

NORTH SHORE CHORAL SOCIETY  
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75TH ANNIVERSARY

UNDER THE DIRECTION OF

**JULIA DAVIDS**

**FEBRUARY 12, 2011**

**7:00 PM**

UNITARIAN CHURCH OF EVANSTON

1330 RIDGE AVENUE

EVANSTON



## **GALA AND SOIRÉE**

Julia Davids, *conductor*

Corey Grigg, *baritone*

winner of the first

Donald Chen Young Artist Award

Sharon Rich Peterson, *piano*

Saturday, February 12, 2011, 7:00 PM

The Unitarian Church of Evanston

1330 Ridge Avenue, Evanston

## PROGRAM

*Alleluia* ..... Randall Thompson (1899–1984)

Selections from *Requiem* ..... Gabriel Fauré (1845–1924)

◇ “Libera Me” Corey Grigg, *baritone soloist*

◇ “In Paradisum”

Selections from *Elijah* ..... Felix Mendelssohn (1809–1847)

◇ “It Is Enough” Corey Grigg, *baritone*

◇ “Lift Thine Eyes”

◇ “He, Watching Over Israel”

Movement 6: “The Cosmos” from *The Geometry of Music* ..... Donald Draganski (b.1936)

“The Heavens Are Telling” from *The Creation* ..... Franz Joseph Haydn (1732–1809)

Katie Gladych, *soprano*, Nicholas Krupp, *tenor*, Corey Grigg, *baritone, soloists*

 *Intermission: Final Silent Auction bidding and Raffle Ticket purchases* 

\**Pleasure Tunes My Tongue* ..... Anne Heider (b.1942)

*Audience joins in singing the final chorale*

Selections from *Frostiana* ..... Randall Thompson

◇ “The Pasture”

◇ “Choose Something Like a Star”

Selections from *Old American Songs* ..... Aaron Copland (1900–1990)

◇ “At the River”

◇ “The Pretty Little Horses” Corey Grigg, *baritone*

◇ “I Bought Me a Cat” Corey Grigg, *baritone*

◇ “Zion’s Walls”

Spirituals ..... arranged by William Dawson (1886–1970)

◇ *Soon Ah Will Be Done*

◇ *Ev’ry Time I Feel the Spirit* Corey Grigg, *baritone soloist*

*Oh! Susanna* ..... Stephen Foster (1826–1864), arranged by Anne Heider

“Epilogue” from *A Reason for Singing* ..... Dan Tucker (1925–2010)

\*World premiere performance

 *Please join us at the reception following the concert.* 

## TEXTS AND TRANSLATIONS

### **Requiem: “Libera Me”**

Libera me, Domine, de morte aeterna,  
in die illa tremenda,  
quando coeli movendi sunt et terra:  
dum veneris judicare saeculum per ignem.  
Tremens factus sum ego et timeo,  
dum discussio venerit,  
atque ventura ira.  
Dies illa, dies irae,  
calamitatis et miseriae,  
Dies illa, dies magna et amara valde.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Libera me, Domine.

*Deliver me, Lord, from eternal death  
on that dreadful day  
when the heavens and the earth shall be moved,  
and You shalt come to judge the world by fire.  
I am made to tremble and to fear  
at the destruction that shall come,  
and also at your coming wrath.  
Day of mourning, day of wrath,  
of calamity, of misery,  
Day of mourning, the great day, and most bitter.  
Eternal rest give to them, Lord,  
and let perpetual light shine upon them.  
Deliver me, Lord.*

### **Requiem: “In Paradisum”**

In paradisum deducant angeli:  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam  
    Jerusalem.  
Chorus angelorum te suscipiat  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May the angels lead you into Paradise,  
at your coming may the martyrs receive you,  
and bring you into the holy city  
    Jerusalem.  
May the chorus of angels receive you,  
and with Lazarus, once a beggar,  
may you have eternal rest.*

### **Elijah: “It Is Enough”**

It is enough! O Lord, now take away my life, for I am not better than my fathers!  
I desire to live no longer: now let me die, for my days are but vanity.  
I have been very jealous for the Lord God of Hosts,  
    for the children of Israel have broken Thy covenant,  
    and thrown down Thine altars, and slain all Thy prophets with the sword.  
And I, even I only am left: and they seek my life to take it away!  
Now let me die, Lord, take away my life!

### **Elijah: “Lift Thine Eyes”**

Lift thine eyes to the mountains, whence cometh help.  
Thy help cometh from the Lord, the Maker of heaven and earth.  
He hath said, thy foot shall not be moved, thy Keeper will never slumber.

## ***Elijah: “He, Watching Over Israel”***

He, watching over Israel, slumbers not, nor sleeps.  
Shouldst thou, walking in grief, languish, He will quicken thee.

## ***The Geometry of Music: “The Cosmos”***

The spacious Firmament on high,  
With all the blue etherial sky,  
And spangled heavens, a shining frame,  
Their great original doth proclaim:  
The unwearied sun, from day to day,  
Does his creator’s power display,  
And publishes to every land  
The work of an almighty Hand.

