



Seventy-fourth Season

UNDER THE DIRECTION OF

JULIA DAVIDS

NOVEMBER 22, 2009

3:00 PM

THE PARISH CHURCH OF SAINT LUKE

939 HINMAN AVENUE

EVANSTON

THE NORTH SHORE CHORAL SOCIETY

Julia Davids, conductor,
presents



Handel's *Messiah*

featuring

Kimberly E. Jones, *soprano*, Orna Arania, *alto*,
Sean Clark, *tenor*, Benjamin LeClair, *bass*

Sunday, November 22, 2009, 3:00 PM

The Parish Church of Saint Luke

939 Hinman Avenue, Evanston, Illinois



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



www.northshorechoral.org

PROGRAM

MESSIAHGeorge Frideric Handel (1685-1759)

PART ONE

- (1) **Sinfonia (Overture)**
- (2) Recitative (Tenor): **Comfort ye my people** (*Isaiah 40:1-3*)
Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.
- (3) Air (Tenor): **Ev'ry valley shall be exalted** (*Isaiah 40:4*)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low: the crooked straight, and the rough places plain.
- (4) Chorus: **And the glory of the Lord** (*Isaiah 40:5*)
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
- (5) Recitative (Bass): **Thus saith the Lord** (*Haggai 2:6,7; Malachi 3:1*)
Thus saith the Lord of Hosts; Yet once, a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: Behold, he shall come, saith the Lord of Hosts.
- (6) Air (Alto): **But who may abide the day of his coming?** (*Malachi 3:2*)
But who may abide the day of his coming? and who shall stand when he appeareth? For he is like a refiner's fire.
- (7) Chorus: **And he shall purify** (*Malachi 3:3*)
And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.
- (8) Recitative (Alto): **Behold, a virgin shall conceive** (*Isaiah 7:14; Matthew 1:23*)
Behold, a virgin shall conceive, and bear a Son, and shall call his name Emmanuel, GOD WITH US.
- (9) Air (Alto) and Chorus: **O thou that tellest good tidings to Zion** (*Isaiah 40:9; 60:1*)
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, and be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
- (10) Recitative (Bass): **For behold, darkness shall cover the earth** (*Isaiah 60:2,3*)
For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
- (11) Air (Bass): **The people that walked in darkness** (*Isaiah 9:2*)
The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.
- (12) Chorus: **For unto us a child is born** (*Isaiah 9:6*)
For unto us a Child is born, unto us a Son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, the mighty God, the everlasting Father, the Prince of Peace.
- (13) **Pifa ('Pastoral Symphony')**
- (14) Recitative (Soprano): **There were shepherds abiding in the field** (*Luke 2:8-9*)
There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
- (15) Recitative (Soprano): **And the angel said unto them** (*Luke 2:10,11*)
And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
- (16) Recitative (Soprano): **And suddenly there was with the angel** (*Luke 2:13*)
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,
- (17) Chorus: **Glory to God** (*Luke 2:14*)
Glory to God in the highest, and peace on earth, good will toward men.
- (18) Air (Soprano): **Rejoice greatly, O daughter of Zion** (*Zechariah 9:9,10*)
Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior. And he shall speak peace unto the heathen.

- (19) Recitative (Alto): **Then shall the eyes of the blind** (*Isaiah 35:5,6*)
Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped.
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.
- (20) Air (Alto, Soprano): **He shall feed his flock** (*Isaiah 40:11; Matthew 11:28-29*)
He shall feed his flock like a shepherd; and he shall gather the lambs with his arm, and carry them in his bosom, and shall gently lead those that are with young.
Come unto him, all ye that labour and are heavy laden, and he will give you rest.
Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.
- (21) Chorus: **His yoke is easy, and his burthen is light** (*Matthew 11:30*)
His yoke is easy, and his burthen is light.

