse a catalogue of the mature Handel’s musical *modi operandi* in 1748, *Solomon* will more than suffice.

As with all of Handel’s oratorios, *Solomon* is more than just music. It’s a story. Its libretto is a selective synopsis of the biblical accounts of Solomon from the Book of Kings and the Book of Chronicles, spun into rhyming verse. Act I establishes Solomon’s religious and marital piety. His first full aria expresses humility about his own wisdom in the face of God’s might and omniscience: Though he can “trace each herb and flower,” such displays of knowledge are “vain” in the face of Jehovah’s power. Solomon muses: “Say what’s the rest but empty boast, the pedant’s idle claim, who, having all the substance lost, attempts to grasp a name?” The very first thing we hear him sing is a prayer asking Jehovah to grace with his presence the temple Solomon has built. The second scene of Act I comprises a series of loving flatteries and flirtations between Solomon and his Queen.

In Act II, the librettist highlights the king’s great wisdom through the famous story of his judgment: Two women appear before him, both new mothers. One of their infants has died, and each claims the living child as her own. Solomon discerns the identity of the real mother by proclaiming that the baby should be cut in half with a sword. The lying mother approves the plan, but the real mother cannot bear to see her child harmed. The librettist transforms the twelve biblical verses into a richly textured scene that draws out both the false mother’s heartlessness and the true mother’s willingness to sacrifice on behalf of her child’s life, imbuing a straightforward story about Solomon’s wisdom with deep humanity. In closing, the chorus asks, “From the East unto the West, who so wise as Solomon?”

In Act III, the Queen of Sheba visits to verify claims about Solomon’s great wisdom and wealth and is overwhelmed by the splendor of his Temple and

palace. Handel's librettist embroiders the biblical narrative, having Solomon display his accomplishments with a lavish entertainment demonstrating the many powers of music. In appreciation, the queen leaves him with gifts of gold, gems, and timber. The two monarchs sing a duet in which they deem each other worthy of their subjects' unreserved praise: "May thy people sound thy praise—praise unbought by price or fear." After the *adieu*, the oratorio closes with a pithy maxim: "The name of the wicked shall quickly be past, but the name of the just shall eternally last."

As a conductor, I'm awed by the grandeur and emotion of Handel's music. As a music historian, I'm fascinated to contemplate how Handel's audiences, accustomed to allegorical representations in the theater and aware of their own national political debates, might have heard and processed the story presented to them by Handel's librettist. Scholar Ruth Smith's summary of the three acts of *Solomon* helps reframe the story in those terms:

In broad outline, the first part of the libretto presents the king's investment of funds in the promotion of national religion and major building programs (the temple and the palace) and his securing of the dynasty in a satisfactory marriage; the second establishes his claim to the throne and demonstrates his wisdom (the judgment of Solomon); and the third shows the king and nation, rich, cultivated, virtuous, powerful and at peace, receiving the admiring tribute of the foreign world (the visit of the Queen of Sheba).

Several debates animating the political sphere during this period might have colored audience interpretations of *Solomon*. One concerns the balance of power between the Crown and the Constitution, much at issue in the Glorious Revolution of 1688, and still on the minds of British subjects in the 1740s. The librettist adapts his source material to portray Solomon as decidedly anti-despotic and anti-absolutist. The librettist introduces the judgement scene with an imagined attendant, who asks Solomon if he can bring in the two disputing women. This elicits Solomon's revealing response: "Admit them straight, for when we take the throne, our hours are all the people's, not our own." Yet the libretto preserves the biblical presentation of Solomon as both judge and jury, making no reference to any law of the land. Another debate concerns the relationship between Crown and Church:

Though political acts in the seventeenth century had established Anglicanism as the state religion, during the decades when Handel was writing his oratorios, some Anglicans warned against encroaching Deism and freethinking and promoted mutually beneficial relations between Church and Crown, similar to the kind portrayed in *Solomon*.

More incongruous, perhaps, is the librettist's transformation of Solomon's political marriage to Pharaoh's daughter into a celebration of marital piety, ignoring the biblical account of the king's 700 wives and 300 concubines. It also omits the story of how some of them led him away from Jehovah to worship their own gods, even leading him to build places of worship for them. (In the Bible, this impious behavior ultimately leads to the dismantling of Solomon's great kingdom and the destruction of his Temple.)