What though, in solemn silence all,  
Meet round the dark terrestrial ball?  
What tho’ no real voice nor sound  
Amidst their radiant orbs be found,  
In reason’s ear they all rejoice,  
And utter forth a glorious voice,  
Forever singing as they shine,  
The Hand that made us is divine.

## ***The Creation: “The Heavens Are Telling”***

The Heavens are telling the glory of God, The wonder of his work displays the firmament.  
Today that is coming speaks it the day, The night that is gone to following night.  
The Heavens are telling the glory of God, The wonder of his work displays the firmament.  
In all the lands resounds the word, Never unperceived, ever understood.  
The Heavens are telling the glory of God, The wonder of his work displays the firmament.

## **AFRICA**

hymn tune by William Billings

cantus firmus of *Pleasure Tunes My Tongue* by Anne Heider

Now shall my inward joys arise  
And burst in to a song;  
Almighty love inspires my heart,  
And pleasure tunes my tongue.

***Frostiana: “The Pasture”***

I'm going out to clean the pasture spring; I'll only stop to rake the leaves away (And wait to watch the water clear, I may): I sha'n't be gone long. You come too.	I'm going out to fetch the little calf That's standing by the mother. It's so young, It totters when she licks it with her tongue. I sha'n't be gone long. You come too.
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***Frostiana: “Choose Something Like a Star”***

O Star (the fairest one in sight), We grant your loftiness the right To some obscurity of cloud- It will not do to say of night, Since dark is what brings out your light. Some mystery becomes the proud. But to the wholly taciturn In your reserve is not allowed. Say something to us we can learn By heart and when alone repeat. Say something! And it says, 'I burn.' But say with what degree of heat.	Talk Fahrenheit, talk Centigrade. Use language we can comprehend. Tell us what elements you blend. It gives us strangely little aid, But does tell something in the end. And steadfast as Keats' Eremite, Not even stooping from its sphere, It asks a little of us here. It asks of us a certain height, So when at times the mob is swayed To carry praise or blame too far, We may choose something like a star To stay our minds on and be staid.
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***Old American Songs: “At the River”***

Shall we gather by the river, Where bright angel's feet have trod, With its crystal tide forever Flowing by the throne of God. Yes, we'll gather by the river, The beautiful, the beautiful river, Gather with the saints by the river That flows by the throne of God.	Soon we'll reach the shining river, Soon our pilgrimage will cease, Soon our happy hearts will quiver With the melody of peace. Yes, we'll gather by the river, The beautiful, the beautiful river, Gather with the saints by the river That flows by the throne of God.
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***Old American Songs: “The Pretty Little Horses”***

Hush you bye, don't you cry, go to sleepy little baby.  
When you wake, you shall have all the pretty little horses.  
Blacks and bays, dapples and grays, coach and six-a little horses.

Hush you bye, don't you cry, go to sleepy little baby.  
When you wake, you'll have sweet cake and all the pretty little horses.  
A brown and a gray and a black and a bay and a coach and six-a little horses.

### ***Old American Songs: "I Bought Me a Cat"***

I bought me a cat, my cat pleased me, I fed my cat under yonder tree.

My cat says "Fiddle-i-fee."

I bought me a duck, my duck pleased me, I fed my duck under yonder tree.

My duck says "Quaa, quaa," My cat says "Fiddle-i-fee."

I bought me a goose, my goose pleased me, I fed my goose under yonder tree.

My goose says "Quaw, quaw," My duck says "Quaa, quaa," My cat says "Fiddle-i-fee."

I bought me a hen, my hen pleased me, I fed my hen under yonder tree.

My hen says, "Shimmy-shack, shimmy-shack," ... My cat says "Fiddle-i-fee."

I bought me a pig, my pig pleased me, I fed my pig under yonder tree.

My pig says "Griffey, griffey," ... My cat says "Fiddle-i-fee."

I bought me a cow, my cow pleased me, I fed my cow under yonder tree.

My cow says "Baw, baw," ... My cat says "Fiddle-i-fee."

I bought me a horse, my horse pleased me, I fed my horse under yonder tree.

My horse says "Neigh, neigh," ... My cat says "Fiddle-i-fee."

I bought me a wife, my wife pleased me, I fed my wife under yonder tree.

My wife says, "Honey, honey," ... My cat says "Fiddle-i-fee!"

### ***Old American Songs: "Zion's Walls"***

text by John G. McCurry

Come fathers and mothers, Come sisters and brothers,

Come join us in singing the praises of Zion.

O fathers, don't you feel determined to meet within the walls of Zion.

We'll shout and go round the walls of Zion.

### ***Dawson Spiritual: Soon Ah Will Be Done***

*Refrain:* Soon-ah will be don' a-wid the troubles ob de worl',  
goin' home t' live wid God.

