



Seventy-sixth Season

UNDER THE DIRECTION OF

JULIA DAVIDS

MARCH 4, 2012

3:00 PM

UNITARIAN CHURCH OF EVANSTON

1330 RIDGE AVENUE

EVANSTON

THE NORTH SHORE CHORAL SOCIETY

Julia Davids, *Music Director*

presents

Carl Orff's *Carmina Burana*

with

The Evanston
Children's Choir
Gary Geiger, *Director*

featuring

Hugh Russell, *baritone*,
Rosalind Lee, *soprano*,
and Peder Reiff, *tenor*



with Sharon Rich Peterson *and* Fiona Queen, *pianos*
and percussionists George Blanchet (*Timpani Principal*),
Brandon Podjasek, Jeff Handley, Rich Janicki, Brian Oriente



THE NSCS IS
SUPPORTED IN PART BY THE
ILLINOIS ARTS COUNCIL

Sunday, March 4, 2012, 3:00 PM

Unitarian Church of Evanston
1330 Ridge Avenue, Evanston

PROGRAM

Blue Butterfly Day..... Gary Geiger
Solda Wa Milo.....traditional Haitian, arr. John Jost
Duond Akuru.....Rollo Dilworth

The Evanston Children's Choir
Gary Geiger, *conductor*
Evelyn Diaz, *accompanist*



Carmina BuranaCarl Orff (1895–1982)

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna • Fortune plango vulnera

I. Primo vere (In Springtime)

Veris leta facies • Omnia sol temperat • Ecce gratum

Uf dem anger (On the Lawn)

Tanz • Floret silva nobilis • Chramer, gip die varwe mir •
Reie • Were diu werlt alle min

II. In Taberna (In the Tavern)

Estuans interius • Cignus ustus cantat • Ego sum abbas •
In taberna quando sumus

III. Cour d'amours (The Court of Love)

Amor volat undique • Dies, nox et omnia • Stetit puella •
Circa mea pectora • Si puer cum puellula •
Veni, veni, venias • In trutina • Tempus est iocundum • Dulcissime

Blanziflor et Helena (Blanziflor and Helena)

Ave formosissima

Fortuna Imperatrix Mundi (Fortune, Empress of the World)



TEXTS AND TRANSLATIONS

Solda Wa Milo

Soldiers of the King of Milot, miye, since when does the cat swim?
miye. Meow, little cat, meow.

Duond Akuru

In my heart I hear the sweet music. Deep inside my soul I feel the rhythm.

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna

O Fortuna velut luna statu variabilis,
semper crescis aut decrescis;
vita detestabilis nunc obdurat
et tunc curat ludo mentis aciem,
egestatem, potestatem dissolvit ut glaciem.
Sors immanis et inanis,
rota tu volubilis, status malus,
vana salus semper dissolubilis,
obumbrata et velata michi quoque niteris;
nunc per ludum dorsum nudum
fero tui sceleris.
Sors salutis et virtutis
michi nunc contraria,
est affectus et defectus semper in angaria.
Hac in hora sine mora
corde pulsum tangite;
quod per sortem sternit fortem,
mecum omnes plangite!

Fortune plango vulnera

Fortune plango vulnera
stillantibus ocellis
quod sua michi munera
subtrahit rebellis.
Verum est, quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata.

O Fortune

O Fortune, like the moon you are changeable,
ever waxing and waning;
hateful life first oppresses
and then soothes as fancy takes it;
poverty and power it melts them like ice.
Fate - monstrous and empty,
you whirling wheel, you are malevolent,
well-being is vain and always fades to nothing,
shadowed and veiled you plague me too;
now through the game I bring my bare back
to your villainy.
Fate is against me in health and virtue,
driven on and weighted down,
always enslaved.
So at this hour without delay
pluck the vibrating strings;
since Fate strikes down the string man,
everyone weep with me!

I bemoan the wounds of Fortune

I bemoan the wounds of Fortune
with weeping eyes,
for the gifts she made me
she perversely takes away.
It is written in truth,
that she has a fine head of hair,
but when it comes to seizing an opportunity
she is bald.

In Fortune solio
sederam elatus,
prosperitatis vario
flore coronatus;
quicquid enim florui
felix et beatus,
nunc a summo corruui
gloria privatus.

Fortune rota volvitur:
descendo minoratus;
alter in altum tollitur;
nimis exaltatus
rex sedet in vertice
caveat ruinam!
nam sub axe legimus
Hecubam reginam.

I. Primo vere (In Springtime)

Veris leta facies

Veris leta facies mundo propinatur,
hiemalis acies victa iam fugatur,
in vestitu vario Flora principatur,
nemorum dulcisono
que cantu celebratur. Ah!

Flore fusus gremio Phebus novo more
risum dat, hoc vario iam stipate flore.
Zephyrus nectareo spirans in odore.
Certatim pro bravio curramus in amore. Ah!

Cytharizat cantico dulcis Philomena,
flore rident vario prata iam serena,
salit cetus avium silve per amena,
chorus promit virginum
iam gaudia millena. Ah!

On Fortune's throne
I used to sit raised up,
crowned with
the many-coloured flowers of prosperity;
though I may have flourished
happy and blessed,
now I fall from the peak
deprived of glory.

The wheel of Fortune turns;
I go down, demeaned;
another is raised up;
far too high up
sits the king at the summit -
let him fear ruin!
for under the axis is written
Queen Hecuba.

