

NORTH SHORE CHORAL SOCIETY
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75TH ANNIVERSARY

UNDER THE DIRECTION OF

JULIA DAVIDS

JUNE 12, 2011

3:00 PM

PICK-STAIGER CONCERT HALL

50 ARTS CIRCLE DRIVE

EVANSTON



BACH'S MASS IN B MINOR

Julia Davids, *conductor*

featuring

Michelle Areyzaga, *soprano*

Sarah Ponder, *mezzo-soprano*

Kurt R. Hansen, *tenor*

Kevin McMillan, *baritone*

Martin Davids, *concertmaster*

with Donald Chen Young Artist Award soloists

Anne Slovin, *soprano*; Simonetta Pacek, *soprano*; Sammi Block, *mezzo-soprano*;

Chris Albanese, *tenor*; Sean Stanton, *baritone*

Sunday, June 12, 2011, 3:00 PM

Pick-Staiger Concert Hall

50 Arts Circle Drive, Evanston

This concert is sponsored in part by a generous donation from
First Bank and Trust of Evanston

PROGRAM

Mass in B minor Johann Sebastian Bach (1685-1750)

MISSA

KYRIE

Kyrie eleison.....*Chorus*

Christe eleison..... *Duet: Soprano and Mezzo-Soprano*

Kyrie eleison.....*Chorus*

GLORIA

Gloria in excelsis.....*Chorus*

Et in terra pax.....*Chorus*

Laudamus te *Aria: Soprano*

Gratias agimus tibi*Chorus*

Domine Deus..... *Duet: Soprano and Tenor*

Qui tollis peccata mundi*Chorus*

Qui sedes ad dextram Patris.....*Aria: Mezzo-Soprano*

Quoniam tu solus sanctus*Aria: Baritone*

Cum Sancto Spiritu*Chorus*



SYMBOLUM NICENUM (CREDO)

Credo in unum Deum.....*Chorus*

Patrem omnipotentem*Chorus*

Et in unum Dominum..... *Duet: Soprano and Mezzo-Soprano*

Et incarnatus est.....*Chorus*

Crucifixus.....*Chorus*

Et resurrexit.....*Chorus*

Et in Spiritum sanctum Dominum.....*Aria: Baritone*

Confiteor.....*Chorus*

Et expecto.....*Chorus*

SANCTUS

Sanctus*Chorus*

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis*Chorus*

Benedictus*Aria: Tenor*

Osanna in excelsis*Chorus*

Agnus Dei.....*Aria: Mezzo-Soprano*

Dona nobis pacem*Chorus*

Please join us for a reception in the lobby following the concert.

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Music Director Julia Davids extends her sincere thanks to the volunteers who have led sectionals in preparation for the concerts this season. We couldn't do it without your leadership and dedication!

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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 NSCS IS SUPPORTED IN PART BY THE ILLINOIS ARTS COUNCIL

PROGRAM NOTES

by Donald Draganski

On July 27, 1733, Bach presented a recently completed “Missa Brevis,” consisting of the Kyrie and Gloria portions of the Mass, to Friedrich Augustus II, the newly-installed Elector of Saxony who would soon assume the Polish throne as well. Bach had become increasingly dissatisfied with his position in Leipzig; three years earlier he had confided in a letter to a colleague that he intended to seek employment elsewhere. The post of Court Composer at Dresden and Poland would have represented a considerable advancement in Bach’s career and, as both courts happened to be Catholic, he was counting on these two Latin Mass movements to support his application for the position. Bach’s letter of petition reads as follows:

To His most Serene Highness, the Prince and Lord, Friedrich Augustus, Royal Prince in Poland and Lithuania, Duke in Saxony... My Most Gracious Lord, Most serene Elector!

To your Royal Highness I submit in deepest devotion the present slight labor of that knowledge which I have achieved in musique, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness’ World-Famous Clemency and not according to the poor composition; and thus deign to take me under Your Most Mighty Protection. For some years and up to the present moment I have had the Directorium of the Music in the two principal churches in Leipzig, but have innocently had to suffer one injury or another, and on occasion also a diminution of the fees accruing to me in this office; but these injuries would disappear altogether if Your Royal Highness would grant me the favor of conferring upon me a title of Your Highness’ Court Capelle, and would let Your High Command for the issuing of such a document go forth to the proper place. Such a most gracious fulfillment of my most humble prayer will bind me to unending devotion, and I offer myself in most indebted obedience to show at all times, upon Your Royal Highness’ most Gracious Desire, my untiring zeal in the composition of music for the church as well as for the orchestra, and to devote my entire forces in the service of Your Highness, remaining in unceasing fidelity.

Your Royal Highness’ most humble and
most obedient slave
Johann Sebastian Bach
Dresden, July 27, 1733

Let us not be deceived by the conventionally fawning language common to documents written at that time, for beneath the honorifics and false modesty we can detect the voice of a supremely able musician who was proud of his craftsmanship, a man who knew that he could deliver on promises that were not idly made, and a man who did not hesitate to complain loudly and publicly over perceived injustices.

