



88th Season

Dynamic Duos

Julia Davids, Music Director

Tierra Whetstone-Christian, Assistant Conductor

Piano Duos

Andrea Handley and Sharon Rich Peterson

Sonata in D Major for two pianos, KV 448Wolfgang Amadeus Mozart
Allegro con spirito

Praise to the Lord, the Almighty Lobe den Herren arr. Joel Raney

Kyrie Eleison/Lord, have mercySetting by Marques L. A. Garrett
Traditional Latin Liturgy/Negro Spiritual

Ein Deutsches Requiem Johannes Brahms
Keaton Payne, *baritone*

IV Wie lieblich sind deine Wohnungen

VI Denn wir haben hie keine bleibende Statt

Carmina Burana Carl Orff
Cantiones profanae

Collin Boltz and Jeff Handley, *percussionists*
Keaton Payne, *baritone*

- | | |
|----------------------------------|------------------------------|
| 1. O Fortuna | 4. Omnia sol temperat |
| 2. Fortune Plango Vulnera | 5. Ecce gratum |
| 3. Veris leta facies | 6. Tanz |

Carnival of the AnimalsCamille Saint-Saëns
Oliver Camacho, narrator

If Clarions Sound – from Dances to Life Mack Wilberg
Collin Boltz and Jeff Handley, *percussionists*

North Shore Choral Society thanks Pastor Hannah Hawkinson and Office Manager Giavanna Jackson at **St. Timothy's Lutheran Church** in Skokie, our weekly rehearsal space, for their ongoing hospitality.

Thank you to Senior Administrator Janice Dobschuetz, Director of Worship Music and Choir Hannah McConnell, and Facilities Manager Andrew Wallgren at **First Presbyterian Church of Evanston** for their support.

Thank you to Lynn Bowers, Coordinator of **The Saints** who ushered today.

TEXT AND TRANSLATION

Praise to the Lord, the Almighty, Lobe den Herren, *arr. Joel Raney*

All ye, who hear, join me in glad adoration!

Praise to the Lord, the Almighty, the King of creation!

O my soul, praise him, for he is your health and salvation!

All ye who hear; now to his temple draw near,

Join me in glad adoration!

Praise to the Lord, who doth prosper thy work and defend thee;

Surely his goodness and mercy here daily attend thee.

Ponder anew what the Almighty can do,

With his love he doth befriend thee!

O, for a thousand tongues to sing my great Redeemer's praise!

Praise to the Lord! O let all that is in me adore him!

All that has life and breath, come now with praises before him.

Let the Amen sound from his people again;

Gladly forever adore him! Amen!

Kyrie Eleison, *setting by Marques L. A. Garrett*

Kyrie eleison.

Lord, have mercy. Save me now.

Kyrie eleison.

Save poor sinner. Save me now.

Christe eleison.

Save me, Jesus. Save me now.

Christe eleison.

Lord, I'm troubled. Save me now.

Kyrie eleison.

O Lord, I'm sinking. Save me now.

Kyrie eleison.

O Lord, have mercy. Save me now.

Mercy, Lord.

Ein Deutsches Requiem, A German Requiem, *Johannes Brahms*

IV

Wie lieblich sind deine
Wohnungen, Herr Zebaoth!

Meine Seele verlangt und sehnet
sich nach den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

Wohl denen,
die in deinem Hause wohnen;
die loben dich immerdar.

VI

Denn wir haben hie keine
bleibende Statt, sondern die
zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis.

Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt
werden; und dasselbige plötzlich, in
einem Augenblick, zu der Zeit der
letzten Posaune.

Denn es wird die Posaune schallen,
und die Toten werden auferstehen
unverweslich, und wir werden
verwandelt werden.

Dann wird erfüllet werden das
Wort, das geschrieben steht:
"Der Tod ist verschlungen in den

Sieg. Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?"

IV

How amiable are Thy tabernacles,
O Lord of hosts!

My soul longeth, yea, even fainteth
for the courts of the Lord;
my heart and my flesh rejoice
in the living God.

Blessed are they
that dwell in Thy house;
they will still be praising Thee.

VI

For here we have no continuing
city, but we seek one to come.

Behold I show you a mystery:

We shall not all sleep,
but we shall all be changed,
in a moment, in the twinkling of an
eye, at the last trumpet.