The merry face of spring

The merry face of spring turns to the world,
sharp winter now flees, vanquished;
bedecked in various colours Flora reigns,
the harmony of the woods
praises her in song. Ah!

Lying in Flora's lap Phoebus once more
smiles, now covered in many-coloured flowers,
Zephyr breathes nectar-scented breezes.
Let us rush to compete for love's prize. Ah!

In harp-like tones sings the sweet nightingale,
with many flowers the joyous meadows are laughing,
a flock of birds rises up through the pleasant forests,
the chorus of maidens already promises
a thousand joys. Ah!

Omnia sol temperat

Omnia sol temperat purus et subtilis,
novo mundo reserat faciem Aprilis,
ad amorem properat animus herilis
et iocundis imperat deus puerilis.

Rerum tanta novitas in solemnibus vere
et veris auctoritas jubet nos gaudere;
vias prebet solitas,
et in tuo vere fides est
et probitas tuum retinere.

Ama me fideliter, fidem meam noto:
de corde totaliter et ex mente tota
sum presentialiter absens in remota,
quisquis amat taliter, volvitur in rota.

Ecce gratum

Ecce gratum et optatum
Ver reducit gaudia,
purpuratum floret pratium,
Sol serenat omnia.
Iam iam cedant tristitia!
Estas redit, nunc recedit
Hyemis sevitia. Ah!

Iam liquescit et decrescit
grando, nix et cetera;
bruma fugit, et iam sugit
Ver Estatus ubera;
illi mens est misera,
qui nec vivit, nec lascivit
sub Estatus dextera. Ah!

Gloriantur et letantur
in melle dulcedinis,
qui conantur, ut utantur
premio Cupidinis:
simus iussu Cypridis
gloriantes et letantes
pares esse Paridis. Ah!

The sun warms everything

The sun warms everything, pure and gentle,
once again it reveals to the world April's face,
the soul of man is urged towards love
and joys are governed by the boy-god.

All this rebirth in spring's festivity
and spring's power bids us to rejoice;
it shows us paths we know well,
and in your springtime
it is true and right to keep what is yours.

Love me faithfully! See how I am faithful:
with all my heart and with all my soul,
I am with you even when I am far away.
Whosoever loves this much turns on the wheel.

Behold, the pleasant spring

Behold, the pleasant and longed-for
spring brings back joyfulness,
violet flowers fill the meadows,
the sun brightens everything,
sadness is now at an end!
Summer returns, now withdraw
the rigours of winter. Ah!

Now melts and disappears
ice, snow and the rest,
winter flees, and now spring sucks
at summer's breast:
a wretched soul is he
who does not live or lust
under summer's rule. Ah!

They glory and rejoice
in honeyed sweetness
who strive to make use of
Cupid's prize;
at Venus' command
let us glory and rejoice
in being Paris' equals. Ah!

Uf dem anger (On the lawn)

Tanz (Dance)

Floret silva nobilis

Floret silva nobilis
floribus et foliis.

Ubi est antiquus meus amicus? Ah!
Hinc equitavit,
eia, quis me amabit? Ah!

Floret silva undique,
nah mim gesellen ist mir we.

Gruonet der walt allenthalben,
wa ist min geselle also lange? Ah!
Der ist geriten hinnen,
o wi, wer sol mich minnen? Ah!

Chramer, gip die varwe mir

Chramer, gip die varwe mir,
die min wengel roete,
damit ich die jungen man
an ir dank der minnenliebe noete.

Seht mich an, jungen man!
lat mich iu gevallen!

Minnet, tugentliche man,
minnecliche frouwen!
minne tuot iu hoch gemout
unde lat iuch in hohen eren schouwen.

Seht mich an ...
Wol dir, werlt, daz du bist
also freudenriche!
ich will dir sin undertan
durch din liebe immer sicherliche.
Seht mich an ...

Reie (Round dance)

Swaz hie gat umbe

Swaz hie gat umbe, daz sint allez megede,
die wellent an man alle disen sumer gan!
Ah! Sla!

The woods are burgeoning

The noble woods are burgeoning
with flowers and leaves.

Where is the lover I knew? Ah!
He has ridden off!
Oh! Who will love me? Ah!

The woods are burgeoning all over,
I am pining for my lover.

The woods are turning green all over,
why is my lover away so long? Ah!
He has ridden off!
Oh woe, who will love me? Ah!

Shopkeeper, give me colour

Shopkeeper, give me colour
to make my cheeks red,
so that I can make the young men
love me, against their will.

Look at me, young men!
Let me please you!

Good men, love
women worthy of love!
Love ennobles your spirit
and gives you honour.

Look at me, ...
Hail, world,
so rich in joys!
I will be obedient to you
because of the pleasures you afford.
Look at me, ...

Those who go round and round

Those who go round and round are all maidens,
they want to do without a man all summer long.
Ah! Sla!

Chume, chum, geselle min

Chume, chum, geselle min,
ih enbite harte din,
chume, chum, geselle min.

Suzer rosenvarwer munt,
chum un mache mich gesunt,
suzer rosenvarwer munt.

Swaz hie gat umbe (Those who go round and round) (*reprise*)

Were diu werlt alle min

Were diu werlt alle min
von deme mere unze an den Rin,
des wolt ih mih darben,
daz diu chunegin von Engellant
lege an minen armen.

