

THE NORTH SHORE CHORAL SOCIETY

presents

A Holiday Concert

Directed by Donald Chen

Featuring

The Agape Ringers

David L. Weck, Musical Director

and

The Horizon Brass Quintet

Sunday, December 4, 2005 2:30 PM

Saints Faith, Hope & Charity Church

191 Linden Street, Winnetka



THE NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL



www.northshorechoral.org

PROGRAM



The North Shore Choral Society

REJOICE! Gwyneth Walker (b. 1947)
with bellchoir music by Joel Raney

RING OUT, YE CRYSTAL SPHERES K. Lee Scott (b. 1950)



The Agape Ringers

MASTERS IN THIS HALL French carol, arranged by Arnold B. Sherman

THE HOLLY AND THE IVY French carol, arranged by Kris Anthony

UP ON THE HOUSETOP Benjamin Russell Hanby (1833–1867)
arranged by Arnold B. Sherman



The North Shore Choral Society

AVE REX William Mathias (1934–1992)

THE ANGEL GABRIEL Basque carol, arranged by David Schelat

CAROL OF THE DRUM Katherine K. Davis (1892–1980)



The Horizon Brass Quintet

HURON CAROL arranged by Henderson/Daugherty

THE CAROL OF THE BELLS arranged by Richard Price

SUSSEX MUMMERS CHRISTMAS CAROL Percy Grainger (1882–1961)

Choral No. 64 *from* **THE CHRISTMAS ORATORIO** J.S. Bach (1685–1750)
arranged by Charles Seipp



The Agape Ringers

WE THREE KINGS John Hopkins (1820–1891)
with “Farandole” from L’ARLESIENNE SUITE No.2 Georges Bizet (1838–1875)
arranged by D. Linda McKechnie

A NATIVITY CELEBRATION arranged by William E. Gross

SLEIGH RIDE Leroy Anderson (1908–1975)
arranged by Martha Lynn Thompson



Carol Sing-along

O Come, All Ye Faithful
 Away in a Manger
Hark! The Herald Angels Sing
 What Child Is This?

The First Noel
 Joy to the World!
O Little Town of Bethlehem
Angels We Have Heard On High

TEXTS AND TRANSLATIONS

REJOICE!

1. WHAT CHILD IS THIS?

What child is this, who laid to rest,
on Mary's lap is sleeping?
Whom angels greet with anthems sweet,
while shepherds watch are keeping?

Refrain:

This, this is Christ the King,
whom shepherds guard and angels sing;
haste, haste to bring him laud,
the babe, the son of Mary.

William Chatterton Dix (1837–1898)

Why lies he in such mean estate
where ox and cows are feeding?
The only light, the starry night,
the way to the manger leading. *Refrain*

So bring him incense, gold, and myrrh,
come, peasant, king, to own him;
the King of kings salvation brings,
let loving hearts enthrone him. *Refrain*

2. LOVE CAME DOWN AT CHRISTMAS

Love came down at Christmas,
love all lovely, love divine;
love was born at Christmas:
star and angels gave the sign.

from Christina Rossetti (1830–1894)

Worship we the Godhead,
love incarnate, love divine;
worship we our Jesus,
but wherewith for sacred sign?

Love shall be our token;
love be yours and love be mine,
Love to God and neighbor,
love for plea and gift and sign.

3. GOOD CHRISTIAN FRIENDS REJOICE

Good Christian men, rejoice
With heart and soul and voice;
Give ye heed to what we say: (News! News!)
Jesus Christ is born today;
Ox and cows before him bow,
And he is in the manger now.
Christ is born today!
Christ is born today!

Good Christian women, rejoice
With heart and soul and voice;
Now ye hear of endless bliss: (Joy! Joy!)
Jesus Christ was born for this!
He has opened the heav'nly door,
And we are blessed evermore.
Christ was born for this!
Christ was born for this!

Good Christian friends, rejoice
With heart and soul and voice;
Now ye need not fear the grave; (Peace! Peace!)
Jesus Christ was born to save!
Calls us one and calls us all
To gain his everlasting hall.
Christ was born to save!
Christ was born to save!