The libretto's conspicuous omissions and extra-biblical embellishments portray Solomon in the best possible light. Did an audience member in 1749 relate Solomon to George II, either positively or negatively? We'll never know. Then, as ever, good leadership lay in the eye of the beholder. Handel and his librettist knew how to craft an engaging entertainment that, if it harbored any political content or comment, kept it below the narrative's surface. The success of their dramatic craft is that the story remains compelling in any era. Today, we are hearing a 3,000-year-old story adapted into 270-year-old verse and music. If you're thinking (and who is not?) about our own national political turmoil, hearing *Solomon* might raise questions. What makes a great leader? What do we value in a head of state? Wisdom? Wealth? Piety? Humility? How do leaders expurgate or enhance the narratives they share with us?

Of course, it's possible that *Solomon's* libretto is nothing more than hagiography in the service of spectacular music, with an eye on box office receipts. Handel very rarely engaged in public political activity and focused his efforts on his (largely successful) business endeavors. The degree to which this oratorio succeeded in making a definitive statement about Hanoverian politics (or engaging us in our own) is ultimately overshadowed by the forceful statement it makes about the power of music. Nothing sparked Handel's creative fires like the project of writing about music itself, and the sequence in Act III, like the oratorio as a whole, is musically as

shimmering and splendid as Solomon's Temple. The Temple's magnificence remains legendary, but the structure itself was destroyed in 587 BCE. Precious few monuments have withstood the erosive and corrosive impacts of thousands of years of elapsed time. Some, like Versailles, have survived for centuries. Others, by contrast, are ephemeral: New York City's own Beaux Arts urban temple, Penn Station, whose vast, vaulted interiors and expansive colonnades were guarded by stentorian stone eagles, was reduced to rubble and replaced with a dismal subterranean maze. Grandeur guarantees neither permanence nor preservation. Following its 1749 premiere and just two or three additional performances, Handel's *Solomon* all but disappeared. Although it lay buried, unperformed, its blueprint—the score—remained. Music's ephemerality is at once its limitation and its advantage. Of the countless magnificent musical works created before the invention of audio recording, all that remains is their silent blueprint. Unlike structures of stone and steel, which exist as physical realities but are subject to decay, musical works like *Solomon* are temples of sound whose splendor can be experienced only when revived by communities of musicians and listeners. The celebration of music's power in Act III extolls the effects of *live* music—of sounds produced and heard in real time. By connecting us to each other in the present while engaging a musical past, such treasured artifacts prove to be the most durable and valuable of all.

Program Notes for Handel's *Solomon* by Ryan James Brandau,  
Artistic Director of Amor Artis, used with permission

**North Shore Choral Society** thanks St. Lambert Church in Skokie, our weekly rehearsal space, for their help.

Thank you to Rachel Sherman, Clergy Assistant and Events Manager, at JRC; Frank Delgado and Miguel Abonce, JRC Facility Staff; and Evan Peters, AV support.

Thank you to The Saints who ushered today: Mary Korte, Susan M Levand, Phylliss Marnstein, Carol R Patterson, Janice V Savitt, and Elaine M Vincent.

Thank you to Keaton Payne for transporting the harpsichord.

## PROFILES



Now in her fourteenth year with the North Shore Choral Society, **Dr. Julia Davids** is passionate about the difference music makes for individuals and communities. She comes from London, Ontario, Canada, where she grew up singing in the Amabile Youth Choir, her church choir, and the Ontario Youth Choir. She now enjoys singing professionally with Bella Voce and other choirs in the Chicago area.

Julia is the Stephen J. Hendrickson Professor of Music and Director of Choral Activities at North Park University, where she directs the University Choir and Chamber Singers and teaches vocal pedagogy and conducting. Julia co-authored with Stephen LaTour the award-winning book, *Vocal Technique – A Guide for Conductors, Teachers, and Singers*, published by Waveland Press, now in a second edition. She is a frequent workshop and master class leader and has presented at numerous conferences for organizations including Choral Canada, the American Choral Director's Association, and the National Association of Teachers of Singing. Julia also serves as Director of Music Ministries at Trinity United Methodist Church, Wilmette.