 *Intermission* 

PART TWO

- (22) Chorus: **Behold the Lamb of God** (*John 1:29*)
Behold the Lamb of God, that taketh away the sin of the world.
- (23) Air (Alto): **He was despised** (*Isaiah 53:3; 50:6*)
He was despised and rejected of men: a man of sorrows, and acquainted with grief.
He gave his back to the smiters, and his cheeks to them that plucked off the hair:
He hid not his face from shame and spitting.
- (24) Chorus: **Surely he hath borne our griefs** (*Isaiah 53:4,5*)
Surely he hath borne our griefs, and carried our sorrows. He was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him.
- (25) Chorus: **And with his stripes we are healed** (*Isaiah 53:5b*)
And with his stripes we are healed.
- (26) Chorus: **All we like sheep have gone astray** (*Isaiah 53:6*)
All we like sheep have gone astray; we have turned every one to his own way;
and the Lord hath laid on him the iniquity of us all.
- (27) Recitative (Tenor): **All they that see him laugh him to scorn** (*Psalms 22:7*)
All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying:

- (28) Chorus: **He trusted in God** (*Psalms 22:8*)
He trusted in God that he would deliver him: let him deliver him, if he delight in him.
- (29) Recitative (Tenor): **Thy rebuke hath broken his heart** (*Psalms 69:21*)
Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man; neither found he any to comfort Him.
- (30) Air (Tenor): **Behold, and see if there be any sorrow** (*Lamentations 1:12*)
Behold, and see if there be any sorrow like unto his sorrow.
- (31) Recitative (Soprano): **He was cut off out of the land of the living** (*Isaiah 53:8*)
He was cut off out of the land of the living: for the transgression of thy people was he stricken.
- (32) Air (Soprano): **But thou didst not leave his soul in hell** (*Psalms 16:10*)
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
- (37) Chorus: **The Lord gave the word** (*Psalms 68:11*)
The Lord gave the word: great was the company of the preachers.
- (38) Air (Soprano): **How beautiful are the feet** (*Romans 10:15*)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!
- (40) Air (Bass): **Why do the nations so furiously rage together?** (*Psalms 2:1-2*)
Why do the nations so furiously rage together: why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord, and his Anointed.
- (41) Chorus: **Let us break their bonds asunder** (*Psalms 2:3*)
Let us break their bonds asunder, and cast away their yokes from us.
- (42) Recitative (Tenor): **He that dwelleth in heaven** (*Psalms 2:4*)
He that dwelleth in the heavens shall laugh them to scorn; the Lord shall have them in derision.
- (43) Air (Tenor): **Thou shalt break them** (*Psalms 2:9*)
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
- (44) Chorus: **Hallelujah** (*Revelation 19:6; 11:15; 19:16*)
Hallelujah! for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ: and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

PART THREE

- (45) Air (Soprano): **I know that my redeemer liveth** (*Job 19:25-26; 1 Corinthians 15:20*)
I know that my redeemer liveth, and that he shall stand on the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the firstfruits of them that sleep.
- (46) Chorus: **Since by man came death** (*1 Corinthians 15:21-22*)
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.
- (47) Recitative (Bass): **Behold, I tell you a mystery** (*1 Corinthians 15:51-52*)
Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed, In a moment, in the twinkling of an eye, at the last trumpet:
- (48) Air (Bass): **The trumpet shall sound** (*1 Corinthians 15:52-54*)
The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.
- (49) Recitative (Alto): **Then shall be brought to pass** (*1 Corinthians 15:54*)
Then shall be brought to pass the saying that is written, 'Death is swallowed up in victory.'
- (50) Duet (Alto, Tenor): **O death, where is thy sting?** (*1 Corinthians 15:55-56*)
O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law.
- (51) Chorus: **But thanks be to God** (*1 Corinthians 15:57*)
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
- (52) Air (Soprano): **If God be for us** (*Romans 8:31, 33-34*)
If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.
- (53) Chorus: **Worthy is the lamb that was slain** (*Revelation 5:12-13*)
Worthy is the Lamb that was slain, and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.