II. In Taberna (In the Tavern)

Estuans interius

Estuans interius ira vehementi
in amaritudine loquor mee menti:
factus de materia, cinis elementi
similis sum folio, de quo ludunt venti.
Cum sit enim proprium viro sapienti
supra petram ponere sedem fundamenti,
stultus ego comparor fluvio labenti,
sub eodem tramite nunquam permanenti.
Ferer ego veluti sine nauta navis,
ut per vias aeris vaga fertur avis;
non me tenent vincula, non me tenet clavis,
quero mihi similes et adiungor pravis.
Mihi cordis gravitas res videtur gravis;
iocis est amabilis dulciorque favis;
quicquid Venus imperat, labor est suavis,
que nunquam in cordibus habitat ignavis.
Via lata gradior more iuventutis
inplicor et vitiis immemor virtutis,
voluptatis avidus magis
quam salutis,
mortuus in anima curam gero cutis.

Come, come, my love

Come, come, my love,
I long for you,
come, come, my love.

Sweet rose-red lips,
come and make me better,
sweet rose-red lips.

Were all the world mine

Were all the world mine
from the sea to the Rhine,
I would starve myself of it
so that the queen of England
might lie in my arms.

Burning inside

Burning inside with violent anger,
bitterly I speak to my heart:
created from matter, of the ashes of the elements,
I am like a leaf played with by the winds.
If it is the way of the wise man
to build foundations on stone,
then I am a fool, like a flowing stream,
which in its course never changes.
I am carried along like a ship without a steersman,
and in the paths of the air like a light, hovering bird;
chains cannot hold me, keys cannot imprison me,
I look for people like me and join the wretches.
The heaviness of my heart seems like a burden to me;
it is pleasant to joke and sweeter than honeycomb;
whatever Venus commands is a sweet duty,
she never dwells in a lazy heart.
I travel the broad path as is the way of youth,
I give myself to vice, unmindful of virtue,
I am eager for the pleasures of the flesh
more than for salvation,
my soul is dead, so I shall look after the flesh.

Cignus ustus cantat

Olim lacus colueram,
olim pulcher extiteram,
dum cignus ego fueram.

Miser, miser! modo niger
et ustus fortiter!

Girat, regirat garcifer;
me rogos urit fortiter;
propinat me nunc dapifer, Miser, ...
Nunc in scutella iaceo,
et volitare nequeo
dentes frendentes video: Miser, ...

Ego sum abbas

Ego sum abbas Cucaniensis
et consilium meum est cum bibulis,
et in secta Decii voluntas mea est,
et qui mane me quesierit in taberna,
post vesperam nudus egredietur,
et sic denudatus veste clamabit:
Wafna, wafna! quid fecisti sors turpassi
Nostre vite gaudia abstulisti omnia!

In taberna quando sumus

In taberna quando sumus,
non curamus quid sit humus,
sed ad ludum properamus,
cui semper insudamus.
Quid agatur in taberna,
ubi nummus est pincerna,
hoc est opus ut queratur,
si quid loquar, audiatur.
Quidam ludunt, quidam bibunt,
quidam indiscrete vivunt.
Sed in ludo qui morantur,
ex his quidam denudantur
quidam ibi vestiuntur,
quidam saccis induuntur.
Ibi nullus timet mortem,
sed pro Baccho mittunt sortem.

The roast swan

Once I lived on lakes,
once I looked beautiful
when I was a swan.

Misery me! Now black
and roasting fiercely!

The servant is turning me on the spit;
I am burning fiercely on the pyre:
the steward now serves me up. Misery me! ...
Now I lie on a plate,
and cannot fly anymore,
I see bared teeth: Misery me! ...

I am the abbot

I am the abbot of Cockaigne
and my assembly is one of drinkers,
and I wish to be in the order of Decius,
and whoever searches me out at the tavern in the morning,
after Vespers he will leave naked,
and thus stripped of his clothes he will call out:
Woe! Woe! what have you done, vilest Fate?
the joys of my life you have taken all away!

When we are in the tavern

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is host,
you may well ask,
and hear what I say.
Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.
Here no-one fears death,
but they throw the dice in the name of Bacchus.

Primo pro nummata vini,
ex hac bibunt libertini;
semel bibunt pro captivis,
post hec bibunt ter pro vivis,
quater pro Christianis cunctis
quinquies pro fidelibus defunctis,
sexies pro sororibus vanis,
septies pro militibus silvanis.
Octies pro fratribus perversis,
nonies pro monachis dispersis,
decies pro navigantibus
undecies pro discortantibus,
duodecies pro penitentibus,
tredecies pro iter agentibus.
Tam pro papa quam pro rege
bibunt omnes sine lege.

Bibit hera, bibit herus,
bibit miles, bibit clerus,
bibit ille, bibit illa,
bibit servus cum ancilla,
bibit velox, bibit piger,
bibit albus, bibit niger,
bibit constans, bibit vagus,
bibit rudis, bibit magus.
Bibit pauper et egrotus,
bibit exul et ignotus,
bibit puer, bibit canus,
bibit presul et decanus,
bibit soror, bibit frater,
bibit anus, bibit mater,
bibit ista, bibit ille,
bibunt centum, bibunt mille.

Parum sexcente nummate
durant, cum immoderate
bibunt omnes sine meta.
Quamvis bibant mente leta,
sic nos rodunt omnes gentes
et sic erimus egentes.
Qui nos rodunt confundantur
et cum iustis non scribantur. Io!

First of all it is to the wine-merchant
the libertines drink,
two for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood.
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,
The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.

Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the book of
the righteous.

III. Cour d'amours (The Court of Love)

Amor volat undique

Amor volat undique,
captus est libidine.