Julia is a founding member of the Canadian Chamber Choir, Canada's national professional choir dedicated to building communities through choral singing. Artistic Director of the CCC since 2004, Julia returns to Canada multiple times a year to conduct and sing with the ensemble. The Canadian Chamber Choir's 2016 recording *Sacred Reflections of Canada – A Canadian Mass* was nominated for a Juno award for Classical Album of the Year, Choral or Vocal Performance. Julia has earned degrees at Western University, the University of Michigan, and a D.M. from Northwestern University. She lives in Skokie with her husband and their two children.



Chicago native and opera singer **Tierra Whetstone-Christian**, assistant music director, enjoys the state of excitement that comes upon others when a song is involved. Tierra holds a Bachelor of Arts in Music from North Park University where she studied conducting and voice. Tierra has had the honor to perform with the Chicago Symphony Orchestra, the Evanston Symphony Orchestra, Savannah Philharmonic, the Chicago Fringe Opera, Chicago

Opera Theater, and the Elgin Symphony Orchestra.

When Tierra is not singing or teaching she's most likely acting it out on stage. Tierra has had the privilege to work with open door theater, eta Theatre, and Pegasus Theatre in Chicago. In 2013, she was nominated for the Black Theater Alliance award for best supporting actress in a play. Tierra is also a part of Adrian Dunn Singers, a well-rounded group of all Black musicians. Tierra is an enthusiastic teacher and loves what her students teach her every day.

Most recently, Tierra had the pleasure of singing backup for Michael Bublé on his Higher Tour at the Allstate Arena in Chicago.



**Sharon Rich Peterson** has been Accompanist for the Chicago Symphony Chorus since 1978. She is also a Collaborative Pianist at North Park University, DePaul University, Grant Park Festival Chorus, and with numerous instrumentalists and singers in the Chicago area. Accompanist for the North Shore Choral Society since 1979, Sharon is also Organist at Village Presbyterian Church, Northbrook, and North Park Theological Seminary, Chicago.

Chicago.

Sharon served on the board of the American Guild of Organists' North Shore Chapter for several years and is Hospitality Chair for the June 2023 Great Lakes Regional AGO Convention. Originally from Jamestown, NY, she attended North Park College in Chicago, where she met her husband, Charles (Charley). Sharon earned an MM in Collaborative Piano at Northwestern University. Living seven years in Scandinavia, teaching at Södra

Vätterbygdens Folkhögskola (Jönköping, Sweden), playing concerts, and working at the Royal Academy of Music in Oslo, Norway, led to her specialty in Scandinavian piano and organ repertoire.

Sharon's specialties include the classical saxophone repertoire, especially the annual Frederick L. Hemke Saxophone Institute, Sydney, ME, and coaching Swedish and Norwegian, including at the Lyric Opera of Chicago. She and Charley live in the North Park neighborhood, not far from their daughter, Stina Dufour, her husband, John, and their children, Elizabeth and Joshua. Son, Kaj Peterson, lives with his wife, Hannah, in San Francisco.



**Daniel Taylor** is a Sony Classical recording artist, Artistic Director and Conductor of the Trinity Choir as well as the Choir and Orchestra of the Theatre of Early Music. Daniel is one of the most sought-after countertenors in the world. Recognition of Daniel's work can be seen in the Grammy, Gramophone, Juno, Opus, CBC-SRC, BBC, and Adisq Awards. He was awarded the Queen's Diamond Medal for service to music and was recently named as an Officer of the Order of Canada. Daniel appears on more than 120

recordings which include Bach Cantatas with the Monteverdi Choir, director Sir John Eliot Gardiner; Renaissance duets with James Bowman and Michael Chance; Hollywood actors Ralph Fiennes and Jeremy Irons and with the late Martha Henry; Handel's Rinaldo with Cecilia Bartoli, Gerald Finley and AAM director, Christopher Hogwood; Bach's setting of the Pergolesi *Stabat Mater* with Dame Emma Kirkby; five recordings of Handel's *Messiah*, and many others. Recently, Daniel's recording of *Angelheart* with cellist Matt Haimovitz, mezzo Frederica Von Stade and Actor Jeremy Irons with Producer David Foster won a Grammy.