PROGRAM NOTES by Julia Davids

George Frideric Handel was born in Germany in 1685 as Georg Friederich Händel. Familial expectations were that he would go into law but after years of hiding his musical aspirations, his father permitted him to study both organ and violin. He was appointed organist of the Calvinist Cathedral at seventeen but a year later left for Hamburg to play violin and harpsichord for the opera house. His first operas were premiered here. Handel's years in Italy saw the performance of many Italian language operas and cantatas in Florence, Rome, Naples, and Venice. In 1710 Handel moved to Hanover but almost immediately accepted an invitation to go to London, England for a production of his opera, *Rinaldo*. In 1717 Handel entered the service of the Earl of Carnarvon (later Duke of Chandos) just outside of London. Here he wrote eleven anthems and two dramatic works. In 1718 Handel was appointed musical director of the Royal Academy of Music, a newly formed company that endeavored to elevate Italian opera in London. Handel recruited fine singers, many from Italy, and saw the success of many of his (and others') operas. With unsure financial backing, the company collapsed in 1728. Handel remained focused on opera until the 1730's when he began to move between opera and oratorio, likely to secure his future both financially and artistically.

Handel began working on *Messiah* in the summer of 1741, possibly while staying with the librettist, Charles Jennens. Handel completed the music in just twenty-four days. *Messiah* was premiered in Dublin in April of 1742 as part of a series of charity concerts. Unlike many of his other oratorios, the text is meditative rather than explicitly telling a story. It includes material from both the Old and New Testaments of the bible as well as the Prayer Book Psalter. Handel continued to revise *Messiah* throughout his life depending on the forces available to him for various performances. Further arrangements of *Messiah* appeared after Handel's death including one by Mozart that expands the orchestra. Remarkably, *Messiah* has been consistently performed ever since it was composed.

After the premiere of *Messiah* Handel abandoned opera and gave oratorio performances, many at or close to the Lenten season in the new Covent Garden Theatre. During his last years, regular performances of *Messiah* were given in aid of the Foundling Hospital. Handel died in 1759 and is buried in Westminster Abbey. He is accepted as one of the finest composers of the Baroque era.

Messiah is organized into three parts – the first about the prophecy and reality of the Messiah, the second about the passion of Christ and his resurrection and ascension, the third rejoicing in thanks for Christ's triumph over death. While originally conceived as a secular, theatrical piece, *Messiah* is frequently performed during the Christmas and Easter seasons. Certainly one can clearly experience Handel as an operatic/dramatic composer in *Messiah*. There is

a great deal of word painting – a technique where the music mimics what the text states – especially in “Every valley,” “Thus saith the Lord,” “The trumpet shall sound,” “All we like sheep,” and others. Handel also makes exciting use of texture moving swiftly from many independent lines to homophonic writing where all parts move together rhythmically.

The North Shore Choral Society sincerely hopes that you enjoy our performance of *Messiah* in this the 250th anniversary year of Handel’s death.

BIOGRAPHIES



Internationally acclaimed soprano **Kimberly E. Jones** is an alumna of the Ryan Opera Center with the Lyric Opera of Chicago. Her performances with the prestigious Lyric Opera of Chicago include the slave girl, Margru, in the world premiere of Anthony Davis’s *Amistad* (just released on New World Records), the feisty Olga in *Fedora*, Princess Xenia in *Boris Godunov*, Pedro in *Don Quichotte*, and the spitfire Despina in student matinee performances of *Così fan tutte*. With the Ryan Opera Center, she portrayed Laetitia in *The Old Maid and the Thief* and she impressed audiences at Grant Park with her touching Zerlina (*Don Giovanni*) and Adele

(*Die Fledermaus*). Kimberly performed in Houston Grand Opera’s production of *The Magic Flute* (Papagena) and again as Xenia in *Boris Godunov*. Also with Houston, she participated in their production of *Porgy and Bess*, as Clara on a tour that graced the international stages of La Scala in Milan, the Bastille in Paris, and the Bunkamura with Tokyo Philharmonic.

Kimberly’s concert appearances have included Philip Glass *Symphony #5* at the Gewandhaus, in Leipzig, Germany. She also performed this work with the Stuttgart and Danish Radio Symphonies, in Ludwigsburg, Germany and Copenhagen, Denmark, as well as the Philharmonic of Orange County and Brooklyn Academy of Music. She was awarded the Richard Gold Career Grant from Lyric Opera of Chicago, and was presented in Opera Now’s “Who’s Hot in Opera” edition. For her portrayal of Clara in *Porgy and Bess*, she was nominated for the NAACP Awards for Best Supporting Actress. She has performed with Broadway baritone Leon Williams at the Bruno Walter Auditorium at Lincoln Center, in an evening of *Porgy and Bess* solos and duets. Kim has been presented on WFMT’s “Live from Studio One” program, with songs of Edith Lejet and Janice Misurell.