Iuvenes, iuencule
coniunguntur merito.

Siqua sine socio,
caret omni gaudio;
tenet noctis infima
sub intimo cordis in custodia:

fit res amarissima.

Dies, nox et omnia

Dies, nox et omnia
michi sunt contraria;

virginum colloquia
me fay planszer,

oy suvenz suspirer,
plu me fay temer.

O sodales, ludite,
vos qui scitis dicite
michi mesto parcite,
grand ey dolur,
attamen consulite
per voster honur.

Tua pulchra facies
me fay planszer milies,
pectus habet glacies.

A remender
statim vivus fierem
per un baser.

Stetit puella

Stetit puella rufa tunica;
si quis eam tetigit, tunica crepuit. Eia.

Stetit puella tamquam rosula;
facie splenduit, os eius fioruit. Eia.

Cupid flies everywhere

Cupid flies everywhere
seized by desire.

Young men and women
are rightly coupled.

The girl without a lover
misses out on all pleasures,
she keeps the dark night
hidden in the depth of her heart;
it is a most bitter fate.

Day, night and everything

Day, night and everything
is against me,

the chattering of maidens
makes me weep,

and often sigh,

and, most of all, scares me.

O friends, you are making fun of me,
you do not know what you are saying,
spare me, sorrowful as I am,

great is my grief,
advise me at least,
by your honour.

Your beautiful face,
makes me weep a thousand times,
your heart is of ice.

As a cure,
I would be revived
by a kiss.

A girl stood

A girl stood in a red tunic;
if anyone touched it, the tunic rustled. Eia!

A girl stood like a little rose:
her face was radiant and her mouth in bloom. Eia!

Circa mea pectora

Circa mea pectora
multa sunt suspiria
de tua pulchritudine,
que me ledunt misere. Ah!
 Manda liet, manda liet,
 min geselle chumet niet.

Tui lucent oculi
sicut solis radii,
sicut splendor fulguris
lucem donat tenebris. Ah!

 Manda liet, ...
Vellet deus, vellent dii
quod mente proposui:
ut eius virginea
reserassem vincula. Ah!
 Manda liet, ...

Si puer cum puellula

Si puer cum puellula moraretur in cellula,
felix coniunctio.
Amore suscrescente,
pariter e medio avulso procul tedio,
fit ludus ineffabilis
membris, lacertis, labis.

Veni, veni, venias

Veni, veni, veni, venias
ne me mori facias,
hyrcra, hyrcra, nazaza, trillirivos...

Pulchra tibi facies,
oculorum acies,
capillorum series,
o quam clara species!

Rosa rubicundior,
lilio candidior
omnibus formosior,
semper in te glorior!

In my heart

In my heart
there are many sighs
for your beauty,
which wound me sorely. Ah!
 Manda liet, manda liet,
 my lover does not come.
Your eyes shine
like the rays of the sun,
like the flashing of lightening
which brightens the darkness. Ah!

 Manda liet, ...
May God grant, may the gods grant
what I have in mind:
that I may loose
the chains of her virginity. Ah!
 Manda liet, ...

If a boy with a girl

If a boy with a girl tarries in a little room,
happy is their coupling.
Love rises up,
and between them prudery is driven away,
an ineffable game begins
in their limbs, arms and lips.

Come, come, O come

Come, come, come, O come
do not let me die,
hyrcra, hyrcra, nazaza, trillirivos!

Beautiful is your face,
the gleam of your eye,
your braided hair,
what a glorious creature!

Redder than the rose,
whiter than the lily,
lovelier than all others,
I shall always glory in you!

In trutina

In trutina mentis dubia
fluctuant contraria
lascivus amor et pudicitia.
Sed eligo quod video,
collum iugo prebeo:
ad iugum tamen suave transeo.

Tempus est iocundum

Tempus est iocundum, o virgines,
modo congaudete vos iuvenes.
 Oh, oh, oh, totus floreo,
 iam amore virginali totus ardeo,
 novus, novus, novus amor est, quo pereo.
Mea me confortat promissio,
mea me deportat, negatio
 Oh, oh, oh, ...
Tempore brumali vir patiens,
animo vernali lasciviens.
 Oh, oh, oh, ...
Mea mecum ludit virginitas,
mea me detrudit simplicitas.
 Oh, oh, oh, ...
Veni, domicella, cum gaudio,
veni, veni, pulchra, iam pereo.
 Oh, oh, oh, ...

Dulcissime

Dulcissime, Ah! totam tibi subdo me!

Blanziflor et Helena

Ave formosissima

Ave formosissima, gemma pretiosa,
ave decus virginum, virgo gloriosa,
ave mundi luminar, ave mundi rosa,
Blanziflor et Helena, Venus generosa!

Fortuna Imperatrix Mundi (Fortune, Empress of the World)

O Fortuna (O Fortune) (*reprise*)

In the balance

In the wavering balance of my feelings
set against each other
lascivious love and modesty.
But I choose what I see,
and submit my neck to the yoke;
I yield to the sweet yoke.

This is the joyful time

This is the joyful time, O maidens,
rejoice with them, young men!
 Oh! Oh! Oh! I am bursting out all over!
 I am burning all over with first love!
 New, new, new love is what I am dying of!
I am heartened by my promise,
I am downcast by my refusal
 Oh! Oh! Oh! ...
In the winter man is patient,
the breath of spring makes him lust.
 Oh! Oh! Oh! ...
My virginity makes me frisky,
my simplicity holds me back.
 Oh! Oh! Oh! ...
Come, my mistress, with joy,
come, come, my pretty, I am dying!
 Oh! Oh! Oh! ...