For the trumpet shall sound,
and the dead shall be raised
incorruptible, and we shall be
changed.

Then shall be brought to pass the
saying that is written:
"Death is swallowed up in victory.

O death, where is thy sting?
O grave, where is thy victory?"

Herr, du bist würdig zu nehmen
Preis und Ehre und Kraft, denn du
hast alle Dinge erschaffen, und
durch deinen Willen haben sie das
Wesen und sind geschaffen.

Thou art worthy, Lord, to receive
glory and honor and power:
for Thou hast created all things,
and for Thy pleasure
they are and were created.

Carmina Burana, Cantiones profanae, *Carl Orff*

O FORTUNA

1. 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.

O Fortune, variable as the moon,
always dost thou wax and wane.
Detestable life, first dost thou
mistreat us, and then, whimsically,
thou heedest our desires. As the sun
melts the ice, so dost thou dissolve
both poverty and power.

Sors immanis et inanis, rota tu
volubilis, status malus, vana salus
semper dissolubilis, obumbrate et
velata michi quoque niteris, nunc
per ludum dorsum nudum fero tui
sceleris..

Monstrous and empty fate, thou,
turning wheel, art mean, voiding
good health at thy will. Veiled in
obscurity, thou dost attack me also.
To thy cruel pleasure I bare my
back.

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!

Thou dost withdraw my health and
virtue; thou dost threaten my
emotion and weakness with torture.
At this hour, therefore, let us pluck
the strings without delay. Let us
mourn together, for fate crushes the
brave.

2. Fortune plango vulnera
stillantibus ocellis, quod sua michi
munera subtrahit rebellis. Verum
est, quod legitur fronte capillata,

I lament the wounds that Fortune
blows with weeping eyes, for she
extorts from me her gifts, now
pregnant and prodigal, now lean

sed plerumque sequitur Occasio
calvata.

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

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

Flore fusus gremio Phoebus novo
more risum dat, hoc vario iam
stipate flore Zephyrus nectareo
spirans in odore; certatim pro
braviocurramus in amore.

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

and sear.

Once was I seated on Fortune's
throne, crowned with a garland of
prosperity. In the bloom of my
felicity I was struck down and
robbed of all my glory.

At the turn on Fortune's wheel, one
is deposed, another is lifted on high
to enjoy a brief felicity. Uneasy sits
the king – let him beware his ruin,
for beneath the axle of the wheel
we read: Queen of Hecuba.

The bright face of Spring shows
itself to the world, driving away the
cold of Winter. Flora reigns in her
colorful robes, praised in the
canticle of sweet-sounding woods.

Phoebus laughs in Flora's lap again.
Surrounded by flowers, Zephyrus
breathes the fragrance of their
nectar. Let us compete for the prize
of love.

The sweet nightingale begins her
song; the bright meadows laugh
with flowers; birds flit about the
pleasant woods; the maidens'
chorus brings a thousand joys.

KEATON PAYNE, *baritone*

4. Omnia Sol temperat purus et subtilis, novo mundo reserat facies
Aprilis, ad Amorem properat
animus herilis, et iocundis imperat
deus puerilis.

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

Ama me fideliter! fidem meam
nota: de corde totaliter ex mente
tota sum presentialiter absens in
remota. Quisquis amat taliter,
volvitur in rota.

5. Ecce gratum et optatum ver
reducit gaudia, purpuratum floret
pratrum, sol serenat omnia. Iam
cedant tristitia! Estas redit,
nunc recedit Hyemis sevitia.

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

Gloriantur et letantur in melle
dulcedinis qui conantur, ut utantur
premio Cupidinis; simus jussu
Cypridis gloriantes et letantes
pares esse Paradisi.

The sun, pure and fine, tempers all;
a new world is opened by the face
of April. The heart of man rushes to
love; and over all the boyish god
rules.

The power of Nature's renovation
in the glorious Spring commands us
to be joyful. Spring evokes the
wonted ways of love. Hold fast thy
lover!

Love me faithfully, feel the constant
adoration of my heart and mind. I
am with you even when apart.
Whosoever shares my feelings
knows the torture of love.

Behold Spring, long awaited, which
bringing back pleasures of life. The
meadow blooms with purple
flowers, sun brightens all things. Put
sadness aside, for Summer returns,
and Winter's cold withdraws.