Highlights of past engagements include Handel's *Messiah* with San Francisco Symphony, Orff's *Carmina Burana* with the Toronto Symphony and with the Taiwan National Symphony, Bach's *Christmas Oratorio* with the National Arts Centre, Bernstein's *Chichester Psalms* with the Philadelphia Orchestra, and Handel's *Saul* with Bachakademie Stuttgart. Recently he made his European Stage Directing debut with Puccini's *Suor Angelica* with the Amalfi Coast Opera in Italy. In concert, he joined the Houston and Cincinnati Symphonies and the Toronto Symphony, making his conducting debut with Musica

Angelica Los Angeles, with the Kammerchor Stuttgart, the Gabrieli Consort and as the first guest conductor in the history of The Tallis Scholars. Daniel is Visiting Faculty of the Siena Liberal Arts University (Italy), the Paris Academy (France), Musiktage am Rhein (Germany), and others. He has given guest masterclasses across North America, Sao Paulo University (Argentina), Beijing Conservatory (China), Royal College of Music (UK), University of Vienna (Austria) and Guildhall School of Music (UK). Daniel is Associate Professor of Voice, Early Music and Opera and Director of the Historical Performance Area at the University of Toronto. His scholarship and teaching includes exploring the relationship between performance and wellbeing, leading to the building of healthy and sustainable technique.



**Rosalind Lee's** numerous concert credits include appearances with the Chicago Symphony Orchestra in the Kraft Family Concert series, Valletta International Baroque Festival in Malta, Indianapolis Symphony Orchestra, Civic Orchestra of Chicago, Music of the Baroque, Haymarket Opera, Fox Valley Symphony, and the Chippewa Valley Symphony Orchestra, among many regional organizations. She has also performed in operatic productions at the Glimmerglass Festival,

Bloomington Early Music Festival, and Music by the Lake, and has appeared in multiple productions at Lyric Opera of Chicago, including the upcoming productions of *Aida* and *Champion*, and last season's *Don Carlos* and *Carmen*. Recent engagements included Brahms's *A German Requiem* with the Loyola University Choirs and Beethoven's Mass in C with the Fox Valley Orchestra and Chorus along with appearances with the Downers Grove Choral Society, the Handel Week and Bach Week Festivals, and the CHAI Collaborative Ensemble. Rosalind is excited to return to the North Shore Choral Society, after last year's performance of John Rutter's Requiem, to appear as Solomon's Queen and the Queen of Sheba in Handel's *Solomon*.



Long Island born tenor **Tyler Lee** is most known for his work on Cartoon Network's *Dexter's Laboratory* where at six years old he wrote and voiced their 50th episode "Dexter and Computress Get Mandark." In the years following, he was a series regular on Disney's *Out of the Box*, and a guest on *The Tonight Show with Jay Leno*. Tyler is currently a Regular member of the chorus at the Lyric Opera of Chicago and a Regular member of the Grant Park Chorus. He performed the title role in Lyric Unlimited's *Jason and the Argonauts*. He spends his free time playing Dungeons and Dragons, a game that he believes anyone (yes, even you reading this) can enjoy.



Hailed as "Deeply expressive" (Chicago Sun Times) and a "first-class soloist" (Chicago Classical Review), **Sarah Ponder** enjoys a busy career as a soloist and ensemble singer in genres from classical to contemporary to a cappella. Some of Sarah's favorite performances include 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 Children's Memorial Hospital as part of her ongoing work with the Citizen Musician Initiative. A dedicated teacher and mentor, Sarah holds positions at Loyola University and the University of Illinois Chicago and has helped to establish innovative programs with the Negaunee Music Institute such as *Notes for Peace* and Chicago's branch of *Lullaby Project* (Carnegie Hall). As part of this work, Sarah has also "beguilingly" (Chicago Tribune) performed several solo concerts with famed Maestro Riccardo Muti at the piano. Sarah is featured as a technique model in the award-winning pedagogy book, *Vocal Technique: A Guide for Conductors, Teachers, and Singers*. In her free time, Sarah loves cooking, reading, and rowing with the breast cancer survivor's team, Recovery on Water.



**Marin Tack** is a soprano from Traverse City, Michigan, who excels in classical, musical theater, and contemporary singing. Ms. Tack is hailed for her “emotional depth and courage” on stage, and her singing has taken her worldwide in both chorus and solo work. She received her Bachelor of Music in Voice from DePauw University in 2018, and her Master of Music in Voice and Opera from Northwestern University in 2020. During her time at Northwestern, Ms. Tack sang with the Grant Park Chorus, sang as a section leader at Alice Millar Chapel, co-founded and performed with a contemporary women's trio named *Brio*, sang as a soloist in several recitals and concerts, premiered many new works, and won first place in the 2020 NSCS Donald Chen Young Artist Award Competition. After receiving her Master's, Tack went on to sing with Central City Opera as a studio artist, and most recently sang in the Chicago premiere of *Terra Nostra* by Stacy Garrop with the Apollo Chorus of Chicago. She has since been focusing on a career in the autism field and made a move to Grand Rapids, Michigan, where she is excited to sing within her new community.