Sweetest one

Sweetest one! Ah! I give myself to you totally!

Hail, most beautiful one

Hail, most beautiful one, precious jewel,
Hail, pride among virgins, glorious virgin,
Hail, light of the world, Hail, rose of the world,
Blanchefleur and Helen, noble Venus!

PROGRAM NOTES by Donald Draganski

Much of what we know about the more profane aspects of Medieval life comes to us from the manuscript of *Carmina Burana* (“Songs of Beuren”) which was discovered at the monastery of Benedikbeuren in 1803 and published in 1847. This collection of poems was probably written and collected around 1230 in Carinthia (now Kärnten, the area around Salzburg and eastern Bavaria). It includes moral-satirical poems, love poems, and poems of camaraderie and drinking. These verses were written variously by foot-loose monks, out-of-work clerics, and hell-bent students. The members of this motley crew called themselves the Ordo Vagorum (Guild of Wanderers) and fabricated as their founder and patron saint an imaginary individual called Goliath. “These Goliards,” fulminated the Council of Salzburg in 1281, “go about in public naked, lie in bake ovens, frequent taverns, games, harlots, earn their bread by their vices, and cling with obstinacy to their sect.” More to the point, many of the poems of these self-styled Goliards are mocking in tone and are brutally frank in pointing out the defects and injustices of the Medieval Church and State; thus it is not surprising that the Goliards frequently ran afoul of those in authority.

Although *Carmina Burana* is an unabashedly secular work, one senses the pervasive presence of the Medieval Church hovering behind the caprine verses, for irreverence is pointless without Faith. As G. K. Chesterton says, “Wherever you have belief you will have hilarity, where you have hilarity you will have some dangers.”

Carl Orff (born 1895 in Munich, died there in 1982) chose twenty-four of the poems for his scenic cantata. Its complete title is: *Carmina Burana: Cantiones profanae cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis* (“Songs of Beuren; Profane Songs to be Sung by Singers and Chorus, and Accompanied by Instruments and Magical Images”). Orff began work on the piece in 1935 and completed it in time for its premiere two years later in Frankfurt. The work was originally staged as a Medieval mystery play, with costumes, dancing, and pantomime.

The Cantata opens with the FORTUNA chorus, describing fate as a wheel that brings cruelty and prosperity by turns. This is followed by the section entitled PRIMO VERE (In Springtime), a sound-picture of the season of rebirth. Within the Spring section are the dance scenes UFDEN ANGER (On the Lawn), which incorporate actual Bavarian folk dances.

After the peasant Spring feast comes IN TABERNA (In the Tavern), the most theatrical and orgiastic part of the work, with singers singing drunken psalmody in falsetto voices, parodying the excesses of Italian opera.

The opening of Part Three, COUR D’AMOURS (The Court of Love) has a freshness and directness that contrasts with the sensuality of the preceding section. The dance-song “Tempus est jocundum” leads into the Dionysiac BLANZIFLOR ET HELENA, an appeal to Venus, the Goddess of Love. The work closes with a repeat of the FORTUNA chorus.

Today’s performance presents the work in concert version, with Orff’s orchestra reduced to two pianos and percussion – a reduction the composer himself authorized for scaled-down performances.

As a postscript, let me relate the circumstances surrounding a performance of *Carmina* presented a few years ago at a fundamentalist Southern college that I shall refrain from naming. The music students there were considerably more worldly than were the more pious members of the administration, and naturally the choristers were quite aware of what the piece is all about. Through a convenient and carefully engineered “misunderstanding” at the print shop, the English translation inserts for the program were not ready in time for the performance. Deluded by the respectable-sounding Latin and its association with church liturgy, the profoundly devout audience sat through the performance, insensible to the revels lurking behind the words. Afterwards, the rectors complimented all concerned on the fervor and uplift of the performance. A good time, as they say, was had by all.

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*The North Shore Choral Society congratulates Music Director Julia Davids
and member Stephen LaTour on the publication of their book!*

Publication Announcement

VOCAL TECHNIQUE

A GUIDE FOR CONDUCTORS, TEACHERS, AND SINGERS

By

Julia Davids, D.M.

Stephen LaTour, Ph.D.

The North Shore Choral Society is proud to announce the March 2012 publication of *Vocal Technique: A Guide for Conductors, Teachers, and Singers* by Waveland Press. The book is authored by our music director Dr. Julia Davids and board member Dr. Stephen LaTour. It provides accurate, well-researched, and easy-to-read information on how to teach and learn singing in both solo and choral contexts. This concise yet comprehensive guidebook offers numerous, practical voice-building and problem-solving suggestions and exercises, as well as clear photographs and elegant illustrations.

The book thoroughly addresses important topics such as breathing, onset, resonance, vowel modification, vibrato, register transitions, range extension, intonation, changing voices (both adolescent and aging), and vocal health. It integrates the perspectives of renowned artists, choral professionals, vocal pedagogues, and the latest in vocal science.

Vocal Technique may be ordered through Waveland.com or through Amazon. Copies will also be available at a discount to attendees at our next concert on June 10, 2012. Even if you don't sing, this book will make an excellent gift for someone you know who does.