Most recent engagements include a recital of Sherwood Conservatory featuring works by African American composers Hale Smith and Delores White, also sung at the National Association of Negro Musicians convention. This past winter she was showcased in Lyric

Opera’s “Meet The Artist” in a one-woman show presented to the schools in the Illinois area. She returned to the Cultural Center’s Preston Bradley Hall for a duo concert called “Classical Valentine.” Kimberly has also recently returned to Michigan City’s Chamber Music Festival for performances of *Carmen* arias and duets and selections from Haydn’s *Creation*. She was the soprano soloist in Vaughan Williams’ *Sea Symphony* at Mandel Hall, and was Donzella for McKenna Ensemble’s *Comica del Cielo*. Miss Jones is on the voice faculty at Merit School of Music and Sherwood Conservatory of Music with Columbia College.

Orna Arania is considered a leading singer and choral conductor in her native country, Israel. She has performed extensively as a soloist in concert series and festivals with Israel’s leading orchestras such as: Israeli Chamber Orchestra, Jerusalem Symphony Orchestra, Israel’s Kibbutz Orchestra and many more. She has performed under the direction of Joseph Flummerfelt, Salvador Mas Conde, Thomas Vashari, Avner Itai, Doron Solomon, and toured as a soloist with various Israeli ensembles in Italy, Germany, Austria, Czech Republic, Hungary, Denmark, Australia, New Zealand, Singapore, Thailand, Canada, and the United States.



Since arriving in the United States, she has performed in opera productions, recitals, and oratorio concerts, with orchestras such as Elgin Symphony, Lima Symphony, the Peninsula Music Festival Orchestra, Chamber Bach Ensemble, The Callipygian Players, Northwestern University Chamber Orchestra, Ohio University Symphony Orchestra and more. Ms. Arania performed the American premier of Richard Blackford’s *Mirror of Perfection*, the world premier of Yeheskel Braun’s *Qumodo Sedet Sola*, and the Illinois Premiere of Richard Danielpoor’s *American Requiem*. She recently had her Lincoln Center Debut as a soloist in Haydn’s Theresienmesse with Distinguished Concerts International Orchestra New York.

Ms. Arania has been a participant in the International Vocal Arts Institute’s Opera programs, taking place in Italy and in Israel, and has won prizes in singing competitions such as NATS and the Bel Canto Foundation. She has also been the recipient of scholarships from the America-Israel Cultural Foundation, in voice and in choral conducting. She recently received her Doctor of Music degree in Voice and Opera Performance from Northwestern University.

Ms. Arania is currently a full time Assistant Professor of Voice at Northern Illinois University and is also a faculty member in the prestigious summer program for singers, V.O.I.C.Experience (Disney World, Orlando), led by Mr. Sherrill Milnes. She is also an assistant conductor and a singer in the Lakeside Singers.

Tenor **Sean Clark** is a graduate of the Opera Diploma program at the University of Toronto where he studied with Darryl Edwards. Originally from Detroit, Michigan, Sean currently holds an undergraduate degree from Ithaca College and a masters degree from Arizona State University.



Operatic roles include Le Remendado (*Carmen*), Don Ottavio (*Don Giovanni*), the Male Chorus (*Rape of Lucretia*), King Kaspar (*Amahl and the Night Visitors*), the Chevalier (*Dialogues of the Carmelites*), Lurcanio (*Ariodante*) and Alfred (*Die Fledermaus*). In 2008 Sean sang the Canadian premiere of Doreen Rao's new arrangement of Bernstein's *Mass* and most recently Lance Horne's new opera *The Tell-Tale Heart* at Toronto's summer festival of arts and creativity, Luminato.