I wan' t' meet my mother, I'm goin' to live wid God. *Refrain*

No more weepin' an' a-wailin', I'm goin' to live wid God. *Refrain*

I wan' t' meet my Jesus, I'm goin' t' live wid God.

In de mornin' Lord!

I wan' t' meet my Jesus, I'm goin' t' live wid God.

## **Dawson Spiritual: *Ev'ry Time I Feel the Spirit***

*Refrain:* Ev'ry time I feel the spirit, moving in my heart, I will pray;  
Yes, ev'ry time I feel the spirit, moving in my heart, I will pray;

Upon the mountain, my Lord spoke,                      Jordan river, is chilly an' cold,  
Out of His mouth came fire and smoke;                It chills the body but not the soul;  
Looked all around me, it looked so fine,                There ain't but one train upon this track,  
Till I asked my Lord if all was mine. *Refrain*            It runs to heaven an' right back. *Refrain*

## ***Oh! Susanna***

I come from Alabama with my banjo on my knee,  
I'm going to Lou'siana my true love for to see.  
It rained all night the day I left, the weather it was dry,  
The sun so hot I froze to death, Susanna, don't you cry.

*Refrain:* Oh! Susanna, oh don't you cry for me,  
I come from Alabama with my banjo on my knee.

I dreamed a dream the other night, when everything was still,  
I thought I saw Susanna dear, a-comin' down the hill,  
The buckwheat cake was in her mouth, the tear was in her eye,  
Says I, I'm comin' from the south, Susanna, don't you cry. *Refrain*

## ***A Reason For Singing: "Epilogue"***

Omnis spiritus laudet Dominum,  
laudent omnes Deum,  
Since singing is so good a thing,  
I wish all men could learn to sing.

*Let everything that has breath praise the Lord.  
Let them all praise God.*



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL

## PROGRAM NOTES

The Winnetka Men's Chorus was born in 1932. Shortly thereafter, women joined the choir, and it became the Winnetka Choral Society. But not until a few years later did it take the name **North Shore Choral Society**, and residents from throughout the area were invited to join. Its first director, Madi Bacon, led the first rehearsal on March 3, 1936. And a history stretching across 75 years began.

This evening, on the occasion of this anniversary, the North Shore Choral Society celebrates its past and performs works that were sung in all seven-plus decades of its musical lifetime—plus one piece written especially for today. We hope you enjoy these retrospective selections—some of which you may have heard us perform before. (Dates enclosed in brackets indicate NSCS performances.)



In 1940, **Randall Thompson** was commissioned to write a vocal “fanfare” for the opening of the new Berkshire Music Center. To everyone's surprise, he chose not to compose a jubilant piece but instead created *Alleluia*, a solemn work for unaccompanied chorus, consisting of the word “Alleluia” repeated over and over again—until the final “Amen.” Thompson explained that his decision to write a more reflective piece was prompted by recent events in the war in Europe.

*Alleluia* became popular almost immediately and was performed by NSCS the following year on two occasions—once in the garden of Mr. and Mrs. Herbert Sieck, a popular venue. It has been a continued favorite of the Choral Society and its audiences. [NSCS 1941, 1944, 1947, 1951, 1957, 1977, 1992, 2003]



Music directors often face unusual adversities. When the accompanist sliced her finger shortly before a concert, Director David Larson conducted Haydn's *The Seasons* from the harpsichord. Earlier in his tenure, with the first of many grants from the Illinois Arts Council, the Society presented **Requiem** by **Gabriel Fauré**—without incident.

This evening NSCS presents the final two movements from Requiem. “Libera Me” (Deliver Me) is sung after the Mass and before burial. It is begun by a cantor and responded to by the choir. “In Paradisum” (Into Paradise) is sung by the choir as the body is taken from the church for burial.

“It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death,” Fauré said. “But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.” [NSCS 1944, 1966, 1975, 1988, 2009]



The first decade of the 21<sup>st</sup> century proved an unsettling but exciting one for the Choral Society as Donald Chen, our music director for 24 years, announced his retirement. A search committee was quickly formed, and 23 applicants were interviewed. The number was eventually winnowed down to three, each of whom conducted a concert during the 2008–2009 season. Not only the committee but the membership at large made Dr. Julia Davids their top choice.

For his final concert, on June 7, 2008, Dr. Chen chose *Elijah* by **Felix Mendelssohn**—a work that has a special meaning for him. In tonight’s excerpts, Elijah—feeling that he has failed in turning the people from the worship of Baal—prays for death (“It Is Enough”) and falls asleep. He is attended by a trio of angels (“Lift Thine Eyes”), and the chorus assures him that should he “walking in grief, languish, He will quicken thee” (“He, Watching Over Israel”). [NSCS 1940, 1967, 1982, 1996, 2003, 2008]



The great NSCS debate of the early 1980s was whether the Society’s age should be reckoned from the formation of the Winnetka Men’s Chorus in 1932 or from 1936 when it became the North Shore Choral Society. After the completion of much research, the latter opinion prevailed, and the scene was set for a 50<sup>th</sup> anniversary celebration in 1986.