BIOGRAPHIES



The Evanston Children's Choir is a treble choir with singers in grades 2-12 from the Chicago area. The ECC was founded in 2002 with only three children and now, 10 years later, has over 110 singers in several groups and has earned a solid reputation for its emphasis on multiculturalism, inclusion and accessibility, positive energy, and musical excellence.

CCC performs at major venues including the Harris Theater and with groups such as S.O.U.L. Creations, Apollo Chorus, and Barry Manilow and is active, as well, in outreach concerts in Evanston. Rehearsals are conducted passionately with a philosophy of positive reinforcement and mutual respect, and fun! The ECC was the winner of the 2010 Mayor's Award for the Arts.

Gary Geiger, director and founder of ECC, lives in Evanston with his wife Mie. Gary is an active accompanist, director, teacher, and composer — premiering several of his original choral works with Chicago Children's Choir and the ECC — with a Master of Music degree in Piano Performance. He studied piano at Northwestern with Deborah Sobol and at DePaul with Mary Sauer. Gary's work as an accompanist has taken him to major concert venues including Ravinia and Symphony Center, and to Japan. As a pianist, he has premiered works of other composers. From 1996 to 2003, he worked extensively with the CCC, as a regular Concert Choir pianist from 1998 to 2001. Gary directed the Lake Street Church Children's Chorale in Evanston from 2004-2009. In 2002, Gary founded what would become the Evanston Children's Choir in 2006. Gary also maintains a thriving piano studio of over 30 students.

Evelyn Dias, ECC accompanist, has performed in the United States, France, and the Czech Republic, as well as in India. Currently, Evelyn is a doctoral candidate in Piano Performance at Northwestern where she studies with Dr. Sylvia Wang. She has also performed in master classes with Leon Fleisher and Richard Goode. As a teaching assistant, Evelyn has gained experience in both group piano as well as studio teaching and has also been an active chamber musician.

Madelyn Ross, ECC intern, is a sophomore at NU, majoring in Music Education and Vocal Performance. In the summer of 2009, she attended the prestigious Boston University Tanglewood Institute. This past summer, she studied vocal performance in Piobiccio, Italy, at the Music in the Marche summer program.



Canadian baritone **Hugh Russell** has been consistently hailed for his beautiful voice, dramatic gifts, and interpretive originality. He began the 2010-2011 season with his UK debut as Virginio in Mercadante's *Virginia* at the Wexford Festival and joined Edo de Waart and the Milwaukee Symphony for performances of Vaughan Williams' *Sea Symphony*. He then sang Papageno in his debut with Manitoba Opera and will be joining The Philadelphia Orchestra for *Carmina Burana* at the Bravo! Vail Valley Music Festival.

Mr. Russell has been featured on the orchestral stage with The Cleveland Orchestra, The Philadelphia Orchestra, and the National Symphony, as well as the symphonies of San Francisco, Toronto, Los Angeles, Pittsburgh, Detroit, Vancouver, Seattle, Indianapolis, Edmonton, Kitchener-Waterloo, and Houston, performing under such conductors as Charles Dutoit, Leonard Slatkin, Manfred Honeck, and Bramwell Tovey. On the operatic stage, Mr. Russell has performed at New York City Opera in the title role of *Il barbiere di Siviglia*, at Los Angeles Opera as Harlequin in *Ariadne auf Naxos*, conducted by Kent Nagano, and at Vancouver Opera as Taddeo in *L'italiana in Algeri*. Other recent operatic engagements include Figaro in *Il barbiere di Siviglia*, Dandini in *La Cenerentola*, and Papageno in *Die Zauberflöte* with Atlanta Opera, Valentin in *Faust* with Pittsburgh Opera, Guglielmo in *Così fan tutte* with Boston Baroque, Eisenstein in *Die Fledermaus*, Belcore in *L'elisir d'amore*, and Taddeo in *L'italiana in Algeri* with Arizona Opera, Papageno in *Die Zauberflöte* with Pacific Opera Victoria, and Lescaut in *Manon* with Angers-Nantes Opéra. As a recitalist, he has been a regular performer with the New York Festival of Song and has sung in the Festival's recitals at Weill Hall, Merkin Concert Hall, the Kaye Playhouse, and the Kennedy Center in Washington, DC, and was cited by the *New York Times* for his "lovely sound." Mr. Russell studied at Brandon University, The Eastman School of Music, and the Oberlin Conservatory, and was a member of the Pittsburgh Opera Center and an Adler Fellow at the San Francisco Opera.

Among many other performances, **Rosalind Lee**, soprano, sang the "Echo" in "Floesst, mein Heiland" from Bach's *Christmas Oratorio* with Kathleen Battle under the baton of Raymond Leppard and was the soprano soloist in the Vivaldi *Gloria* under Bernard Labadie, both with the Indianapolis Symphony Orchestra. Ms. Lee recently presented Beethoven's magnificent concert aria, *Ah! Perfido* with the Civic Orchestra of Chicago and has appeared as a soloist in numerous other concert works including Bach's *Magnificat*, Brahms' *Ein Deutsches Requiem*, Mozart's *Vesperae solennes de confessore*, Schubert's Mass in G, and the Chicago premiere of Mollicone's *Beatitude* Mass. She has been a featured artist with such local groups as the Handel Week Festival, the Bach Week Festival, Windy City Strings, and the Chicago Summer Sings festival.