RING OUT, YE CRYSTAL SPHERES

from *John Milton (1608–1674)*

Ring out, ye crystal spheres,
Once bless our human ears
(If ye have power
to touch our senses so),
And let your silver chime
Move in melodious time,
And let the bass of heaven's
deep organ blow;
And with your ninefold harmony
Make up full consort
to the angelic symphony.

Such music (as 'tis said)
Before was never made,
But when of old
the Sons of Morning sung,
While the Creator great
His constellations set,
And the well-balanced World
on hinges hung,
And cast the dark foundations deep,
And bid the weltering waves
their oozy channel keep.

AVE REX

I. AVE REX

*Ave rex angelorum,
Ave rexque celorum,
Ave princepsque polorum.*

Hail, most mighty in thy working,
Hail, thou Lord of all thing;
I offer thee gold as to a king;
Ave, Ave, Ave Rex!

II. ALLELUYA, A NEW WORK IS COME ON HAND

Alleluya
A new work is come on hand,
Through might and grace of God's son
To save the lost of every land,
Alleluya,
For now is free what erst was bound;
We may well sing: "Alleluya".

By Gabriel begun it was
Right as the sun shone through the glass
Jesu Christ conceivèd was,
Alleluya.
Of Mary mother, full of grace;
Now sing we here: "Alleluya".

Now is fulfilled the prophecy
Of David and of Jeremy,
And also of Ysaye,
Alleluya,
Sing we therefore both loud and high:
"Alleluya, alleluya".

III. THERE IS NO ROSE

There is no rose of such virtue
As is the rose that bare Jesu: Alleluia.

For in this rose containèd was
Heaven and earth in little space: Res miranda.

By that rose we may well see
That He is God in Persons Three: Pari forma.

The angels sung the shepherds to:
Gloria in excelsis Deo: Gaudeamus.

Leave we all this worldly mirth,
And follow we this joyful birth: Transeamus.

IV. SIR CHRISTÈMAS

Nowell, nowell, nowell, nowell!
Who is there that singeth so: Nowell, nowell, nowell, nowell?
I am here, Sir Christèmas!
Welcome, my lord, Sir Christèmas!
Welcome to us all, both more and less!
Come near, Nowell!
Nowell, nowell, nowell, nowell!

Dieu vous garde, beaux sieurs, tidings I you bring:
A maid hath borne a child full young,
Which causeth you to sing:
Nowell, nowell!

Christ is now born of a pure maid;
In an ox-stall He is laid;
Wherefore sing we at a brayde:
Nowell, nowell!

Buvez bien par toute la compagnie,
Make good cheer and be right merry,
And sing with us now joyfully;
Nowell, nowell!

THE ANGEL GABRIEL

from *Sabine Baring-Gould (1834–1924)*

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame;
“All hail,” he said, “O lowly maiden Mary,”
Most highly favored lady, Gloria!
 “For know, a blessed mother you shall be,
 All generations praise continually.
 Your son shall be Emmanuel, by seers foretold.”
 Most highly favored lady, Gloria!
Then gentle Mary meekly bowed her head,
“To me be as it pleases God,” she said,
“My soul shall laud and magnify God’s holy name.”
Most highly favored lady, Gloria!
 Of her, Emmanuel, the Christ, was born,
 In Bethlehem, all on a Christmas morn.
 And Christian folk through-out the world will ever say:
 Most highly favored lady, Gloria!

THE CAROL OF THE DRUM

Katherine K. Davis (1892–1980)

“Come,” they told me (pa-rum-pa-pum-pum)
“Our newborn King to see! (pa-rum-pa-pum-pum)
Our finest gifts we’ll bring, (pa-rum-pa-pum-pum)
To lay before the King! (pa-rum-pa-pum-pum, rum-pa-pum-pum, rum-pa-pum-pum)
So to honor Him, (pa-rum-pa-pum-pum)
When we come.”

“Baby Jesu. (pa-rum-pa-pum-pum)
I’m a poor boy, too, (pa-rum-pa-pum-pum)
I have no gift to bring, (pa-rum-pa-pum-pum)
That’s fit to give a King, (pa-rum-pa-pum-pum, rum-pa-pum-pum, rum-pa-pum-pum)
Shall I play for you (pa-rum-pa-pum-pum)
On my drum?”