Despite Bach’s best efforts, he never received the post as he had envisioned it; after submitting a second petition in 1736 he was awarded the dubious honor of calling himself “Hofkomponist” — dubious indeed, for it was only an empty title, accompanied neither by position nor salary, and Bach was obliged to remain in Leipzig for the rest of his life.

However, Bach was never one to permit two such magnificent movements to languish in his desk, and in 1747, just three years before his death, he began to expand the work into a complete Mass. He added a newly-composed Credo which he called “Symbolum Nicenum”; adapted an earlier Sanctus which he had composed in 1724 for a Christmas service; expanded an aria from his cantata *Lobet Gott* which in turn became the Agnus Dei movement; based the Dona Nobis Pacem on material drawn from his cantata *Wir danken Dir*; and took the Hosanna from a secular cantata which he wrote for this same King Friedrich Augustus.

One can only marvel that a work drawn from so many different sources over a period of twenty-five years can still convey such an overpowering sense of musical cohesion. There is a compositional unity in this, Bach’s last great vocal work, that belies the borrowings and adaptations that went into its writing, a diversity that nonetheless moves in sustained fashion from beginning to end.

Bach never heard the Mass in its entirety during his own lifetime, and after his death most of his works were forgotten by all but a few musicians. However, certain pieces continued to be circulated, for in 1810 Beethoven wrote to his publisher asking for a copy of the score to the B Minor Mass; in the letter Beethoven quoted from memory the opening of the Crucifixus movement, a clear indication that he must have encountered the work at some earlier date. Nevertheless the work did not receive a public performance in its complete form until 1835, nearly a century after it was completed.

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Donald Draganski was born in Chicago and received his Bachelor’s degree in music from DePaul University where he studied privately with the late Alexander Tcherepnin. He was Music Librarian at Roosevelt University for 25 years, serving students and faculty of Chicago Musical College. He is a bassoonist for the Evanston Symphony Orchestra, and is also a published composer, having written works in all forms, both vocal and instrumental. Don wrote program notes for the North Shore Choral Society from 1980 to 2008.

BIOGRAPHIES



Following a “Stunning” (*Opera Magazine*) debut in *The Kaiser of Atlantis* for Chicago Opera Theater, **Michelle Areyzaga** has demonstrated her vocal diversity in a variety of operatic roles including Cunegonde, Pamina, Susanna, Sophie (*Werther*), Musetta, Lauretta, Adele, Zerlina, Despina, Serpina, and Belinda. She has performed with companies including Chicago Opera Theater, Lyric Opera of Chicago’s “In the Neighborhoods,” Opera Theatre North, DuPage Opera Theatre, Chicago Light Opera Works, and Orquesta Sinfónica del Estado de México.

She reprised the role of Zerlina for her Opera Birmingham début and sang Pamina as part of Chicago’s *Silk Road Initiative*, a production which aired on public television.

Recent concert engagements include The New York Festival of Song, Poulenc’s *Gloria* with the Flint Michigan Symphony, Gustavo Leone’s *Mundo* at the Grant Park Music Festival, and “Bernstein on Broadway” with both the Cleveland Orchestra at the Blossom Festival and at the Tilles Center in Long Island, New York. She traveled to Costa Rica for that country’s first ever performance of J. S. Bach’s Mass in B minor under the baton of John Nelson. She performed Adina in *L’Elisir d’Amore* with DuPage Opera Theatre, and is scheduled for Shostakovich’s *Seven Romances* with the Amelia Piano Trio, and appearances with the symphonies of Northwest Indiana, Wichita, and the Rhode Island Philharmonic. Upcoming engagements include Mozart’s Susanna with Opera Birmingham.

Ms. Areyzaga made her European concert début as soloist in Vaughan Williams’ Mass in G minor at England’s York Minster Cathedral, Ely Cathedral, and St. Mary’s Church in Oxford. In Paris, she received standing ovations as soloist in the *Lord Nelson Mass* with the orchestra of London’s Royal Academy of Music and the St. Charles Singers.

She recently presented a recital of the songs of Lita Grier at the Ravinia Festival Day of Music, and individual recitals of the songs of William Ferris, Lita Grier, and Inge Braun. She made her fourth appearance with the New York Festival of Song in the program “The Welcome Shore.” On the Chandler Hall Concert Series in Randolph, Vermont, she presented a solo recital including a premiere of *La Ternura* of Gwyneth Walker.

As a recording artist, Ms. Areyzaga’s CD *The Sun Is Love* was released on the Proteus label with *The American Record Guide* stating: “This album’s appeal owes much to the singing of Michelle Areyzaga, who has a sweet, unaffected voice and meticulous diction just right for these appealing tunes.” Her CD of the songs of Lita Grier was recently released by Cedille Records and a CD of the songs of William Ferris will be released soon.

A frequent recitalist for the live programs of Classical Radio WFMT, Ms. Areyzaga was named by Pioneer Press as Chicago’s “Artist of the Year” for 2006.

An active performer in the Chicago area, mezzo-soprano **Sarah Ponder** divides her time between the operatic and concert stages. Recent performances include a featured recital at the Chicago Cultural Center as part of the Musicans Club of Women “Award Winners in Concert” series, an understudy turn as Emilia in Verdi’s *Otello* with The Chicago Symphony Orchestra, solos in Händel’s *Messiah* with The North Shore Chamber Arts Ensemble, and in Richard Einhorn’s modern oratorio *Voices of Light* as a guest artist with The Grand Rapids Symphony Orchestra. Upcoming performances include a recital and masterclass series at The University of Nebraska.