American Bass **Benjamin LeClair** recently finished his second summer residency at the prestigious Merola Opera Program in San Francisco where he sang Don Alfonso in *Così fan tutte* and Superintendent Budd in *Albert Herring*. Upcoming performances include the Four Villains in *Les Contes des Hoffmann* with Opera in the Heights in Houston, Frank in *Die Fledermaus* with Salt Marsh Opera in Stonington, Connecticut, and Don Alfonso in *Così fan tutte* at St. Petersburg Opera in Florida. His recent concert and operatic performances include *Messiah* (Chicago's Baroque Band), *Salome* (Florentine Opera), *St. Matthew Passion* (Music of the Baroque), *Falstaff* and *Macbeth* (both at Opera in the Heights) and

a concert with the Callipygian Players (in Chicago) including music by Giovanni Legrenzi. Mr. LeClair's repertoire also includes the title role in *Don Giovanni*, Raimondo in *Lucia di Lammermoor*, Basilio in *Il Barbiere di Siviglia*, Mephistofeles in *Faust*, Seneca in the *L'Incoronazione di Poppea*, Gremin in *Eugene Onegin*, Colline in *La Bohème*, Ferrando in *Il Trovatore*, Sparafucile in *Rigoletto*, Verdi's *Requiem*, and Jesus in both Passions of Bach, among numerous other roles and concert works.

Julia Davids enjoys a thriving career as a versatile musician and is thrilled to be in her first season with the North Shore Choral Society. She holds degrees in Education, Conducting and Voice Performance from the University of Western Ontario (London, ON), the University of Michigan (Ann Arbor, MI) and Northwestern University (Evanston, IL).

As a soprano soloist, Dr. Davids is an avid performer and recitalist having appeared with Opera Atelier, the Vancouver Cantata Singers, the Toronto Chamber Choir, the Toronto Consort, the Guelph Chamber Choir, the Aradia Ensemble, Publick Musick, Ars Musica and others. Recent engagements include a Dame Myra Hess program at the Chicago Cultural Center with the Callipygian Players and *Messiah* with the Saint Cecilia Singers. Dr. Davids has served as voice adjudicator and conducted workshops on vocal pedagogy with many groups. She is on faculty at Loyola University, Chicago, IL where she teaches voice and conducting and directs the Loyola Chorus.



Dr. Davids is a proud founding member of the Canadian Chamber Choir, Canada's national choral ensemble providing a professional-level choral environment for Canadian singers, conductors and composers. Artistic Director of the CCC since 2004, Dr. Davids has led the ensemble on concert and workshop tours of Ontario, Manitoba, Nova Scotia, and Saskatchewan. She is currently Director of Music Ministries at Trinity United Methodist Church, Wilmette and served as guest chorus director with Music of the Baroque this October. A native of London, ON, she now resides in Skokie with her husband, baroque violinist Martin Davids and their two children, Judith and Solomon.



Sharon Rich Peterson has served as accompanist for the NSCS from 1979 to 1989 and 1994 to the present, having lived in Norway with her family in the interim. During those five years she was accompanist at the Royal Academy of Music in Oslo and developed a specialty in Scandinavian piano repertoire which she had begun two years earlier in Sweden. Sharon is a graduate of North Park College and Northwestern University and has given several benefit concerts for the NSCS. She has accompanied the Lyric Opera Chorus and has been Music Director of the Lyric Opera Center for American Artists's touring production of *The Magic Flute*. She was the Swedish and Norwegian Language Coach for the 2006 season of the Steans Institute at Ravinia, working with Swedish Baritone Håkan Hagegård. She currently accompanies Chicago Symphony Chorus and at Northwestern University. Active as recitalist and vocal coach, Sharon is also organist at North Park Covenant Church and North Park Theological Seminary.

NORTH SHORE CHORAL SOCIETY

SOPRANO

Mei Aden	Maria del Rosario	Julie M ^c Dowell	Elizabeth Roghair
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Katie Gladych	Renata Lowe	Ellen Pullin	Kathleen Trusdell
		Claudette Rasmussen	Lynn Walsh

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Barbara Brantigan	Linda Faller	Marjorie Lundy	Myra Sieck
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Else-Britt DeLong	Jo Anne Gerules	Pauline Michael	Erica Sufritz
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Sheva Erenberg	Marie Kroeger	Emily Rivera	Sue Wiegand
Fusayo Errico	Melinda Kwedar	Kay Rossiter	Trish Winter
			Yael R. Wurmfeld