Mary nodded, (pa-rum-pa-pum-pum)
Ox and ass kept time, (pa-rum-pa-pum-pum)
I played my drum for Him, (pa-rum-pa-pum-pum)
I played my best for Him, (pa-rum-pa-pum-pum, rum-pa-pum-pum, rum-pa-pum-pum)
Then He smiled at me, (pa-rum-pa-pum-pum)
Me and my drum!

Carol Sing-along

O Come, All Ye Faithful

O come, all ye faithful,
joyful and triumphant,
O come ye, O come ye
to Bethlehem!
Come and behold Him,
born the King of angels:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Hark! The Herald Angels Sing

Hark! The herald angels sing,
“Glory to the newborn King:
Peace on earth, and mercy mild,
God and sinners reconciled!”
Joyful, all ye nations rise,
join the triumph of the skies;
With th’angelic host proclaim,
“Christ is born in Bethlehem!”
Hark! the herald angels sing,
“Glory to the newborn King.”

Away in a Manger

Away in a manger,
no crib for a bed,
The little Lord Jesus
laid down His sweet head.
The stars in the bright sky
looked down where He lay,
The little Lord Jesus,
asleep on the hay.

What Child Is This?

What Child is this,
who, laid to rest,
on Mary’s lap is sleeping,
whom angels greet
with anthems sweet,
while shepherds watch are
keeping?
This, this is Christ the King,
whom shepherds guard
and angels sing;
Haste, haste to bring him laud,
the babe, the son of Mary.

The First Noel

The first Noel, the angel did say,
was to certain poor shepherds
in fields as they lay;
In fields where they
lay keeping their sheep,
On a cold winter's night
that was so deep.
Noel, Noel, Noel, Noel,
Born is the King of Israel.

O Little Town of Bethlehem

O little town of Bethlehem,
how still we see thee lie!
Above thy deep and dreamless sleep
the silent stars go by.
Yet in thy dark streets shineth
the everlasting light;
The hopes and fears of all the years
are met in thee tonight.

Joy to the World!

Joy to the world!
The Lord is come:
Let earth receive her King;
Let every heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n
and nature sing.

Angels We Have Heard on High

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply
Echo back their joyous strains:
Gloria in excelsis Deo,
Gloria in excelsis Deo.

PROGRAM NOTES
by Donald Draganski

Ring out the old, ring in the new,
 Ring, happy bells, across the snow;
 The year is going, let him go;
Ring out the false, ring in the true.

– A. Tennyson, *In Memoriam* (1833)

 Hear the sledges with the bells – Silver bells!
 [...]
To the tintinnabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells –
From the jingling and the tinkling of the bells.

– E. A. Poe, *The Bells* (1849)

 I mourn death, I disperse the lightning, I announce the Sabbath, I rouse the lazy,
I scatter the winds, I appease the bloodthirsty.

– *Inscription over a bell*, (date uncertain, original in Latin)

Although today's concert emphasizes the role of bells in contributing to our holiday festivities and reveling, bell-ringing probably had its origins in the belief that their sounds could ward off evil spirits-although it's hard to believe that a hardened demon would be frightened by the tinkling of a bell. Nevertheless, we read in Exodus that bells were sewn onto the hem of the High Priest's garments to protect him when he entered into holy places, and the Israelite shepherds placed bells on their sheep not only as a way of frightening away predators, but also to guard their flocks against air-borne devils. Poe's celebrated poem describes quite well the diverse uses that bells are put to; its opening lines (quoted above) describe the happy feelings they convey during mid-winter revels, but in succeeding stanzas the poet reminds us that bells are also used to strike terror, to warn of impending disasters, and to toll the arrival of Death. (Bells can even kill, as Dorothy Sayers points out in her murder mystery *The Nine Tailors*.)

The use of bells in Christian worship began in earnest in the sixth century when the Benedictine monks at Monte Cassino developed methods for casting bronze bells. The Order soon established foundries throughout Europe, and the good monks were at one time the primary source of bells for churches and monasteries. Within a century, any Christian community lacking a Benedictine bell was very much the exception.