Ms. Lee's work has not been restricted to the concert stage. She appeared as the goddess Venus in the Baroque opera, *La Purpura de la Rosa* with the Bloomington Early Music Festival, as the title role in Floyd's *Susannah*, and the Widow in Argento's *The Boor*. She has also appeared in such musicals as *Camelot* (Guenevere) and *South Pacific* (Nellie). Other appearances include productions with the Lyric Opera of Chicago, Music by the Lake, Light Opera Works, Indiana Opera Theater, Illinois Opera Theatre, and The Gilbert & Sullivan Opera Company.

Ms. Lee is pleased to be making her debut with the North Shore Choral Society in this performance of *Carmina Burana*.

Tenor **Peder Reiff** is quickly garnering recognition for his naturally warm and clear voice, great range, musicianship, and stage presence. As a Master's degree student at Indiana University, Peder studied under world-famous bass-baritone Giorgio Tozzi and currently holds the record for appearing in more operas in a single season than any other student who has attended the school — having appeared in seven operas in one year. Originally from Superior, Wisconsin, Peder now makes his home in Westchester, Illinois, and has been seen in a variety of roles throughout the area.



An accomplished concert and oratorio artist, Peder has recently been seen throughout the country performing with such companies as The Fort Wayne Symphony, Chautauqua Symphony, Opera Illinois, and the Music Institute of Chicago. Recent performances include the Elgin Symphony production of Beethoven's 9th Symphony, Northeastern Indiana Symphony's production of *Carmina Burana*, and Music of the Baroque's production of Mozart's *Vespers*. Upcoming performances include *Carmina Burana* with the Park Ridge Symphony Orchestra, *Messiah* with the Illiana Symphony, Handel's Chandos Anthems in Oak Park's celebration of Handel Week, as well as Mozart's *Coronation Mass* and Dvorak's *Stabat mater* with the Chicago Master Singers.

On the opera front, Peder has been seen performing throughout the country with companies such as Chamber Opera Chicago, Opera Illinois, L'Opera Piccola, Opera for the Young, the Chautauqua Opera Company, and the Seagle Music Colony. Favorite roles include Nemorino in *The Elixir of Love*, Ferrando in *Così fan tutte*, and Eisenstein in *Die Fledermaus*.

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 a D.M. from Northwestern University. Julia has been Music Director of the North Shore Choral Society since 2009. As a soprano soloist, she is an avid performer and recitalist having appeared with Bella Voce, the Callipygian Players, Opera Atelier, the Vancouver Cantata Singers, the Toronto Chamber

Choir, the Toronto Consort, the Guelph Chamber Choir, the Aradia Ensemble, Publick Musick, Ars Musica, and others.

She is the Stephen J. Hendrickson Endowed Chair of Choral Activities at North Park University, Chicago, where she directs the choirs and teaches music education. 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 and produced their debut recording *In Good Company* released in 2010. Julia is also Director of Music Ministries at Trinity United Methodist Church, Wilmette, and is in demand as an adjudicator, clinician, and guest conductor. She is co-author with Stephen LaTour of the book *Vocal Technique – A Guide for Conductors, Teachers, and Singers* to be published by Waveland Press in the spring of 2012. She 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 Van De Graaff. Active as recitalist and coach, Sharon is also organist at North Park Theological Seminary and North Park Covenant Church.

Canadian pianist **Fiona Queen** holds a Master's degree in Piano Performance from Northwestern University and a Bachelor of Music in Piano Performance from Boston University, where she was awarded the Dean's Scholarship. A seven-time National Finalist of the Canadian Music Competitions, her teachers have included Jeanneane Dowis, Anthony di Bonaventura, Tong-II Han, and Ursula Oppens. She has given recitals in Canada,



the United States, and London, England, and has performed as soloist with numerous chamber ensembles and orchestras, including the Winnipeg Symphony Orchestra, Alea III, Crosscurrents, KLANG, and The Chicago Chamber Orchestra. An accomplished orchestral and chamber musician, she has performed with the Lyric Opera Orchestra, the Joffrey Ballet of Chicago, the Chicago Chamber Musicians, Symphony II, Chicago Philharmonic, and the Grant Park Symphony Orchestra. In 2000, she recorded *The Green Table* with the Joffrey Ballet of Chicago for a documentary film released in Europe, the United States, and Canada. That same year, a performance of George Crumb's *Makrokosmos III* at the Museum of Contemporary Art with KLANG was described by

the Chicago Tribune as a "spellbinding performance," and named one of the "best and most memorable classical concerts given in Chicago during the past year."

Ms. Queen has participated in master classes with John Browning, Maria Curcio Diamand, and Fou T'song, and has been featured on radio and television broadcasts throughout the United States and Canada. As the co-founder of KLANG New Music Ensemble, Fiona has worked with such noted composers as Pierre Boulez, Helmut Lachenmann, George Crumb, Leslie Bassett, John Corigliano, Lucas Foss, and Bright Sheng.

Richard Hutton is very excited to be North Shore Choral Society's Apprentice Conductor this season. Richard holds a Master of Music in Choral Conducting degree, *with distinction*, from Westminster Choir College of Rider University in Princeton, NJ. His primary teachers there were Dr. Joe Miller, Dr. James Jordan, and Dr. Andrew Megill, three of America's most sought after choral conductors. During his second year of graduate studies, Richard was a graduate assistant conductor for Westminster Schola Cantorum, the choir of the sophomore class, and was an assistant conductor for the Westminster Community Chorus and Chamber Choir. During his master's study, he has given four conducting recitals and has sung Tenor or Countertenor in such renowned ensembles as the Westminster Choir, Westminster Kantorei, Westminster Symphonic Choir, Westminster Williamson Voices, and Westminster Chamber Choir. Most recently, Richard was an adjunct music faculty member at Princeton Day School and a semifinalist in the National ACDA Conducting Competition. Prior to completing his graduate degree, he received his Bachelor of Arts in both Music and Philosophy with a minor in Bioethics, *magna cum laude*, from Loyola University Chicago where he studied voice and conducting with Dr. Julia Davids. In Chicago during his undergrad studies, he was the conducting intern for The Moody Church Sanctuary Choir, Orchestra, and Children's Choir. This past summer he sang with the Westminster Choir at Spoleto Festival, the Westminster Chamber Choir, and Festival Chorus and conducted and sang in the Norfolk Chamber Choir of Yale University.