TENOR

Douglas Aden	Steve LaTour	BASS & BARITONE	Thomas Keller
Glen Borntreger	Dan Lezotte	Len Barker	Karl Kroeger
David Crumrine	Mars Longden	Bob Barnett	Ted Loeppert
John Darrow	Sanna Longden	Robert Brotman	Frank Perry
Bill Erenberg	Tom Olkowski	Wylie Crawford	Andrew Price
Anne Heider	Scott Paine	Ron Dahlquist	Marshall Rasof
Theresan Kaefer-	Steve Schneider	Andrew Fisher	John Shea
Kelly	Paul Siegal	Kent Fuller	John Summerhays
Nicholas Krupp	Milly Silverstein	Bruce Gladfelter	Harry Vroegh
	David Taylor	Anthony Green	Steve Warner
		Gary Hendrickson	Dan Woodard
		David Hunt	Robert Zahniser

ORCHESTRA

VIOLIN I

Martin Davids,
concertmaster
Emi Tanabe
Mark Agnor
Pasquale Laurino
Michael Shelton
Anne Kolb

Violin II

Jeri-Lou Zike
Lori Ashikawa
Anne Duggan
Beth Bistrow
Breana Bauman

VIOLA

Elizabeth Hagen
Doyle Armbrust
Susan Rozendaal
Tracy Figard

CELLO

Craig Trompeter
Anna Steinhoff

BASS

Jerry Fuller
Jesse McQuarters

OBOE

Anne Bach
Somerville DePasquale

BASSOON

Jonathan Saylor

TRUMPET

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Chris Hasselbring

TYMPANI

Brandon Podjasek

ORGAN

Sharon Rich Peterson

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Finding a common ingredient among North Shore Choral Society members is almost impossible – except, of course, their love of choral singing. These members are proof of this diversity.

A member of NSCS for over 30 years, **Susan Demaree** has served the Society in a variety of ways—on the Board in a number of positions, including fund raising and publicity, and as president three times during revision of the group’s by-laws, reorganization of Board and committee positions, and establishment of the position of General Manager. And she still likes to volunteer at benefit time to plan the puzzle of laying out items for the silent auction. In 2007, after a six-year hiatus for taking care of family members and getting new hips, Susan rejoined NSCS in time to wish Donald goodbye and welcome Julia. Susan comes from a musical family, the oldest of four kids who all sang and played instruments. She attended Capital University in Columbus, Ohio where she majored in sociology. This led to 31 years with the Department of Children and Family Services as worker, supervisor, and administrator in Chicago’s northern and western communities. After retiring in 2002, Susan earned a master’s in social work from Dominican University in River Forest and has yet to launch her second career as a divorce mediator. She and husband Wes enjoy “doing all kinds of fun stuff” with their four grandchildren.

Any ambitious NSCS chorister can visit our web site and listen to a recording of the previous Tuesday’s (or any Tuesday’s) rehearsal. This opportunity is provided by Tenor **Steve LaTour**, who makes these recordings available for singers who miss rehearsals or who just need an impetus to work on their own. Steve began singing in choirs (and occasionally playing the violin) when he was in grade school. Besides NSCS, he continues today in the choir of Trinity United Methodist Church (which Julia Davids directs). He also studies voice with Julia and is collaborating with her on a book concerning vocal technique for choral conductors and singers. After receiving a PhD in psychology from the University of North Carolina, Steve was a professor in the J. L. Kellogg School of Management for seventeen years. He is now a full-time consultant and president of Calder LaTour Inc., an international marketing research and strategy development firm that specializes in health care products and services. Steve is an instrument-rated commercial airplane pilot and enjoys fishing and carpentry. He and his wife, Pauline Houlden, have two children—Evelyn, who is studying anthropology at the University of Victoria in British Columbia, and Paul, an Air Force captain based at Wright Patterson in Dayton, Ohio.

A talent show in Champaign, Illinois, provided the three-year-old **Renata Lowe** with the first of her many opportunities to sing on stage for an audience. And these in due time led her to the University of Illinois, where she earned a bachelor of music degree, and to the University of North Carolina-Greensboro, where she did graduate study in opera. But then Renata changed career paths. At Dominican University she received a Master of Library and Information Science degree and a Knowledge Management certificate, and now considers herself a “certified geek”: She works as a technical product manager with Wolters Kluwer, watches science fiction and fantasy, plays video games, and never misses a Dilbert. But Renata’s singing was not completely left behind. She has sung in a number of university and community opera productions—some with solo roles. Besides the North Shore Choral Society, she sings with the Northwestern University Chorus and the Savoyaires. Renata lives with her husband in Niles and calls herself a “total food snob”: She loves cooking new and unusual dishes at home, dining in fine restaurants, and drinking Belgian beer. This year she is working with the NSCS committee on selling ads for our concert programs.