A favorite singer of the Northwest Festival Orchestra, Sarah has sung works such as *Das Lied von der Erde* and *Des Knaben Wunderhorn* by Mahler, Mozart’s *Great Mass in C Minor* as well as various opera scenes with the fledgling company. Other recent orchestral performances include Schönberg’s *Gurrelieder*, as well as the première of young composer Mark Musil’s *Five Love Sonnets of Pablo Neruda*, which was written especially for her. “Deeply expressive” (*Chicago Sun Times*) Sarah also regularly performs as a soloist and chorister with various ensembles around Chicago including, Grant Park Chorus, Chicago Symphony Chorus, Music of the Baroque, William Ferris Chorale, and Bella Voce.

On the operatic stage, Sarah recently finished a touring season with Opera for the Young, appearing in the production of *The Elixir of Love*. A founding member of “The Opera Divas!”, Sarah is regularly seen around Chicago performing various roles, bringing opera to new audiences. Other roles include Dorabella in *Così fan tutte*, the Second Lady in Mozart’s *Die Zauberflöte*, Madame Larina in *Eugene Onegin* by Tchaikovsky, and in the title role of Northwestern’s production of *Savitri* by Gustav Holst. Sarah holds degrees from Northwestern University and the University of Nebraska. She has worked with the illustrious Regina Resnick, John Corigliano, Joan Dornemann, and Susan Graham in addition to Chicago singer, Karen Brunssen. She currently studies with Jane Bunnell.

A dedicated teacher, Sarah maintains a large private studio. She enjoys working with young composers, recently assisting at a composition workshop directed by CSO Mead Composer-in-Residence Anna Clyne and then performing a new opera work at The Chicago Academy for the Arts. Sarah is also involved in a new program sponsored by the Chicago Symphony Orchestra in collaboration with Storycatcher’s Theater, Yo-Yo Ma, and Maestro Muti working musically with girls at the Juvenile Detention Center in Warrenville, Illinois. As part of this endeavor, Sarah and fellow teaching artist, Elizabeth Gray, performed an aria concert with Maestro Muti this past fall. They were also recently featured in the *Chicago Tribune* for this work and then again for performances with Yo-Yo Ma as part of his Citizen Musician Initiative.



Kurt R. Hansen's long and distinguished career spans over 30 years, on four continents. His repertoire ranges from the Early Baroque to the Twenty-First Century, in concert, opera, and recital venues.

Mr. Hansen has sung with renowned conductors Sir George Solti, Claudio Abbado, Margaret Hillis, Robert Shaw, Thomas Wikman, and Edo de Waart to name just a few. He has also been soloist with such prestigious ensembles as the Chicago Symphony Orchestra, the Minnesota Orchestra, the Honolulu Symphony Orchestra, Music of the Baroque, Chicago Master Singers, Tampa Masterworks Chorale, the Colorado Mahlerfest, the Hong Kong Early Music Fortnight Festival, and Orquestra Nacional de Colombia in Bogota.

“Kurt R. Hansen was the standout. His ability to deliver Bach’s high ‘tessitura’ without strain [and] his exciting timbre are things we should hear more often in New York.” So said *The New York Times* of Mr. Hansen’s Lincoln Center debut as the Evangelist in Bach’s *Weinachtsoratorium* with Chicago’s Music of the Baroque.

Last fall Mr. Hansen sang with the Chicago Master Singers the Schumann Requiem and the Bruckner Mass in F minor. In February, he traveled to Gustavus Adolphus College to perform *Die schöne Müllerin*. This spring he will sing Mendelssohn’s *Lobgesang* with the Lake Forest Symphony.

This past season Mr. Hansen sang Mahler’s *Das Lied von der Erde* in the Chicago premier of the transcription for chamber ensemble by Schoenberg with conductor Jane Glover and the Rembrandt Chamber Players, Mahler’s Eighth Symphony in Chicago’s Orchestra Hall with Jay Friedman and the Oak Park River Forest Symphony, the arias in Bach’s *St. Matthew Passion* with Hermann Max at Valparaiso University, four Bach cantatas on the Grace Church River Forest Bach Cantata Vesper series, Schubert’s *Die schöne Müllerin* with Karina Kontorovitch, his piano-vocal duo partner, on a Faculty Recital at Northwestern University, and Brahms’ *Liebeslieder Waltzes* with a newly formed ensemble, Chicago Piano Vocal Score which includes himself and Michelle Areyzaga, soprano.

Mr. Hansen is in his 20th year as Director of Music of St. Pauls United Church of Christ in Lincoln Park. He was cantorial soloist for nearly 20 years under Max Janowski and then selected as Interim Music Director at KAM-Isaiah Israel Congregation in Hyde Park.

Last season he was a guest conductor of both the Northwest Choral Society in their performance of Fauré’s Requiem and guest choral director of Music of the Baroque’s Bach and Telemann Cantata Program.