**Donald Draganski** was commissioned to compose a piece for this celebration. The result was *The Geometry of Music*, a work in seven movements; this evening NSCS sings Movement Six, “**The Cosmos.**” [NSCS 1986, 1993]

Draganski had this to say in his program notes for this work:

Anniversaries are peculiar affairs. Man seems to have an itch for marking time off in perceivable chunks as well as a corresponding propensity for reading significance into numbers. It seems appropriate then, that a piece celebrating an anniversary should also comment on the obsessive mystery of numbers. ...

The number six signifies the universe, and the hexagonal star formed by the juxtaposition of two triangles is a very potent symbol indeed. The text, sung by the chorus *a capella* in this sixth movement, is extracted from the poem “The Spacious Firmament” by Joseph Addison (1672–1719).

Draganski also wrote program notes for all NSCS concerts from 1980 until 2009.



At the end of the 1964–65 season, the fortunes of the Society had reached a low ebb with a small membership and even smaller audience. A Women’s Board was formed, and during that summer it took up the challenge, which even included locating a new director. During his tenure, Ronald Schweitzer conducted *The Creation* by **Franz Josef Haydn** using a modern English version that he had personally prepared. Still, the decade ended with a deficit.

Wanting his oratorio to have a “big” sound—at least by the standards of that time, Haydn increased the number of orchestra members to 120 and the number of singers to 60 by the time of its first public performance. The three soloists represent angels—Gabriel, Uriel, and Raphael—who comment on the six days of the Creation of the world. “**The Heavens Are Telling**” is the climax to day four, when the sun, moon, and stars were created: “The wonder of his works displays the firmament.” [NSCS 1941, 1954, 1955, 1969, 1981, 1987, 1996, 2005]



The North Shore Choral Society is proud to complete its 75 years of making music by singing for the first time a work commissioned specifically for this occasion: *Pleasure Tunes My Tongue* by **Anne Heider**, an Evanston resident and NSCS member.

Heider says this about her work:

When David Hunt, past president of NSCS, suggested that I might write a piece for the chorus, to honor its 75th anniversary, the text that sprang immediately to my mind was a poem by Isaac Watts (1674–1748) that captures both the spiritual and the earthly delights of singing without once mentioning anyone’s deity. Perfect, I thought, for a community chorus:

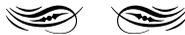
Now shall my inward joys arise  
And burst into a song!  
Almighty love inspires my heart,  
And pleasure tunes my tongue.

William Billings (1746–1800) wrote a tune, AFRICA, for these lines and harmonized it in four parts. (No one knows why he called it AFRICA.) So rapturously does Billings’ melody embody Watts’ words that I wanted to incorporate it within my piece, yet also elaborate upon it contrapuntally and harmonically. You’ll hear AFRICA sung right at the beginning, so you, the audience, have the opportunity to make its acquaintance. Then

each phrase of the tune, each line of the poem, provides the seed for a short choral fantasia. Like the four movements of an 18th-century sonata or suite, these sections have contrasting tempos—slow, fast, slow, fast—and distinct characters and textures. The piece concludes with AFRICA grandly sung, like a Bach chorale, and as in Bach’s day, you are invited to sing it with us!



Donald Chen often selected music for the middle concert of each season related to a particular theme. In February 1989, *An American Mosaic* was the title, and the music included *Frostiana* by **Randall Thompson**. When Amherst, Massachusetts, commissioned Thompson to write a work to help celebrate its bicentennial, he turned to the poetry of Robert Frost, who had lived in Amherst for ten years, and whose poetry Thompson greatly admired. He ultimately chose seven of Frost’s poems to set to music. Two of these pieces—**“The Pasture”** and **“Choose Something Like a Star”**—are on tonight’s program. Frost was in the audience for *Frostiana*’s world premiere. Unsubstantiated reports of his reactions differ widely. One says that Frost stood after hearing one selection and shouted, “Play it again!” Another insists that Frost was so angered by what he heard that he vowed never to let any of his poems be set to music again. [NSCS 1989, 2007]



Concerts of the North Shore Choral Society have often been well reviewed. After its performance of Vivaldi’s *Gloria* with the Highland Park Strings in December 1991, the Pioneer Press wrote, “It is remarkable that two volunteer performing entities can deliver a performance of this quality.” Later that season, a completely different kind of program was presented: *In Memoriam: Bernstein, Copland, Milhaud*. The selections by **Aaron Copland** included *Old American Songs*.