Sally Hakes is a University of Iowa Hawkeye. She is married to a Hawkeye, and two of her three children are Hawkeyes. (One disloyal daughter went to Iowa State.) Even her email address is a Hawkeye: It begins iahwk. A retired occupational therapist, she last worked at ENH and Condell in home health. She “loved the job but loves retirement more.” Sally recently moved to Lake Geneva, Wisconsin, where a large garden keeps her busy during the summer. She continues to volunteer at a nursing home down this way on Tuesdays; then, after NSCS rehearsals, she spends Tuesday nights with her sister and heads back north on Wednesday. Prior to joining NSCS, Sally sang with the Apollo Chorus, Liberty Fremont (“which was a wonderful group”), and the Lake Forest Chorus. She is a quilter, a knitter, and a traveler. She has visited all fifty states, and her next trip is with the Hawkeyes (Who else?) on a Scandinavian/Russian cruise. She spends winters in southern climes (Tucson, this year) but always works her schedule around the fall and spring concerts. Two of Sally’s children live in the area, the third on the far side of Iowa. And then there are those four “beautiful” grandchildren.

Wilmette is home to **Scott Paine**—where he grew up, and where he has lived for the past 35 years. At New Trier High School, he sang in a variety of performing arts groups. From there he went to Duke University for a bachelor’s degree in zoology, and then to the University of Oregon for a master’s degree in ecology. He also studied music for two years at the College of San Mateo in California. Over the next three decades he built his paint contracting business, relaxing with the classical repertoire on the three pianos he refinished and the harpsichord he built. He and his wife Mary, a nurse practitioner, have three children who play wind instruments, in college and at New Trier, having won honors along the way. Scott has sung with choruses at Northwestern and in Norfolk, Virginia. Besides NSCS, Scott is a member of the a cappella group The EvansToneans, and he sang with the Apollo Chorus for last summer’s Ravinia production of *Rigoletto*. Scott has taken on the responsibility of concert manager for NSCS, whose Tuesday night rehearsals he likens to “a Shaker barn raisin’, full of concerted effort and strong fellowship.”

MANY THANKS...

to the people who are serving North Shore Choral Society in leadership positions:

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We also thank the many other volunteers for their efforts in making this concert a success. We couldn't have done it without you!



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A Few More Notes for Our Audience...

Item #1 – JULIA DAVIDS. As you surely know by now, Julia Davids is our new Music Director. What you may not know (but will, we hope, soon find out) is that she is a remarkable young lady. Her musical capabilities are matched by her warmth and enthusiasm—and by a lot of other qualities, the mention of which would only gild the lily. In short, the North Shore Choral Society is indeed fortunate to have Julia at its helm. (She has already led us on a musical outreach program at Evanston's Oakton Elementary School.)

Item #2 – OUR SEASON. We open with Handel's *Messiah* and close with Beethoven's *Ninth*, the latter in collaboration with the Chicago Philharmonic Orchestra on May 2. These are weighty bookends for a more intimate concert on March 14 that features pianist Sharon Peterson and violinist Martin Davids. Christian and Jewish music and texts are combined to explore peace and loving relationships, both sacred and secular. Tickets for this second concert may be purchased at the box office this afternoon.

Item #3 – MESSIAH NOTE CARDS. What better time than today to purchase our note cards, which bear a facsimile reproduction of a portion of the original manuscript of Handel's *Messiah*. Twenty high quality notes are only \$10.00 – half of which is a donation to NSCS. They're perfect for all kinds of correspondence that requires a touch of class above what a text message or an email can provide – and perfect for hostess or teacher gifts. Check them out at the box office table.

Item #4 – YOU. Thank you for being here this afternoon. Welcome back – or, if you're here for the first time, just welcome – and welcome back the next time.