Mr. Hansen was born and raised in Omaha, Nebraska, and presently makes his home in Glenview, Illinois with his wife Theresa Brancaccio and their two sons Kristofer and Alex. Both he and his wife are members of the faculty at the Henry and Leigh Bienen School of Music at Northwestern University. Mr. Hansen is Coordinator of the Voice and Opera Program.

Kevin McMillan, baritone, is one of Canada’s most respected singing artists and vocal pedagogues. His career has spanned 25 years with more than 750 concerts, 15 professional recordings, a Grammy award, a Gramophone award and numerous Juno award nominations.

Critics have praised his “elegant voice” and “singularly remarkable interpretive skills” in appearances with virtually every major North American orchestra, including the New York Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic and the San Francisco Symphony.

He has also established a presence in Europe, with appearances in the major concert halls of London, Berlin, Barcelona, Hamburg and Prague. He has worked with such conductors as Herbert Blomstedt, Pierre Boulez, Raphael Frühbeck de Burgos, Sir Andrew Davis, Charles Dutoit, Neeme Jarvi, Jesus Lopez-Cobos, Kurt Masur, Sir Roger Norrington, Hellmuth Rilling and the late Robert Shaw and Sergiu Commissiona.

After preliminary schooling at the Universities of Guelph and Western Ontario in Canada, Kevin studied at the Britten-Pears School in England, and attained a Master’s Degree at the Juilliard School in New York. His primary focus has always been the oratorio and orchestral repertoire, and his vocal flexibility and scholarly musicianship have afforded him a broad range of styles and periods — from Monteverdi and Bach to Britten and Penderecki.

Despite an unfortunate farming accident 30 years ago that left him a partial paraplegic, he has had the opportunity to perform operatic roles in concert performances. Kevin is one of Canada’s preeminent recitalists. He has been described as an “outstanding Schubertian” whose “voice of glowing freshness and beauty is at the service of an intelligent, lively and distinctive personality.”

He has been heard often in recital on CBC/SRC broadcasts, and has been a frequent guest at summer festivals, such as the Minnesota Orchestra’s Sommerfest, Ravinia, Tanglewood, the Ottawa Chamber Music Festival, the Festival of the Sound and the Schleswig-Holstein Festival in Germany.

He has also been heard on radio in quite a different capacity — as guest host for Canada-wide broadcasts on CBC’s Radio Two. He has taken an active role in the creative process, having had several contemporary works written expressly for him, such as the title role in Sir Peter Maxwell Davies’ oratorio, *Job*, which he premiered in Canada, Britain and Israel. He also sang the Canadian premiere of *Songs of Milarepa* by Phillip Glass during Mr. Glass’ residency at the Scotia Festival of Music.

Kevin is now an Assistant Professor of Voice in the School of Music at James Madison University in Virginia. In Chatham, Ontario, Canada he was the founder and president of the Capitol Theatre Association — the group responsible for the \$20 M restoration and renovation of this landmark historic theatre which re-opened in 2010.





Anne Slovin, soprano, is a graduate of the Bienen School of Music at Northwestern University, where she studied with Theresa Brancaccio. At Northwestern, she performed with the Baroque Music Ensemble and sang the role of Valencienne in L har's *The Merry Widow*. More recently, Anne has sung the roles of Aline in *The Sorcerer* (Gilbert and Sullivan Opera Company) and Gianetta in *The Gondoliers* (The Savoyaires), and covered the role of Elsie Maynard in *The Yeomen of the Guard* (Light Opera Works). She has also performed with Chicago's Music of the Baroque, and currently serves as soprano soloist and section leader at Trinity United Methodist Church in Wilmette, Illinois. Anne was the Donald Chen Young Artist Award second place prize winner, and will be spending the 2011-12 school year studying voice at the Schola Cantorum in Paris as a recipient of a grant from the Frank Huntington Beebe Fund.

Soprano **Simonetta Pacek** has loved singing ever since she was little. She began her singing career with Chicago's Musichorale when she was three. Since this young age, she has continued to be a soloist and member of a number of choirs throughout the Chicago area, including the well-respected Resurrection and Cantate Domino classical choirs of St. John Cantius parish in Chicago. She has previously studied voice with Maestro Giulio Favario, formerly of the Lyric Opera Chorus and is currently studying voice with Annie Picard. Simonetta is working towards her Bachelor of Music in Vocal Performance at North Park University in Chicago. In addition to her singing career, Simonetta has also been active in theater and ballet. She was a ten-year member of the Little Flowers Dance and Theatre Troupe and performed with the Chicago Festival Ballet Company and Turning Pointe School of Dance, having leading and major roles in both the company and troupe, including the *Nutcracker* and soloing the Bluebird variation, from *Sleeping Beauty*.