These ten short pieces were composed in two sets, in 1950 and 1952, respectively, and were originally scored for soloist and piano. Later, however, they were rewritten for baritone and full orchestra. Each of the ten is quite charming—though markedly different from the others: lullaby, hymn, revivalist tune, for example. The four on tonight’s program are “At the River,” “The Pretty Little Horses,” “I Bought Me a Cat,” and “Zion’s Walls.” [NSCS 1992, 2000]



A graduate of Tuskegee Institute, **William Dawson** returned there to become the one-man music faculty for 25 years. During that time, he turned the school's choir into an internationally known and respected ensemble. His interest in African-American folk music led to his major composition, the *Negro Folk Symphony*. Dawson writes, "This Symphony is based entirely on Negro folk-music. The themes are taken from what are popularly known as Negro spirituals, and the practised ear will recognize the recurrence of characteristic themes throughout the composition." Well known to most listeners are his arrangements of individual spirituals, two of which are on our program this evening: *Soon Ah Will Be Done* and *Ev'ry Time I Feel the Spirit*. [NSCS 1958, 1977]



*Oh! Susanna*, one of the early songs written by **Stephen Foster**, became the unofficial anthem of the California Gold Rush. However, it was first publicly performed on the New York stage by a minstrel troupe.

Despite the popularity of much of Foster's music, he was often paid little or nothing for it; *Oh! Susanna*, for example, netted him only \$100. In addition, his works were often pirated and published in unauthorized editions. As a result, he found it difficult to make a living as a song writer, a profession as yet unheard of.

*Oh! Susanna's* popularity was due in part to its offbeat lyrics:

It rained all night the day I left,  
The weather it was dry,  
The sun so hot I froze to death;  
Susanna, don't you cry.

NSCS has performed this song on two occasions. Today's version, arranged by Anne Heider, quotes musical passages from other Foster songs. [1939, 1955]



Originally commissioned for NSCS's 50th anniversary, *A Reason for Singing* by **Dan Tucker** was repeated in February of 1993. This evening, NSCS sings only the "Epilogue."

Here's what Tucker had to say about his work:

The text is William Byrd's foreword to his own book of *Psalmes, Sonets, and Songs of Sadnes and Pietie*, published in 1588. Byrd gives us eight reasons why people should learn to sing. That makes an octave. "Singing" starts with a descending scale and ends with a rising one, and at any point in it you are likely to hear a scale figure pottering on

somewhere. The reasons are numbered in the text. This suggested another approach in composing it: starting each “reason” with the appropriate interval—unison, second, third and so on, up to the octave. This didn’t work ideally with all of them; in No. 3, for example, the pattern in thirds doesn’t show up till halfway through it. Still, the hoped-for effect is a feeling of growing or widening out, which seemed right for the subject of learning to sing. Or learning anything that makes life richer.

© 2010 written by Len Barker,  
based on research by Julia Davids, Inge Kistler, Ellen Pullin, and Karen Rigotti



## UPCOMING PERFORMANCES OF DAN TUCKER’S MUSIC

### **Joy of Music Recital in Honor of Dan Tucker**

There will be a tribute to Dan Tucker as part of the Joy of Music series at Immanuel Lutheran Church of Evanston, 616 Lake St. Joy of Music is a series of musical recitals held before worship on the second Sunday of each month. On March 13, 2011 between 9 am and 10 am Joy of Music will feature the music of Dan Tucker in his honor. Performances will include part of *Pied Beauty*, the anthem written by Dan for Immanuel on the occasion of its centennial in 1988, the Epilogue from *A Reason for Singing* performed by an ensemble including members of the North Shore Choral Society, anthems by Dan performed by the Immanuel Church Choir, and songs performed by Jamie O’Reilly. Admission is free and there will be opportunities for refreshment and socializing before and after the music at which you can give your regards to Margaret Tucker and share your memories of Dan with her.

### **Encore Chamber Orchestra performance to include Overture to the opera *Many Moons* by Dan Tucker**

The Encore Chamber Orchestra, one of the Chicago Youth Symphony Orchestras, will perform a concert on Saturday, March 26, 2011 at 4 pm at the Cindy Pritzker Auditorium in the Harold Washington Library, 400 S. State St., Chicago. The concert is free and open to the public, but reservations are required. In addition to the *Many Moons* overture, the concert will include works by Baxter, Copland, Barber and Schwantner. To make reservations, contact 312-939-2207 x31 or agoedde@cyso.org.

## BIOGRAPHIES



**Dr. Julia Davids** enjoys a thriving career as a versatile musician. 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). Julia has been Music Director of the North Shore Choral Society since 2009. She was recently named the Stephen J. Hendrickson Endowed Chair of Choral Activities at North Park University, Chicago. Julia has been the Artistic Director of the Canadian Chamber Choir, Canada's national professional-level chamber choir since 2004. She has led the CCC on concert and workshop tours including the opening concert of the Association of Canadian Choral Communities 2010 national conference. She also directed and produced their debut recording "In Good Company" released in 2010. Julia is currently Director of Music Ministries at Trinity United Methodist Church, Wilmette and served as guest chorus director with Music of the Baroque in 2009. She is in demand as an adjudicator, clinician and guest conductor.

Julia will be featured as soprano soloist in Handel's *Dixit Dominus* at the Harris Theatre with the Callipygian Players and Bella Voce in March of 2011. She 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, the Callipygian Players and others. Julia is currently completing work on a book *Vocal Technique for Choral Conductors and Singers*. A native of London, ON, she now resides in Skokie with her husband, baroque violinist Martin Davids and their two children, Judith and Solomon.