Bells have customarily been part of Christmas tradition, and as Mr. Tristram Coffin observes, it has always been the job of the youngsters to raise a general commotion at holiday time, with bells and other noisemakers. Medieval Christmas nights were far from silent, notwithstanding the sentiment of our most popular carol. Our forebears believed that even bells that had been sunk to the bottom of ponds and lakes would miraculously ring out at midnight on Christmas Eve. Bells are infused with much magic and mystery, and what better time to remind ourselves of their power to incant and charm than at this holiday concert as we share our gift of music with The Agape Ringers.

Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. A former faculty member of Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. She is the proud recipient of the 2000 “Lifetime Achievement Award” from the Vermont Arts Council.

Rejoice! consists of musical settings of three traditional carols and was originally scored for mixed chorus and orchestra. That version was commissioned for the Juletide Festival 2001 at Luther College in Decorah, Iowa, and received its premier performance on November 28th of that year. At the request of Dr. Chen, Ms. Walker has composed an alternate setting for chorus, organ, brass choir, and bells. Today marks the first performance of this new version written expressly for the North Shore Choral Society.

The first movement is a free setting of “What Child Is This?” The melody on which this carol is based is the traditional Elizabethan song “Greensleeves.” The second carol, “Love Came Down at Christmas,” is a new setting of a poem by the English poet Christina Rossetti (1830-1894). This leads directly into the next movement, “Good Christian Friends Rejoice!” which is based on the fourteenth century German melody “In dulci jubilo.”

K. Lee Scott, born in Alabama in 1950, is a graduate of the University of Alabama School of Music. He has served on the faculties of his alma mater, at its Birmingham campus, and at Samford University. He also serves as choir director at St. Matthew's Episcopal Church in Birmingham.

Mr. Scott has well over three hundred compositions to his credit, including anthems, hymns and works for both solo voice and chorus. *Ring Out, Ye Crystal Spheres*, for chorus, handbells, and organ, was commissioned for the 2001 Festival of Christmas Music at Samford University in Birmingham. The text is drawn from the thirteenth stanza of John Milton's "On the Morning of Christ's Nativity," an early poem written when the poet was twenty-one, in the same year he received his B.A. degree at Christ's College, Cambridge.

William Mathias (1934-1992) was born and educated in Wales and graduated from the University College of Wales in Aberystwyth in 1956. Apart from a brief four-year sojourn as lecturer at Edinburgh University, he always lived and worked in his native Wales. Grove's Dictionary describes him as one of the best-equipped composers Wales has ever produced and further states that "his success is due to the professional attitude toward composition that he found it necessary to adopt in the face of a native tradition that for centuries had been dominated by amateurs." His list of compositions is indeed impressive, including concertos, symphonies, much chamber music, an opera, and an abundance of choral music.

His *Ave Rex: A Carol Sequence*, with texts derived from anonymous Medieval lyrics, was commissioned by the Cardiff Polyphonic Choir and first performed in December 1969. The work is cast in four movements:

- No. 1, "Ave Rex" (Hail, King of angels)
- No. 2, "Alleluya, a new work is come on hand"
- No. 3, "There is no rose of such virtue" (The text is from a manuscript in the Bodleian Library, Oxford, probably dating from the fourteenth century.)
- No. 4, "Sir Christèmas" (The text survives in a British Museum manuscript, probably dating from the reign of Edward IV.)

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BIOGRAPHIES

Donald Chen, Associate Professor of Music and Resident Conductor at Chicago College of Performing Arts (CCPA), Roosevelt University, is a graduate of the Juilliard School and University of Iowa, from which he earned the degree Doctor of Musical Arts in Orchestral Conducting. He has been on the conducting faculty of Mount Holyoke College (Massachusetts) and Webster University (St. Louis). While in St. Louis, he served as Music Director and Conductor of the Bach Society of St. Louis and Chorus Master of the internationally acclaimed Opera Theatre of Saint Louis. In addition to his duties at CCPA, he has been Music Director and Conductor of North Shore Choral Society since 1984 and has served in the same capacity with Skokie Valley Symphony Orchestra. His guest conducting engagements have included the Promenade Family Concerts of the Chicago Symphony Orchestra, St. Louis Philharmonic Orchestra, various community orchestras in the greater Chicago area, and All-State and All-District high school orchestras in Illinois, Wisconsin, and Nebraska. His conducting teachers have included James Dixon, Abraham Kaplan, John Nelson, and Dennis Russell Davies. Dr. Chen is the Director of Music at The Village Presbyterian Church in Northbrook.