### **NSCS BOARD**

President Debbie Buesing; Secretary Anna Zahm; Treasurer, Nancy Slichenmyer  
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**And “Thank You” to the many volunteers – singers and their family members and friends – who step up when needed. This concert wouldn’t be possible without each of you!**

# SOLOMON ORCHESTRA

## VIOLIN I

Martin Davids,  
*concertmaster*  
Wendy Benner  
Lori Ashikawa  
Jaime Gorgojo  
Kate Carter  
Charlene Kluegel

## VIOLIN II

Jeri-Lou Zike  
Paul Vanderwerf  
Brandi Benson  
Heather Boehm  
Isabelle Rozendaal

## VIOLA

Claudia Lasareff-Mironoff  
Loretta Gillespie  
Kiyoe Matsuura  
Susan Rozendaal

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Anna Steinhoff  
Morgan Little  
Henry Chen

## BASS

Jerry Fuller  
Phillip Serna

## FLUTE

Susan Saylor  
Elizabeth Diaz

## OBOE

Deb Stevenson  
Sam Waring

## BASSOON

Jonathan Saylor  
Bill Buchman

## HORN

Fritz Foss  
Dan O'Connell

## TRUMPET

Ryan Berndt  
Lena Console

## TIMPANI

Brandon Podjasek

## HARPSICHORD

Jason Moy

## ORGAN

Sharon Rich Peterson

### NSCS Choral Scholars

The Choral Scholars program targets high school and 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 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 Julia 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. Young singers interested in this program should contact General Manager Karen Rigotti. [northshorechoral@gmail.com](mailto:northshorechoral@gmail.com)

# SOLOMON CHORUS

## Soprano

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Pam Anderson  
Marcia Maus Bollo  
Cristina Brown  
Debbie Buesing  
Sarah Csontos  
Sheran Fiedler  
Betsy Gladfelter  
Maria del Rosario  
Gomez \*\*  
Judith Greene

Debra Harvey  
Jane Kenamore  
Martha Kinzel  
Laura Koroski  
Showling Liao-  
LeMasters  
Dala Lucas  
Elise Marren  
Julie McDowell \*\*

Lisa McGowan  
Christine McGuire  
Leslie Muir  
Donna Nitahara  
Catherine Porter  
Karen Fish Schurder  
Dorothy Scott  
Roxann Specht  
Elizabeth Weismehl

## Alto

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Traci Bowering  
Carol Boyk  
Sharon Carlson  
Becky Davies  
Else-Britt DeLong  
Sheila Marin Duran  
Christine Dworak  
Fusayo Errico  
Fran Faller \*\*  
Linda Faller  
Nancy Friday  
Debbie Geismar  
Jane Grover  
Sally Hakes

Anne Heider  
Jill Horwitz  
Catie Huggins  
Lynn Kendall  
Marilyn Leipsiger  
Carrie Marr  
Stephanie McDaniel  
Joan Merchan  
Pauline Michael  
Lorena Neal  
Myrna Orenstein  
Caroline Ost  
Elena Repp  
Alicia Resnick

Karen L. Rigotti  
Emily Rivera  
Kay Rossiter \*\*  
Barbara Scavone  
Jo Ann Seager  
Nancy Slichenmyer  
Loretta Smith  
Erica Sufritz  
Judy Taylor  
Amy Weller  
Tierra Whetstone-  
Christian  
Julie Wygodny  
Anne Zald

## Tenor

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David Crumrine \*\*  
John Darrow  
George Halik  
Tim Henry  
Carl Kettler

Jeff Kinzel  
Nicholas Krupp  
Lee Makela  
Nathan Martin

Jonathan Rivera  
Denny Roberts  
Milly Silverstein  
David W. Taylor

## Bass

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David Bjorlin  
Terry Duchow  
Andrew Fisher  
Robb Geiger  
Dominic German\*  
Gary Hendrickson

John Howard  
Andy Hullinger  
David Hunt  
Thomas Keller  
David Laub  
Frank Lucas

Jim Miller  
Keaton Payne\*  
Eric Robison  
John Summerhays  
Dirk Walvoord \*\*  
Scott Wechsler

\*Guest Singers \*\*Section Leaders

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## North Shore Choral Society engages in our community with . . .