Sammi Block, mezzo-soprano, is a graduate student in the Master of Music in Voice Performance program at North Park University in Chicago. She frequently performs in vocal recitals, opera scene recitals and is a member of the University Choir and Chamber Singers. She recently played a lead role in the North Park production of the opera *The Masque of Angels* by Dominick Argento. A native of Appleton, Wisconsin, Ms. Block moved to Chicago after receiving a Bachelor of Arts in Music Education degree from St. Olaf College. While at St. Olaf, she sang with the St. Olaf Choir, frequently soloing on international and domestic tours. Now an avid participant in the Chicago music scene, Ms. Block performs with the Soli Deo Gloria chorus, William Ferris Chorale, Chicago Chorale, Chicago Chamber Choir, and serves as an alto soloist and section leader at St. Gregory's Church in Deerfield, Illinois. She has also made appearances with Baroque Band for Handel's *Messiah* and on several Bach cantatas with St. Luke Evangelical Lutheran Church. Her solo experiences with Chicago performing groups include the Saint-Saens *Christmas Oratorio*, Bach's *St. Matthew Passion*, Vaughan Williams' Mass in G minor, Howells' Requiem, and Handel's *Dettingen Te Deum*.



Tenor **Chris Albanese** is a second year master's student studying at Northwestern University with Sunny Joy Langton, Alan Darling, and Richard Boldrey. Recent credits include Abe Kaplan in *Street Scene*, Stevedore in *Il Tabarro* (Castleton Music Festival), Marquis in Corigliano's *The Ghosts of Versailles* (Northwestern Opera Theater), tenor soloist in Handel's *Messiah* (Northwestern University Chorale), and the title role in Giacomo Carissimi's *Jephthe* (Ars Musica Chicago). He has appeared on stage with the Chicago Early Music Festival, Ars Musica Chicago, Dayton Opera, the Castleton Music Festival, and The Opera Theater/Music Festival of Lucca.



Baritone **Sean Stanton** began his musical studies as a flutist at the age of 10 with a strong intention to become a professional flute player. For five years Sean studied in the private studio of Beth Bryngelson where he developed his talents. During this time he performed in several wind sections of various orchestras including the Prot g  Philharmonic, Metropolitan Youth Symphony Orchestra, and South Suburban Youth Symphony. Sean has studied with Lyon Leifer, Courtney Morton, and most recently Ellen Huntington at North Park University. Currently Sean is studying voice with Dr. Annie Picard and strives to create unity in his approach to flute and voice. He is a vocal performance major at North Park University, where he has also performed with the University Orchestra, Concert Band, Wind Ensemble, Woodwind Quartet, University Choir, and Opera Workshop. Sean sang the role of Lockit in NPU's production of *The Beggar's Opera*. Outside of North Park, Sean is in his third season playing with the Lake Shore Symphony Orchestra and is the baritone section leader at First Presbyterian Church in Evanston. Recently Sean took first place at the Northern NATS Competition and in North Park's Performance Awards. Sean continues to dedicate his talents to a holistic approach to singing, flute, and musicianship.

DONALD CHEN YOUNG ARTIST AWARDS

Former Music Director Donald Chen retired at the end of the 72nd season after over twenty-four years with the North Shore Choral Society. To honor Dr. Chen, the NSCS established the Donald Chen Young Artist Award (DCYAA), which will annually reward a talented young singer with a solo role in one of our concerts each season. Baritone Corey Grigg was the winner of the first competition held in 2010 and was featured in our February 2011 concert.

The quintet of young artists highlighted today was selected by Music Director Julia Davids and will be rewarded for their work with honoraria from the DCYAA fund. Those interested may make donations directly to the fund through the NSCS.



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, Ontario), the University of Michigan (Ann Arbor, Michigan) and Northwestern University. Julia has been Music Director of the North Shore Choral Society since 2009. She is 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 was 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 *A Choral Conductor's Handbook of Vocal Technique*. A native of London, Ontario, she now resides in Skokie with her husband, baroque violinist Martin Davids and their two children, Judith and Solomon.

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.



Every year, new singers join the North Shore Choral Society, and every year some singers leave. Sometimes, however, singers stay and stay—and stay. Of today's chorus, seventeen men and women joined at least thirty years ago. On this, our 75th anniversary, we celebrate these folks. Here are a few words from and about each of them.

Inge Kistler has sung under the direction of six NSCS conductors: Ronald Schweitzer, during whose tenure the Parish Church of Saint Luke in Evanston was selected our primary concert hall; Richard Rosewall, whose most challenging work was *Belshazzar's Feast*; David Larson, who stayed for ten years, with one year off to teach in Japan, during which time James Winfield took charge. When Larson returned, he scheduled a concert of Bach's Mass in B minor with the Orchestra of Illinois but soon afterward accepted a full-time position in Japan. Donald Chen became the new musical director, a job he would hold for twenty-four years. During Chen's tenure, the position of General Manager was created, a job that Inge held for eleven years. Chen's tenth season ended with a special celebration—followed the next year by what Inge considers the Society's "most spectacular performance": David Fanshaw's *African Sanctus*, with the composer's participation. And the sixth Music Director? Julia Davids, of course.

Coming to Chicago, settling in Evanston, joining the First Presbyterian Church and its choir brought **David and Judy Taylor** together after college. David joined NSCS in 1969 in order to sing (appropriately enough) the Bach Mass in B minor; Judy followed a year later. David did so well at carrying risers and tympani that he was elected president. Though Judy was elected treasurer at the same time, accusations of nepotism did not stick. Singing the "Dies Irae" from the Verdi Requiem, directed by Margaret Hillis during an especially violent thunderstorm, was probably their most memorable musical experience; however, the Beethoven Ninth is still their all-time favorite.