**Corey Grigg**, a burgeoning young baritone hailing from Bridgewater, New Jersey, is the first recipient of the North Shore Choral Society's Donald Chen Young Artist Award. Currently based in Chicago, Mr. Grigg performs a wide range of opera, operetta, oratorio, and art song repertoire from the Baroque Era to the Twentieth Century. This season he performs as a soloist with North Shore Choral Society, Music of the Baroque, The New Philharmonic, and the University of Illinois, Chicago String Ensemble. During the 2010 summer season, Mr. Grigg joined Chautauqua Opera as an Apprentice Artist in Chautauqua,



New York, where he sang the role of Silvio in Leoncavallo's *Pagliacci* and performed in concerts of opera highlights and classic musical theater with the Chautauqua Symphony Orchestra. In August, he made his debut with the Peninsula Music Festival in Door County, Wisconsin, as Count Almaviva in Mozart's *Le nozze di Figaro*. Mr. Grigg's performances in 2009 have included soloist in Carissimi's oratorios *Jonah* and *Jepthe* with Ars Musica Chicago, the role of Ben Budge in Britten's realization of *The Beggar's Opera* with the Castleton Festival in Castleton, Virginia, under the baton of Maestro Lorin Maazel, as well as Der Unglauber in Telemann's *Der Tag des Gerichts*, and soloist in a nationally televised broadcast of *Carmina Burana*. Mr. Grigg is a recent graduate of Northwestern University, where he earned bachelor degrees in Voice and Opera and Mathematics and a Master of Music degree. There, his performances have included a recital of works by Finzi, Fauré, and Brahms, Count Almaviva in *The Marriage of Figaro*, Figaro in *Il barbiere di Siviglia*, and Count Danilo in *The Merry Widow*. For details on upcoming performances, please visit [www.coreygrigg.com](http://www.coreygrigg.com).

Pianist for the Chicago Symphony Chorus since auditioning as a North Park College student in 1978, **Sharon Rich Peterson** continues as Accompanist for the CSC as well as at Northwestern University, primarily in Frederick Hemke's saxophone studio, and the North Shore Choral Society. She has served as accompanist for several years for Chicago Symphony Singers and CSC's resident ensembles. During the seven years spent living in Sweden and Norway, Sharon developed a specialty in Scandinavian Piano Repertoire as well as serving as staff accompanist at The Royal Academy of Music in Oslo, Norway. Sharon was also the Swedish and Norwegian language coach for the 2005 season at the Steans Institute at Ravinia. Studying with Elizabeth Buccheri at North Park College (BM degree) and Robert Weirich at Northwestern University (MM degree), Sharon has also accompanied the Lyric Opera Chorus for several seasons, been Music Director twice of the Lyric Opera's "Opera In the Neighborhood" touring production of *The Magic Flute*, served as staff accompanist at Roosevelt University and North Park University, pianist for Candle Opera and accompanist in soprano Maria Lagios' studio. Last spring Sharon went on a performing tour to Hawaii with Kathleen and Peter VanDeGraaff. Active as recitalist and coach, Sharon is also organist at North Park Theological Seminary and North Park Covenant Church.



# NORTH SHORE CHORAL SOCIETY

## SOPRANO

Mei Aden  
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Pam Anderson  
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Cecilia Davis  
Patricia English  
Betsy Gladfelter  
Katie Gladych  
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Jane Kenamore  
Anne Lindahl  
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Christine McGuire  
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Catherine Porter  
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Dorothy Scott  
Phoebe Segal  
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Roxann Specht  
Kathleen Tolisano  
Katie Van Eck

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Arlene Cwynar  
Else-Britt DeLong  
Susan Demaree  
Barbara Dershin  
Antje Draganski  
Lenore Dupuis  
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Chris Erenberg  
Shalisha Erenberg  
Fusayo Errico  
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Nancy Friday  
Lucinda Fuller  
Debbie Geismar  
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Jill Horwitz  
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Inge Kistler  
Rose Kory\*  
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Bernie Haugh

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Nicholas Krupp  
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Mars Longden  
Sanna Longden  
Tom Olkowski

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Jonathan Rivera  
Steve Schneider  
Paul Siegal  
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David W. Taylor

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Mark Baskin  
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Robert Brotman  
Andrew Fisher  
Kent Fuller

Bruce Gladfelter  
Anthony Green  
Jack Hedquist  
Gary Hendrickson  
David Hunt  
Thomas Keller

Karl Kroeger  
John Summerhays  
Harry Vroegh  
Steve Warner  
Dan Woodard

\*NSCS Choral Scholar

### **About the NSCS Choral Scholars Program**

The Choral Scholars program targets university students who have a desire to pursue choral singing in their community. Choral Scholars have a strong background in music and choral singing and are auditioned for this program by Music Director Dr. Julia Davids. They may be university students who want to sing, but have no group available at their school. They may also be students who want to sing with another ensemble in addition to the one they sing in at their school.