**the Evanston community.** NSCS continues to facilitate an interactive music and arts activities program, *Arts Reach Evanston*, for students in the

Fleetwood-Jourdain Community Center after-school program. Our most recent activity was a session facilitated by Lauren Sklar, Conductor of the Youth Chorus of the North Shore.

**other performing artists and groups.** NSCS was thrilled to collaborate with “The Heartstrings Project” in March which included a concert and a community workshop on music, movement, and mindfulness.

NSCS once again performed in the Evanston Symphony Orchestra Holiday Concert on Sunday, December 11, 2022.

**the arts community.** NSCS continues to be an active participant in the Evanston Arts community. We work with other local arts organizations, continually addressing racial inequity in Evanston, while striving to improve the diversity and inclusiveness of our respective organizations. NSCS is a current member of the Evanston Performing Arts Collective, a consortium with the mission of “Celebrating Life, Community, and the Arts.”

**talented young Chicago singers.** The Donald Chen Young Artist Award competition was established to reward talented young singers with a solo role in one of our concerts. Marin Tack, a DCYAA winner, sings the part of First Woman in *Solomon* today!

**music lovers in retirement communities.** NSCS was featured at one of our favorite events, a holiday concert at Three Crowns Park Retirement Community on December 18, 2022.

**music students.** The NSCS Choral Scholars program engages students who have a desire to actively pursue choral singing. In recent seasons, the Choral Scholars program has given musical opportunities to talented high school seniors, college students, and graduate students while they enhance our chorus.

For information about any of these community engagement programs:  
773-741-NSCS (773-741-6727) or northshorechoral@gmail.com

# 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 **May 11, 2022 and May 9, 2023**. Contributions received after **May 9, 2023** will be acknowledged in our next concert booklet.

Contributions can be made on the NSCS Website, [northshorechoral.org](http://northshorechoral.org), or by mail to NSCS, P.O. Box 103, Evanston, IL 60204-0103.

## PRINCIPAL BENEFACTORS (\$1,000 and above)

John Darrow  
Linda & Tom Keller  
Jeffrey & Martha Kinzel  
James W. Miller  
Alicia & Myron Resnick

Karen L. Rigotti  
Kay & Peter Rossiter  
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Amy & R. Jason Weller

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Julie & Herb McDowell

Mindy & Rob Pierce  
Roxann & Jerry Specht

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Frances M. Faller  
Linda Faller  
Sheran Fiedler  
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Marilyn Fish  
Toots & Bill Foy

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Dr. Myrna Orenstein  
Mary & Scott Paine

Catherine Porter  
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Dorothy Scott  
Jo Ann Seager  
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John Howard  
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Celeste Cifala Roy & Rene Roy

\* Indicates a donation eligible for a Matching Gift program

We are grateful to those who have initiated these donations. Many companies donate funds through employee matching gift and charitable donation programs. You can increase the impact of your gift by contacting your employer or patronizing businesses with charitable donation programs.

## **MATCHING GIFTS**

This season matching gifts were provided by  
**The Saints** and **U.S. Bank Foundation**.

## **ANONYMOUS GIFTS**

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.

## **Your Contribution Is Important**

Principal support for the North Shore Choral Society comes from the generosity of individual and corporate sponsors as well as from ticket sales during our concert season. Your contribution, large or small, is important. It ensures that North Shore Choral Society can continue to offer:

- authentic performances that use the composers' original vocal scores and their designated instrumentations
- diverse concerts ranging from traditional choral masterworks to vibrant thematic programs with rich, relevant repertoire
- exciting collaborations with ensembles, orchestras, and local and international soloists
- ongoing community engagement and mentoring programs for young artists

**Contributions can be made on our website, [northshorechoral.org](http://northshorechoral.org), or by mail to NSCS, PO Box 103, Evanston IL 60204-0103, or by scanning this QR code:**



**Support NSCS, at no cost to you**, when you are shopping online! **www.iGive.com** is a shopping portal with over 1000 stores. Once you've registered we get a donation every time you use the portal to shop. We have direct links for iGive on our website, [www.northshorechoral.org](http://www.northshorechoral.org).