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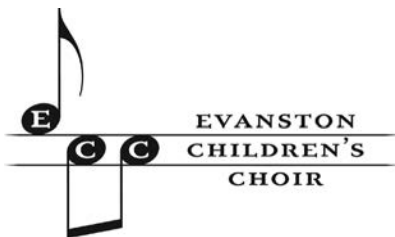
About the NSCS Choral Scholars Program

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, or 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 concert. Please contact General Manager Karen Rigotti for more information.



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

IN MEMORIAM: Lesley D. Green

wife of Anthony Green, and mother of Katie Green Eckstein,
Paul M.W. Green, and Andrew C. Green

Lesley served as the Choral Society's House Manager for many years.

The North Shore Choral Society reaches out to ...

...the Evanston community. On Sunday, September 18, NSCS was one of seventeen local arts organizations that showcased their programs by participating in "Backstage Evanston" at Northwestern's Barber Theatre. During intermissions, guests were able to purchase individual and season tickets at remarkable savings.

...classical music lovers. On October 15, Peter and Kathleen Van De Graaff, accompanied by Sharon Rich Peterson, performed "The Life and Loves of Robert and Clara Schumann" as a benefit for the Choral Society.

...other performing arts groups. This season, for the first time, NSCS joined the Evanston Symphony Orchestra in its annual Christmas program. We have sung Beethoven's Ninth Symphony with both the ESO and the Chicago Philharmonic Orchestra in recent years.

...senior citizens. On December 11, NSCS singers performed holiday music for the residents of Three Crowns Park, an Evanston retirement community.

...elementary school groups. NSCS has partnered with The Musical Offering to present choral music to students in Evanston's Oakton and Washington elementary schools. Once again this year, NSCS will bring music into those schools.

...college students. The NSCS Choral Scholars program targets university students who have a desire to pursue choral singing. They may want to sing but have no group available at their school, or they may want to sing with another ensemble in addition to the ones they sing in at their schools.

...talented Chicago area singers. To honor the Society's music director for 24 seasons, the Donald Chen Young Artist Award was established to reward a talented young singer with a solo role in one of our concerts each season.

For information about any of these outreach programs,
please call 773-741-NSCS / 773-741-6727.

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. 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 NSCS 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.

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Leave a lasting legacy to singers and audiences of the future by providing for the North Shore Choral Society through a bequest in your will or trust, or in an IRA beneficiary designation. You can honor or memorialize a loved one and help build an endowment to carry us forward into the future.

Among our members are specialists in estate and charitable gift planning. Call the Society at 773-741-NSCS (773-741-6727) to arrange a confidential discussion.

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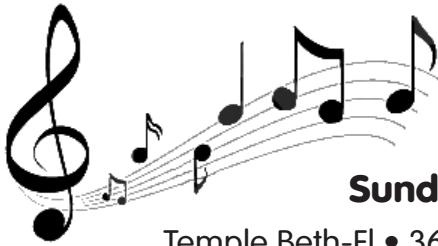
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A Few More Notes for Our Audience...

Sunday, June 10, 2012 3 PM

Temple Beth-El • 3610 Dundee Road • Northbrook, Illinois

G.F. Handel's *Israel in Egypt*

"...of all Handel's works is the choral one *par excellence*..." *

with full orchestra, double chorus, and soloists soprano Máire O'Brien,
mezzo soprano Angela Young Smucker, tenor Kurt R. Hansen,
basses Ryan O'Mealey and Peter Van De Graaff,
and Donald Chen Young Artist Award winner soprano Alison Wahl

* Gramophone Classical CD Guide

Order tickets by calling 773-956-8400 or through **www.northshorechoral.org**

North Shore Choral Society • P.O. Box 103 • Evanston, IL 60204-0103
773-741-NSCS (773-741-6727)

Celebrate an evening of chamber music to benefit the North Shore Choral Society.

Please join us at 5 p.m. on **March 18th** for hearty hors d'oeuvres and refreshments,
followed at 6 p.m. by the glorious and thrilling sounds of **Salon**, a quintet of Chicago-
based musicians performing vocal classics, from Schubert to Massenet and beyond,
including jazz, a spiritual, and surprises.

Three Crowns Park • 2323 McDaniel Avenue • Evanston, Illinois

Call Scott Paine for details 847-226-1940

Free will donation—\$35 recommended

Donald Chen Young Artist Award Competition

A competition open to aspiring singers ages 19-26 who reside in the Chicago area
will be held on **Saturday, March 31st, 2012**. Eight finalists will be selected from
submitted applications to compete in a live audition before a panel of judges.
The audition at 3 p.m. at Trinity United Methodist Church, 1024 Lake Ave., Wilmette,
is **open to the public**. See **www.northshorechoral.org** for details.