North Shore Choral Society provides Choral Scholars with music and waives their membership dues to enable their participation. Choral Scholars work directly with Music Director Dr. Davids and the Board of Directors on special assignments related to the operations of the Choral Society.

The Choral Scholars experience provides students with an understanding of both the musical and business aspects of the choral organization. Participation in the program demonstrates to students that choral singing can be a lifelong pursuit.

We are accepting applications for choral scholars for our next two concerts. Please contact General Manager Karen Rigotti for more information.

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

To honor our director Donald Chen who patiently led us from singing choppy notes to melodic lines; who challenged us with works from Bach's *St. Matthew Passion* to David Fanshawe's *African Sanctus*; who gave us fresh perspective by comparing Brahms to wool and Duruflé to silk; and above all who embodied the truth that music and learning and joy are intertwined; the North Shore Choral Society established the "Donald Chen Young Artist Award" which will reward a talented young singer with a solo role in one of our concerts each season. Thank you, Donald, for your inspired teaching and superb musicianship for over 24 years with the North Shore Choral Society.

Our soloist today, Corey Grigg, is the first recipient of the Donald Chen Young Artist Award. Donations may be made directly to this fund; thanks to all those who have contributed to the DCYAA fund since its establishment.

## **MANY THANKS...**

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

### **MUSIC DIRECTOR**

**Julia Davids**

### **ACCOMPANIST**

**Sharon Rich Peterson**

### **GENERAL MANAGER**

**Len Barker; Karen Rigotti**

### **BOARD OF DIRECTORS**

**Anne Harkonen, President**

Lynne Curtis  
John Darrow  
Nancy Friday  
Anthony Green

Gary Hendrickson  
Tom Keller  
Julie McDowell  
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Ellen Pullin  
Steve Warner  
Yael R. Wurmfeld

### **COMMITTEE CHAIRS AND ASSISTANTS**

Joe Boyle  
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John Darrow  
Lenore Dupuis  
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Renata Lowe  
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Jim Miller  
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Dorothy Scott  
Phoebe Segal  
Milly Silverstein  
Kathryn Skelton  
Kathleen Tolisano  
Ron Tolisano  
Harry Vroegh  
Steve Warner  
Yael R. Wurmfeld

### **SECTION COORDINATORS**

Julie McDowell  
Maria del Rosario Gomez

Myra Sieck  
Antje Draganski

David Crumrine  
Ronald Dahlquist

**We also thank the many other volunteers for their efforts in making this concert and special anniversary season a success. We couldn't do it without you!**

The businesses and organizations listed in this program have been very helpful to us in bringing you this concert. Please think of them when you need the services and products they offer and tell them how much we appreciate their support!

#### ART, CRAFTS, CLOTHING & COLLECIBLES

Bauerschmidt Portraits (Lauren Bauerschmidt)  
FolkWorks Gallery  
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Emily J. Rivera Photography

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Kenny the Kleener

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#### COMPUTER & PRINTING SERVICES

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MJ Catering  
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#### HEALTH & FITNESS

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#### MUSIC & EDUCATION

Audio Consultants  
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#### REAL ESTATE, HOME & GARDEN

Anton's Greenhouse  
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#### SALON SERVICES

Art + Science = Hair  
Frank Kiesel & Associates Hair Design  
Mercy's Hair Design  
Salon Roula

## **Free Ways to Help North Shore Choral Society Raise Funds!**

Every time you shop at any of 700+ online stores in the iGive network, a portion of the money you spend can benefit North Shore Choral Society. It's a free service, and you'll never pay more when you reach a store through **iGive**.

To get started, just create your free iGive account, then bookmark [igive.com](http://igive.com) and remember to go there to reach the stores' websites. You'll find stores from Amazon to Zales donating an average of over two percent of purchases. When you search the web, do it through [iSearchiGive.com](http://iSearchiGive.com) where each search means a penny (or more!) for us!

**Start iGiving at: [www.iGive.com/NorthShoreChoral](http://www.iGive.com/NorthShoreChoral) and [www.iSearchiGive.com/NorthShoreChoral](http://www.iSearchiGive.com/NorthShoreChoral)**

## **DOUBLE YOUR ANNIVERSARY YEAR DONATION!**

To honor the history of the North Shore Choral Society and to help it continue its program enhancements, a number of members, former members, and their families have put together an exciting challenge to our donors and potential donors.

For each new dollar donated this season, whether it be from a new donor or an increased gift from last year, this challenge fund will also contribute a dollar, up to a maximum of \$7,500. To the extent any winning auction bids exceed the estimated value of the item, the amount of the excess will be included in this match.

This represents an incredible opportunity for us to increase our outreach work and to consider programs not previously possible for us. Please consider making a gift that would help us earn the entire match.

## **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.

## **GRANTS**

We are thankful to be supported in part by grants from the Illinois Arts Council (an agency of the State of Illinois) and the Village of Skokie.