### **GIFTS IN KIND**

Andy Hullinger    Jim Miller    Ellen Pullin

David Betzold

### **DONALD CHEN YOUNG ARTIST AWARD**

NSCS Music Director Donald Chen retired at the end of our 72<sup>nd</sup> 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 our concerts. DCYAA winner, **Soprano Marin Tack**, is performing with **NSCS in Handel's *Solomon*** today. Donations may be made directly to this fund. This season, Jan Marie Aramini and Michael Pettersen made donations to this fund in honor of Julia Davids. *Stay tuned for plans for the 2023-2024 DCYAA Competition!*

### **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.

A Corporate Gift was provided by **Bright Spark Technologies**.

## **Honor and Remembrance**

Becky & Andy Anderson in honor of Karen Rigotti  
Kennette Benedict in honor of Linda Faller  
Marcia Bollo in honor of Ellen and Bill Pullin  
Carol Boyk in memory of James Boyk  
Suzanne & Stephen Carlson in honor of Debbie Buesing  
Ann R. Clark in honor of Karen Rigotti  
Pam & Ruud Coster in honor of Phoebe Segal  
John "Joe" Dunn in honor of Fran Faller  
Frances M. Faller in honor of Julia Davids  
Linda Faller in honor of Karen Rigotti and Marcia Bollo  
Marilyn Fish in honor of Karen Fish Schurder  
Toots & Bill Foy in honor of Meg & Andy Hullinger  
John Howard in honor of Joan Howard  
Lester & Ronna Begoun Jacobson in honor of Emily Rivera  
Linda & Tom Keller in honor of David Crumrine, Julie McDowell,  
Karen Rigotti, and Julia Davids  
Pamela Krupp in honor of Nicholas Krupp  
Marilyn & Richard Leipsiger in honor of Julia Davids  
Jerry Levine & Una Malkinson in honor of Jane Kenamore  
Matt & Showling LeMasters in honor of Rauquaia Hale-Wallace  
Colleen Moeller in honor of Julia Davids  
Mary & Scott Paine in honor of Julia Davids and Sharon Peterson  
Alicia & Myron Resnick in memory of Jean Thompson & Jeanne Kapps  
Bonifacio & Carole Rivera in honor of Emily & Jonathan Rivera  
Mary Schurder in honor of Karen Fish Schurder  
Milly Silverstein in memory of John Blanchard  
Thomas Skinner in honor of Stacey Watson  
Tom & Beth Swann in honor of Julia Davids and Julie McDowell  
Rich Warren in honor of Karen Rigotti  
Martin Wine in honor of Linda Faller  
Julie & Jay Wygodny in honor of Julia Davids  
Roberta Zald in memory of Irma G. Zald

# **ANNOUNCING!**

## ***North Shore Choral Society's***

***88<sup>th</sup> Season***

***2023-24***

### ***Dynamic Duos***

**Nov. 12th, 2023 4pm**

**Unitarian Church of Evanston**

**Holiday Duo: *Magnificat* and *Gloria***

The Midwest premiere of Dale Trumbore's *Magnificat*, a setting of the contemporary poem by Lynn Ungar, paired with Vivaldi's effervescent *Gloria*! Both will be performed by chorus and full orchestra.

**March 3rd, 2024 4pm**

**First Presbyterian Church of Evanston**

**Piano Duo: Andrea Handley and Sharon R. Peterson**

NSCS singers are joined by the four hands and two pianos of Andrea Handley and Sharon Peterson for a family-friendly, community concert featuring highlights from Brahms' *Requiem*, Orff's *Carmina Burana*, and Saint-Saëns' *Carnival of the Animals*.

**June 2nd, 2024 4pm**

**First Presbyterian Church of Evanston**

**Dueling Conductors! Julia Davids and Tierra Whetstone-Christian**

Music Director Julia Davids and Assistant Conductor Tierra Whetstone-Christian will curate choral works by female composers from their home countries of Canada and the USA!

***North Shore Choral Society***

Info 773-741-6727 – Tickets 773-956-8400 – [northshorechoral.org](http://northshorechoral.org)

P.O. Box 103, Evanston, IL 60204-0103