Though **Jo Anne Gerules** joined NSCS in the 1970s, she took a long hiatus to raise a family and did not rejoin until early in this century. She especially remembers rehearsing with David Larson at the Levy Center and singing a splendid Mozart Requiem at St. Luke's.

When you see the section coordinators filling in those forms for each rehearsal, you're looking at the idea of **Jean Thompson**. When she became membership coordinator, keeping track of who came to rehearsals and when was pretty chaotic, according to Jean. The method that she devised—with two pages of entries, one for the membership chair and the other for the section coordinator—has remained in use ever since. From these pages, the chair can maintain an overall record of attendance for anyone interested (including the director), and the coordinators can see who might need a little prodding to get there next Tuesday.

The name “Sieck” was associated with the North Shore Choral Society long before **Myra Sieck** joined. From 1935 until 1942, under the direction of Madi Bacon, the first Musical Director, spring concerts were performed in the garden of Myra’s husband’s Aunt Florence. Myra herself became involved when Richard Rosewall, chairman of the Music Department at Evanston Township High School, served also as the Music Director of NSCS. His final concert was Bach’s *St. Matthew Passion*; and, to sing the soprano solos, he chose Mary, one of his teachers and Myra’s sister. Today, Myra is pleased with the wide variety of music that is chosen for our concerts.

Margaret Larson, wife of then Music Director Donald Larson, recommended to **Marj Lundy** that she join NSCS—her first singing opportunity since college. Marj found the Society a low pressure but competent chorus—the perfect place to get started again. When Donald Chen selected Mozart’s Mass in C minor for one performance, she was ecstatic and loved rehearsing it. But then? She got laryngitis, lost her voice, and couldn’t sing in the concert. Still, she enjoyed sitting in the audience and hearing her choir sing one of her favorite works. Marj feels that, having grown in size and professionalism, the choir in recent years has been asked to take on more challenging works—and has met with ever-increasing success.

For **Sally Hakes**, her most memorable moments were at Ravinia, singing Broadway show tunes under the direction of Erich Kunzel, “a fun person to work with.” She even loved the concert when everyone got caught in the rain and was soaked by the time they had reached the stage. Sally was further annoyed by a drip that kept hitting her head during the entire performance. “Miserable but fun,” she says. She also has a special fondness for *Carmina Burana*. Sally is pleased to see the chorus grow both in both number and in quality. “Singing makes my week,” she adds.

The musical trek from treble and later bass in the school chapel; then in the Cambridge University Music Society; a choral society in Massachusetts; and finally, in 1974, to the North Shore Choral Society was a long one for **Anthony Green**. He remembers the first rehearsal of this latter group (with a paucity of men) when a dynamic soprano named Velta Condit made a bee-line for the new bass—obviously with a task for him to do. Thus began Anthony’s many services for NSCS. Another memory occurs when the Society sang Bloch’s Sacred Service in the spectacular upturned ark in Glencoe.

When **Dan Woodard** joined NSCS at the encouragement of a friend, he remembers that its approach was more casual than now; he sees the “raising of the bars of demanding repertoire, musical excellence, and professionalism.” The musical performance he remembers most distinctly is *African Sanctus*, about which he was very skeptical as a “serious” musical composition. However, he ultimately found that “being part of the performance was a remarkable, memorable experience.” He also recalls the performance of *Elijah* when St. Luke’s became such a sauna that the men were allowed to remove their jackets—even though their glasses were still fogged over.

Moving to Evanston in the late 1970s was the perfect opportunity for **Susan Demaree** to join the Choral Society. She says, “The thing that impressed me when I first joined was how beautiful the group’s singing was from the first rehearsal.” Over the years, she has especially enjoyed singing not only the “warhorses” but also less familiar works, like *Jonah and the Whale* and *African Sanctus*. She also is thankful that members have a number of opportunities to serve the Society in other ways besides singing—as she has done on several occasions.

Antje Draganski and her husband Don joined the North Shore Choral Society in 1979 at the request of the conductor David Larson. At their first concert, they sang the Brahms *German Requiem*, memorable not only because it was their first NSCS performance but also because it is one of Antje’s favorite choral works. A native of Germany, Antje is often called upon by the music director to help the chorus with its pronunciation in works by German composers. (Though Don dropped out of NSCS to join the Evanston Symphony Orchestra, he continued to write the Society’s program notes for 25 years.)

If **Ellen Pullin** were stranded on a desert island with only one recording to listen to, it would be Bach’s Mass in B minor, the work that the Society sings today. Besides learning new music and being able to sing with an orchestra, Ellen loves creating musical parodies. She particularly enjoyed writing a parody for Doc Severinsen’s 75th birthday, with twenty NSCS members singing it *a cappella* on the Ravinia stage for thousands of listeners. She hopes that NSCS members take as much pleasure in singing her parodies as she does in creating them.

When **Fusayo Errico** moved from Japan to America, she joined NSCS because the director lived across the street from her godparents’ home. At first, Fusayo felt very timid and thought that everyone else was talented because she did not know English well. But she was determined not to give up. David Larson was a conductor who never raised his voice. One day, however, when they were rehearsing at Techny, he suddenly yelled, and shocked everyone. Maybe it was the acoustics that made his voice so loud. Fusayo feels that the greater number of young singers has brought increased energy to the group.