## **MATCHING GIFTS & CHARITABLE DONATION PROGRAMS**

This year, **The First Bank of Highland Park** has made donations in the names of four customers.

**The Northern Trust Company** has donated funds through its employee matching gift program, matching gifts from three donors.

**The Pfizer Foundation** has donated funds through its matching gift program.

We are grateful for these donations and to those who have initiated them.

Many other companies will donate funds through employee matching gift and charitable donation programs. Please see if you can increase the impact of your gift by contacting your employer or patronizing businesses with charitable donation programs. Thank you!

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

NSCS Music Director Donald Chen retired at the end of our 72nd season, after over twenty-four years with the Choral Society. To honor Dr. Chen, the North Shore Choral Society established the Donald Chen Young Artist Award which will reward a talented young singer with a solo role in one of our concerts each season. The first Donald Chen Young Artist will perform as soloist during our February 12, 2011 concert. Donations may be made directly to this fund.

### **RUTH GOCKEL MEMORIAL FUND**

This fund was established in 2002 with a bequest by Ruth A. Gockel, a long-time singer, Principal Benefactor, and former Society president. Ruth was the daughter of the long-time pastor of St. John's Lutheran Church in Wilmette, where the Board used to hold its monthly meetings. Ruth's intent was that this fund be used in any way the Board decided. Donations may be made directly to the fund.

### **DAVID DYNES LARSON MEMORIAL GIFT**

This fund was established to honor the memory of David Dynes Larson, Music Director of the North Shore Choral Society from 1973 to 1984. Donations and memorial gifts to the fund are to be used for activities that improve the performance and musicianship of the North Shore Choral Society. Donations may be made directly to this fund.

## **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 for the next seventy-five years.

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.

## **GIFTS IN KIND**

*Computer Services:* Paul M.W. Green

*Copying and Printing:* Central Avenue Printing; Mars Longden; Quartet Copies

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*Graphic Design:* Olver Dunlop Associates

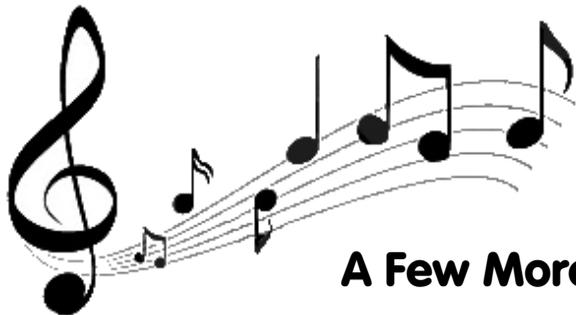
*Music:* Educational Music Service; Music Unlimited

*Publicity Mailings:* Lenore Dupuis Public Relations

*Website Redesign and Maintenance:* Jim Miller, Ellen Pullin

## **GIFT IN MEMORY OF JUDY BARKER**

To honor the memory of his wife, Judy, Len Barker has given a generous grant to the North Shore Choral Society to provide a photographer to document our 75th anniversary for historical and public relations purposes. Though not a singer, Judy Barker was an active and loyal volunteer for will-call tickets at our box office on concert days.



## A Few More Notes for Our Audience...

**Last Chance to Win Big!** During the intermission you'll have 20 minutes to buy additional tickets for our 50-50 cash raffle and place bids on the silent auction items, which include dinner and theater packages, a weekend in a Lake Geneva home, and a conducting lesson from Music Director Dr. Julia Davids with the opportunity to conduct the North Shore Choral Society at our December concert next year.

Thank you for joining us for our 75th Anniversary Gala Concert and Soirée. We hope you have enjoyed the evening as much as we have enjoyed presenting it! Our season is not yet over, though, and we will continue singing and celebrating with two more concerts.

On **Sunday, March 13th, 2011**, at 2:30 p.m. the North Shore Choral Society will join the Evanston Symphony Orchestra under the direction of Maestro Lawrence Eckerling in a performance of Beethoven's Ninth Symphony. Tickets for this exciting concert in Pick-Staiger Concert Hall, 50 Arts Circle Drive, Evanston, can be obtained by contacting the Evanston Symphony Orchestra. This is an additional concert in our special season.

We will conclude our 75th Anniversary Season on **Sunday, June 12th, 2011**, at 3:00 p.m. with J.S. Bach's Mass in B Minor. This monumental work will be performed in Pick-Staiger Concert Hall and will feature soloists Michelle Areyzaga, soprano; Sarah Ponder, mezzo soprano; Kurt R. Hansen, tenor; and Kevin McMillan, baritone.

The North Shore Choral Society "explores, studies, and performs a wide range of choral music for the enrichment and enjoyment of its singers and audiences." We are supported in part by a grant from the Illinois Arts Council, as well as our many generous listeners.

Our mailing address is: P.O. Box 103, Evanston, IL 60204-0103

Our phone number is: 773-741-NSCS

Our ticket sales line is: 773-956-8400

Our website is: [www.northshorechoral.org](http://www.northshorechoral.org)