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 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 currently accompanies Chicago Symphony Chorus including the Chicago Symphony Singers and resident ensembles. She is staff accompanist at Roosevelt University and has been pianist for Candle Opera's productions of *Così fan tutte* and *Don Giovanni*. Sharon is organist at North Park Theological Seminary and North Park Covenant Church and is active as a vocal coach and recitalist.

Donald Draganski was born in Chicago and received his Bachelor's degree in music from DePaul University where he studied composition privately with the late Alexander Tcherepnin. He is now retired, after having served as Music Librarian at Roosevelt University for twenty-five years. He holds the chair of first bassoonist with the Evanston Symphony Orchestra and is also composer-in-residence for the Pilgrim Chamber Players. His musical compositions include works in all forms, vocal and instrumental, including his *Geometry of Music*, a choral piece written in 1985 to mark the 50th anniversary of the North Shore Choral Society. He has been writing program notes for the Society since 1980. Those wishing to know more about Don's activities are invited to consult his web site: www.draganskimusic.com

David L. Weck is a music editor with Hope Publishing Company of Carol Stream, Illinois, where he is solely responsible for the handbell catalog. He is founder and director of The Agape Ringers, Chicago's premiere handbell ensemble, which formed in 1992, and performed in July of 2005 for the Directors Seminar in Dallas, Texas. David is in demand as clinician and director of numerous local and national handbell events, most recently conducting at the 2004 International Handbell Symposium in Toronto, Canada, and for the 2005 summer festival of the Handbell Ringers of Japan. For 30 years, David has been involved in choral music through music education, church music and as assistant director of the Chicago Community Renewal Chorus. Currently, he serves as adjunct faculty member of Vander Cook College of Music Continuing Education. He and his wife, Jane Holstein, who is a professional organist/church musician and editor with Hope Publishing, reside in Wheaton, Illinois.

The Agape Ringers

"Agape over Agape - I saw The Agape Ringers (David Weck, director) from the Chicago area in concert on Friday night (June 25, 2004), and was completely astonished by their excellence in every facet of music-making." Charlotte Hoover, Redmond WA

Under the baton of founder David L. Weck, this auditioned handbell ensemble has been astonishing audiences from England to New England and from the Midwest to the Pacific Northwest with their beautifully orchestrated presentations of entertaining and varied music. From their first appearance in 1992 with the West Towns Chorus, ensemble members have thrilled to share their love of handbell ringing in solo performances, as well as concerts with the Elgin Choral Union, the West Suburban Symphony Orchestra, and the Illinois Brass Band. In addition, they have been heard by directors around the ringing world on all promotional recordings for Hope Publishing's handbell catalog since 1992.

The musicians have a collective experience of over 250 years of ringing, and perform on 74 Malmark handbells and 73 Malmark Choirchimes®. The Agape Ringers have performed for national events of the American Guild of English Handbell Ringers (AGEHR) in 1993, 1995, 1997, 2002, and 2005. The 2005 performance was the stunning conclusion to the National Seminar in Dallas, TX, bringing the audience to laughter and tears, and to their feet no fewer than three times. Members of The Agape Ringers are passionate about the art of handbell ringing; they share their skill and enthusiasm with ringers through workshops offered with AGEHR-Illinois and by serving in leadership roles at the local and national levels. During the summer of 2004, the ensemble enjoyed a 12-day, six concert tour of the Pacific Northwest, culminating at the AGEHR Area X Festival where they performed the opening concert, and served as clinicians.

Future performances by The Agape Ringers include the 2006 convention of the American Guild of Organists in Chicago, and an August, 2006 tour of Puerto Rico.