A Chicago Symphony Orchestra patron for many years, **Cecilia Davis** had the good fortune to become acquainted with a Symphony Chorus soprano, who in turn introduced Cecilia to a woman who sang in the North Shore Choral Society. One Sunday the two ladies visited St. Joseph’s Church in Wilmette, where Cecilia sang (and still does). On that day, Cecilia had a brief solo. The happy result was that soon afterward she was asked to become a NSCS member. She helped get the “treats” started during rehearsals and is delighted that the Society is growing with so many people who truly care about singing.

Steve Warner joined NSCS in 1981, shortly after moving to Evanston from Chicago, where he had sung with the concert choir at the University of Illinois at Chicago. His early impressions of NSCS were that it was at least as good as the university choir, but the members were a whole lot older. Quite unlike his experience at UIC, Steve felt himself to be one of the youngest singers in NSCS. Remarkably over the years, the singers at NSCS have become on average a lot younger; now, he is one of the oldest. And NSCS is now a whole lot better than what he recalls of the university choir.

Soon after becoming a member of NSCS after not having sung for 20 years, **Tom Keller** found himself at St. Luke’s singing a Vivaldi work, trying to see the conductor while standing behind someone whose head swayed from side, but not in a regular rhythm that could be adapted to. On the other hand, he remembers singing the Bach Mass in B minor when the sun shone through St. Luke’s western stained glass window and added a golden glow to both the church and the music. Tom will long be remembered as the guy who always pitched in to help the Society in any way he could.

NORTH SHORE CHORAL SOCIETY

SOPRANO

Mei Aden	Maria del Rosario Gomez	Pauline Michael	Karen Fish Schurder
Jill Anderson	Judith Greene	Mande Mischler	Dorothy Scott
Pam Anderson	Anne Harkonen	Colleen Moeller	Phoebe Segal
Marian Barell	Margarete Hendrickson	Donna Nitahara	Margie Skelly
Lauren Bauerschmidt	Christine Hoffmeyer	Kat O'Reilly	Kathryn Skelton
Marcia Maus Bollo	Jane Kenamore	Harolyn 'Hershy' Pappadis	Roxann Specht
Cecilia Davis	Tracy Kim	Mary Perrin	Cindy Thompson
Meg Egan-Hullinger	Hannah Kovach	Catherine Porter	Kathleen Tolisano
Patricia English	Anne Lindahl	Ellen Pullin	Kathleen Trusdell
Lorena Estrada	Renata Lowe	Claudette Rasmussen	Katie Van Eck
Betsy Gladfelter	Julie M'Dowell	Ginny Roeder	Yael R. Wurmfeld
Katie Gladych	Christine M'Guire	Sally Ryan	Ann Yankee

ALTO

Barbara Brantigan	Fusayo Errico	Inge Kistler	Kay Rossiter
Julia Brueck	Fran Faller	Rose Kory*	Myra Sieck
Liz Costello-Kruzich	Linda Faller	Marie Kroeger	Eleanor Skydell
Lynne Curtis	Nancy Friday	Melinda Kwedar	Loretta Smith
Arlene Cwynar	Katie Fruhauff	Marjorie Lundy	Barbara Struthers
Else-Britt DeLong	Lucinda Fuller	Joan Merchan	Erica Sufritz
Susan Demaree	Debbie Geismar	Tera Moskal	Beth Sullivan
Barbara Dershin	Jo Anne Gerules	Cheryl Oliver	Judy Taylor
Antje Draganski	Sally Hakes	Myrna Orenstein	Jean Thompson
Lenore Dupuis	Karen Hilgeman	Elena Repp	Jean Walbridge
Katie Eckstein	Jill Horwitz	Alicia Resnick	Stacey Watson
Chris Erenberg	Celeste Kendall	Karen Rigotti	Barbara Weiner
Shalisha Erenberg	Mary Ann Kissock	Emily Rivera	Trish Winter

TENOR

Douglas Aden	Bernie Haugh	Mars Longden	Steve Schneider
Glen Borntreger	Anne Heider	Sanna Longden	Paul Siegal
David Crumrine	Theresan Kaefer-Kelly	Tom Olkowski	Milly Silverstein
John Darrow	Nicholas Krupp	Scott Paine	David W. Taylor
Bill Erenberg	Steve LaTour	Gene Propp	David Wojtowicz
	Dan Lezotte	Jonathan Rivera	

BASS & BARITONE

Len Barker	Andrew Fisher	Andrew Jorgenson*	John Shea
Mark Baskin	Kent Fuller	Thomas Keller	John Summerhays
Thomas Beck	Bruce Gladfelter	Denny Kim	Joel Tranquilla
Daniel Braithwaite	Anthony Green	Karl Kroeger	Harry Vroegh
Robert Brotman	Jack Hedquist	Jim Miller	Steve Warner
Ron Dahlquist	Gary Hendrickson	Stefan Nikolov*	Dan Woodard
Terry Duchow	David Hunt	Frank Perry	Robert Zahniser