The Agape Ringers

Musical Director - David L. Weck

Kim Ahlgrim
Ashley Bernhardt
Travis Bonczkowski
Kim Congdon
Kristin Kalitowski
Karl Kay
Joyce Kelstrom

Bobbi Meyer
Kurt Mockenhaupt
Kristin Paul
Debbie Perisho
Darren Reynolds
Sharon Schmidt
Sarah Ward





A major reason why the North Shore Choral Society has maintained such a strong musical presence in the Chicago area for seventy years is the many hours of volunteer work that its members contribute. Nearly a third of the Society serve as Board members or committee chairs-and that doesn't include the many more who take on other occasional responsibilities, from distributing concert posters to preparing patron mailings to setting up for concerts to... The list goes on and on, and the hours grow into the thousands. These six NSCS members are a good representation of this quintessential volunteering spirit.

This year, **Wylie Crawford** has added the job of Treasurer for the North Shore Choral Society to his already busy schedule. A Chicago native, Wylie has degrees from Antioch College and the University of Chicago, both in physics. Involved in the computing industry since 1966, he is currently the president of Compassionate Computing, a PC training and support organization. But Wylie is best known as a carillonneur. Since 1984, he has been the carillonneur at the University of Chicago's Rockefeller Chapel, where he plays the second largest musical instrument in the world (after the carillon in New York City's Riverside Church). In addition, he is carillonneur for the Chicago Botanic Garden in Glencoe, Seabury Theological Seminary in Evanston, and the Millennium Carillon in Naperville. As vice president of the Guild of Carillonneurs in North America, he spearheaded a proposal to include a carillon at the World Trade Center site; he also heads the GCNA's delegation to the World Carillon Federation and has served as its treasurer since 1990. Wylie is the husband of Erica Karp, a geriatric care manager, and the father of twin daughters. He has sung in the bass-baritone section of NSCS since 1999.

One of **Joan Daugherty's** first memorable public performances was singing "Where Have All the Flowers Gone?" at a school talent show in fourth grade. Her musical tastes and talents expanded through high school and then in college, where she sang in a gospel choir as well as an award-winning vocal jazz ensemble. That was back in Washington State, where she grew up in a log cabin as the oldest of five children, went to college, and met her husband. They came to the Chicago area when Bruce took his Master's Degree in Trumpet Performance at Northwestern. Now a busy freelance musician and teacher, Bruce is playing in today's concert as leader of the brass quintet. They have two sons, Sean and Ian, who have not fallen far from the musical tree. Joan has sung in the NSCS soprano section since 1999, and her brochure and poster designs have enhanced the Chorus's public image for some years. Joan also participates in the Bach Week Festival and other musical opportunities. In addition to her job as marketing coordinator at Roycemore School, Joan edits and publishes a small press literary journal called *artisan*.

A NSCS member since 1999, Alto **Lenore Dupuis** traces much of her early musical history to experiences as a singer, pianist, and even alto horn player with the Salvation Army, in which her parents were officers/ministers and musicians: her mother on the marimba, violin, and piano; her father on the baritone horn and concertina. Lenore's degree from North Park University and years

as a teacher provided her the basis for a career in public relations—and led to her own business. And she has become a valuable asset to the Society’s public outreach, including past articles on Dr. Chen’s 20th anniversary celebration in 2004, the Beethoven *Ninth* concert with the Chicago Philharmonic last May, and current work on year 70 in NSCS history. Lenore and her husband Randal reside in Northbrook, where she sings with the Village Presbyterian Church Choir. She enjoys her investment club, bridge, photography, and travel—especially to Virginia to see the three granddaughters and to Minnesota to visit other family members. And she admits that a CD of Salvation Army Brass Band music is always in her car to help in traffic jams and on long trips.

Born in Jerusalem, **Debbie Geismar** came to the United States with dual citizenship five months later when her parents returned home. She grew up in Highland Park, New Jersey, where she was her high school class valedictorian, then attended Harvard College, where she majored in biology. While there, she sang in the Harvard-Radcliffe Collegium Musicum and a close harmony four-part female singing group called the Radcliffe Pitches. After graduating from Harvard Medical School and completing a three-year family practice residency at Case Western University Hospital, Debbie continued west to Chicago. In 2001, she opened her own private medical practice with one physician partner; recently, they have been joined by a third. Debbie is married to Len Koroski, an architect, who encouraged her to rekindle her musical enthusiasm—and she joined NSCS. For the past two years, she has been in charge of collecting ads for this program, a job that (with the help of many other singers) helps to underwrite its costs. Debbie and Len are the parents of sixteen-year-old Laura and thirteen-year-old Daniel. Laura is following her mother’s footsteps in numerous musical activities at Evanston High School—though Debbie admits, “I think she’ll be a much better singer!”