*NSCS Choral Scholars

ORCHESTRA

VIOLIN I

Martin Davids, Concertmaster
Tom Yang
Emi Tenabe
Jeff Yang
Matt Cataldi
Andrew M°Cann

CELLO

Craig Trompeter*
Anna Steinhoff

BASS
Jerry Fuller
Phillip Serna

HORN

Melanie Cottle

TRUMPET

Robert Rieder
Chris Hasselbring
Edgar Campos

VIOLIN II

Jeri-Lou Zike*
Wendy Benner
Tracy Figard
Anne Kolb
Ann Duggan

FLUTE

Anita Rieder*
Susan Saylor

TIMPANI

George Blanchet

ORGAN

Sharon Rich Peterson

OBOE

Anne Bach
Deb Stevenson
Erica Anderson

* denotes principal

VIOLA

Elizabeth Hagen*
Clara Takarabe
Susan Rozendaal
David Moss

BASSOON

Sally Jackson
Jonathan Saylor

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 currently accepting applications for our next season. Please contact General Manager Karen Rigotti for more information.

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!

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Romano Brothers & Co.
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United Financial Group (UFG)
Valley Forge Asset Mgmt Corp (Harry Vroegh)

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Kenny the Kleener

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Evanston Dental Spa
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Dr. Susan Graber, DDS
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Northbrook Symphony Orchestra
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Roycemore School
Sing to Live
WFMT: Midnight Special and Folkstage

REAL ESTATE, HOME & GARDEN

Anton's Greenhouse
Cahill Plumbing
d'Eco rating by Scott (Scott Paine)
FGH Architects
Harold's True Value Hardware
Kelly's Appliances
Weichert Realtors / Lakeshore Partners

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Mercy's Hair Design
Salon Roula

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SPECIAL ANNIVERSARY YEAR CHALLENGE FUND

As a result of the generosity of our supporters we have qualified for a \$7,500 gift from a challenge fund established by members, former members and their families to recognize our 75th anniversary by improving the long term financial stability of the Society. These restricted funds will create important reserves for us. We give special thanks to all those who added to their gifts this year to make this possible. If you are not yet a supporter we encourage you to consider a gift to allow us to continue the expansion of our programming and outreach next season.

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.

CORPORATE SPONSORSHIP

This concert is sponsored by First Bank and Trust of Evanston.

FOUNDATION GIFT

We are thankful for a gift from the Three Crowns Foundation.

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This season, **The Northern Trust Company** has donated funds through its employee matching gift program.

Also, **The Pfizer Foundation** has donated funds to match a gift.

The First Bank of Highland Park has made donations in the names of several of their patrons.

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!

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DONALD CHEN YOUNG ARTIST AWARD

At the end of our 72nd season, Donald Chen retired after serving for twenty-four years as Music Director of the North Shore Choral Society. To honor Dr. Chen, the Society established the Donald Chen Young Artist Award to reward talented young singers for their solo roles in our concerts. Donations may be made directly to this fund.

RUTH GOCKEL MEMORIAL FUND

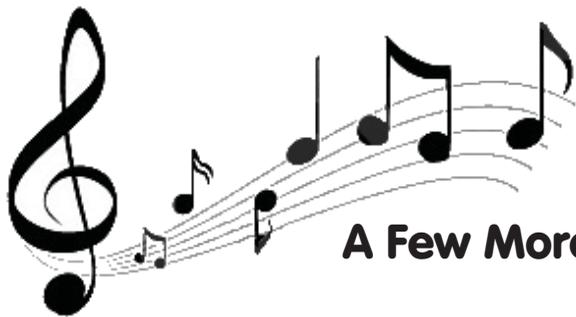
This fund was established in 2002 with a bequest by Ruth A. Gockel, a long-time singer, Principal Benefactor, and former Society president. Ruth was the daughter of the long-time pastor of St. John's Lutheran Church in Wilmette, where the Board used to hold its monthly meetings. Ruth's intent was that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



A Few More Notes for Our Audience...

Music Director Julia Davids shares her thoughts about the Mass: “I think the Mass in B minor is such an incredible work because it showcases the variety of Bach’s compositional style. From grand, complicated, polyphonic 5-8 part fugues to more direct and simple 4 part motets, to lyrical solo work, Bach always uses the meaning of the text as his inspiration. It is truly a monumental undertaking to learn and perform.

“The NSCS unites its passion for great choral music with an orchestra of Chicago’s finest players led by Martin Davids, and world-class soloists to offer a performance not to be missed! We are also pleased to present emerging solo singers from Northwestern and North Park Universities featured in soli excerpts, as part of our Dr. Donald Chen Young Artist Award program.”

The North Shore Choral Society invites you to join us for our seventy-sixth season! Back by popular demand, we will present a wide variety of holiday music at Glenview Community Church in late November, and in early December we will join with the Evanston Symphony Orchestra for their annual holiday concert in Evanston. In March we will present the hugely popular *Carmina Burana* by Carl Orff, and we’ll cap off this exciting season in the spring with G. F. Handel’s gorgeous and thrilling *Israel in Egypt* featuring full orchestra and soloists. Don’t miss another blockbuster year with the NSCS!

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

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