Gary Hendrickson first became involved with music and its performance some fifty-five years ago in his hometown of Erie, Pennsylvania, when he began playing violin in grade school. As a teenager, he was a scholarship student of Mischa Mischakoff at the Chautauqua Institute’s Conservatory of Music, winning several solo and orchestral competitions, and he has been either playing or singing music ever since. Gary studied physics at Case Institute of Technology and has worked in product design, development, and other technology areas associated with medical electronics products, including CT scanners. For the past three years, he has been a member of the North Shore Choral Society’s bass-baritone section. And for two of those years, he has served as the Society’s librarian—a job that entails ordering, distributing, and keeping track of the scores for the works (up to ten this season) that the 140+ members of the Chorus perform. Gary’s special passion is sailing, and the warm season often finds him umpiring match racing and administering a number of season championship series for sailors all over Lake Michigan. He and his wife Margaret (who assists with the box office at NSCS concerts) live in Northbrook.

Active in choruses and theatre since high school, **Paul Siegal** joined the North Shore Choral Society in 1991 at the urging of a friend who was then General Manager. His first performance with the Chorus was *Carmina Burana*. Currently serving as NSCS Concert Manager and Ticket Manager, Paul has held several other positions on the Board, including Treasurer and Vice-President for Concerts. Paul’s creative juices flow to many venues. In addition to singing in the Chorus’s tenor section, he has appeared in numerous theatrical productions; and just this summer he was cast in three productions at Chicago Jewish Theatre in Chicago. Also an accomplished cook, Paul has done quite a bit of catering and party planning. On his website, www.thekitchenwarrior.com, he advises on matters culinary for both the novice and the experienced cook. Paul is the Director of Sales at Lanmar Inc., a distributor of high-tech products to the packaging industry. He has three grown children but, to his regret, no grandchildren as yet. Paul is married to Lynn Walsh, a fellow Chorus member in the soprano section.

NORTH SHORE CHORAL SOCIETY

SOPRANO

Mei Aden	Meg Egan-Hullinger	Alexandria Kung	Elizabeth Roghair
Ritsuko Andoh	Lorena Estrada	Showling Liao-	Karen Fish Schurder
Lauren Bauerschmidt	Betsy Gladfelter	LeMasters	Dorothy Scott
Marcia Maus Bollo	Maria del Rosario	Gretchen Lietz	Roxann Specht
Louise Brueggemann	Gomez	Anne Lindahl	Erin Stone
Elisabeth Case	Judith Greene	Ronnie McCarron	Camille Taylor
Deborah Chen	Anne Harkonen	Julie McDowell	Kathleen Tolisano
Joan Daugherty	Marilyn Holmquist	Mary Melady	Marie Vesely
Cecilia Davis	Anne Humphrey	Catherine Porter	Jean Yedlicka
	Jane Kenamore	Ellen Pullin	

ALTO

Barbara Brantigan	Debbie Geismar	Alexandra Lexton-	Myra Sieck
Lynne Curtis	Jo Anne Gerules	Metzner	Loretta Smith
Else-Britt De Long	Maggie Gleason	Marjorie Lundy	Erica Sufritz
Barbara DeCoster	Laura Graedel	Joan Merchan	Judy Taylor
Antje Draganski	Sally Hakes	Carlie D. Miklik	Charlotte Thiemecke-
Lenore Dupuis	Barbara Harmon	Debra Queen-	Floyd
Katie Eckstein	Jill Horwitz	Stremke	Jean Thompson
Kristin Eide	Suni Kartha	Alicia Resnick	Kathleen Trusdell
Fusayo Errico	Mary Ann Kissock	Karen Rigotti	Stacey Watson
Nancy Friday	Inge Kistler	Emily Rivera	Sue Wiegand
Lucinda Fuller	Heather Kitchens	Kay Rossiter	Trish Winter
	Marie Kroeger	Patricia Seidl	Sheri Young

TENOR

Douglas Aden	Paul Quillman
Sho Andoh	Jonathan Rivera
Russell Clark	Steve Schneider
David Crumrine	Paul Siegal
John Darrow	Milly Silverstein
Nicholas Krupp	Paul Smalley
Mars Longden	Joel Smith
Tom Miller	Asher Streets
Thomas Olkowski	David Taylor

BASS & BARITONE

Len Barker	Eli Kramer
Hank Bohanon	Karl Kroeger
Robert Brotman	Ted Loeppert
Lee Canfield	Philip Martin
Wylie Crawford	Fred O'Donnell
Ron Dahlquist	Frank Perry
Joe Fargo	John Shea
Andrew Fisher	John Summerhays
Bruce Gladfelter	Chuck Uchtman
Anthony Green	Harry Vroegh
Gary Hendrickson	Steve Warner
David Hunt	Thomas Westgard
Thomas Keller	David Wojtowicz
Stanley Kobayashi	Dan Woodard

THE HORIZON BRASS QUINTET

Bruce Daugherty, trumpet
John Burson, trumpet
Robert Hoffhines, trombone
Mary Jo Nehar, horn
Cathy Simmons, tuba

Our concert also features Tina Kitel and Joel Cohen, percussion

and

Sharon Rich Peterson, organ

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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 1, 2005 and November 22, 2005. Contributions received after November 22, 2005, will be acknowledged in the next concert program. Please mail contributions to NSCS, P.O. Box 103, Evanston, IL 60204-0103.

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DAVID DYNES LARSON MEMORIAL GIFT

A permanent Memorial Fund has been 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 this fund are to be used for activities that improve the performance and musicianship of the North Shore Choral Society. Mariko Aki and Margaret Larson have made contributions to the David Dynes Larson Memorial Fund this season.

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The Allstate Foundation, AT&T, and The Northern Trust Company have donated funds through employee matching gift and charitable premium programs.

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Last April's Benefit Concert and Silent Auction, "Spring into Song," was a resounding success! Thanks again to all the businesses who donated items for the auction:

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The North Shore Choral Society

On March 3, 1936, Director Madi Bacon stood before a mixed chorus and gave a downbeat for the first rehearsal of the gathering known then—and now—as the North Shore Choral Society. And (as they say) the rest is history—seventy years of history.

So much has changed during those seventy years that any accounting seems superfluous. In fact, perhaps only two things have remained constant: the name, of course; and our commitment to this credo: *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 hope you enjoy today's collaboration with The Agape Ringers. It is a special pleasure to offer what constitutes a world premiere of Gwyneth Walker's *Rejoice!* in a new arrangement by the composer to include handbells. If you have not already done so, be sure to read Donald Draganski's words about the history of bell-ringing in his program notes.

The Chorus has already begun rehearsing for its other special seventieth concerts. On March 12, two pieces of far different temperaments are performed in Evanston's Unitarian Church. The *Liebeslieder-Walzer* of Johannes Brahms, accompanied by two pianos, captures the elegance and sophistication of nineteenth-century Vienna. And Carl Orff's *Carmina Burana* exudes the roisterous (and often wanton) revels of Medieval life. Together, they promise an evening of musical delight.

In May, the Chorus joins the Northbrook Symphony in a concert dedicated to the 100th birthday of Dimitri Shostakovich with his *Second Symphony* ("To the October Revolution")—a Chicago area premiere. Lawrence Rapchak will conduct this work in the Center of Performing Arts at Glenbrook North High School in Northbrook.

And on June 11, in Pick-Staiger Concert Hall, the Society presents Robert Schumann's *Das Paradies und Die Peri*. Based on a Persian folk tale and wedding oratorio to opera, it has not been performed in the Chicago area in over thirty years. *Peri* is recognized as the work that, more than any other, established Schumann's international reputation. The Chorus is eager to cap its anniversary year with this special musical occasion.

If you are not already a subscriber, you may want to take advantage of our short-season series by completing the card inserted in this program in order to attend our other three performances at a reduced cost. Or you may want to purchase tickets for individual concerts. A call or an email to General Manager Len Barker (847/272-2351 or lenpbarker@aol.com) is all it takes.

Thanks for joining us today as we ring in another holiday season—and our seventieth celebration.