Ice and snow melt away; the frost
flees, and Spring sucks the breast of
Summer. Miserable is he who
neither loves nor frolics under
Summer's spell.

Those who vie for Cupid's prize
taste the sweetness of honey. Let us,
proud and joyful, be ruled by
Venus. Let us emulate Paris.

Carnival of the Animals, *Camille Saint-Saëns*, poem by Ogden Nash

Introduction

Camille St. Saëns was wracked with pains
When people addressed him as "Saint Sains."
He held the human race to blame
Because it could not pronounce his name.
So he turned with metronome and fife
To glorify other forms of life.
Be quiet, please, for here begins
His salute to feathers, furs, and fins.

Royal March of the Lion

The lion is the king of beasts
And husband of the lioness.
Gazelles and things on which he feasts
Address him as Your Highness.
There are those who admire that roar of his
In the African jungles and veldts,
But I think, wherever a lion is,
I'd rather be somewhere else.

Hens and Roosters

The rooster is a roistering hoodlum,
His battle cry is cock-a-doodlum.
Hands in pockets, cap over eye,
He whistles at pullets passing by.

Wild Jackass

Have ever you harked to the jackass wild
Which scientists call the onager?
It sounds like the laugh of an idiot child
Or a hepcat on a harmoniger.
But do not sneer at the jackass wild,
There is method in his heehaw,
For with maidenly blush and accent mild,
The jenny-ass answers, shee-haw.

Tortoises

Come crown my brow with leaves of myrtle,
I know the tortoise is a turtle.
Come carve my name in stone immortal,
I know the turtoise is a tortle.
I know to my profound despair
I bet on one to beat a hare.
I also know I'm now a pauper
Because of its tortley, turtley, torpor.

The Elephant

Elephants are useful friends,
Equipped with handles at both ends.
They have a wrinkled moth-proof hide;
Their teeth are upside down, outside.
If you think the elephant preposterous,
You've probably never seen a rhinosterous.

Kangaroos

The kangaroo can jump incredible.
He has to jump because he's edible.
I could not eat a kangaroo
But many fine Australians do.
Those with cookbooks as well as boomerangs
Prefer him in tasty kangaroo meringues.

The Aquarium

Some fish are minnows,
Some are whales.
People like dimples,
Fish like scales.
Some fish are slim,
And some are round.
They don't get cold,
They don't get drowned.
But every fish wife
Fears for her fish.

What we call mermaids
And they call merfish.

Mules

In the world of mules,
There are no rules.

The Cuckoo in the Depth of the Woods

Cuckoos lead bohemian lives,
They fail as husbands and as wives.
Therefore, they cynically disparage
Everybody else's marriage.

The Birds

Puccini was Latin, and Wagner Teutonic,
And birds are incurably philharmonic.
Suburban yards and rural vistas
Are filled with avian Andrews Sisters.
The skylark sings a roundelay,
The crow sings "The Road to Mandalay."
The nightingale sings a lullaby,
And the seagull sings a gullaby.
That's what shepherds listened to in Arcadia
Before somebody invented the radia.

Pianists

Some claim that pianists are human,
And quote the case of Mr. Truman.
St. Saëns, upon the other hand,
Considered them a scurvy band.
Ape-like they are, he said, and simian,
Instead of normal men and wimian.

Fossils

At midnight in the museum hall,
The fossils gathered for a ball.
There were no drums or saxophones,

But just the clatter of their bones,
A rolling, rattling, carefree circus
Of mammoth polkas and mazurkas.
Pterodactyls and brontosauruses
Sang ghostly prehistoric choruses.
Amid the mastodonic wassail,
I caught the eye of one small fossil.
Cheer up, sad world, he said, and winked.
It's kind of fun to be extinct.

The Swan

The swan can swim while sitting down.
For pure conceit he takes the crown.
He looks in the mirror over and over,
And claims to have never heard of Pavlova.

Finale

Now we reach the grand finale,
Animale, carnivale.
Noises new to sea and land
Issue from the skillful band.
All the strings contort their features,
Imitating crawly creatures.
All the brasses look like mumps
From blowing umpah umpah umps.
In outdoing Barnum and Bailey and Ringling,
St. Saëns has done a miraculous thingling.

If Clarions Sound, from *Dances to Life*, Mack Wilberg

If Clarions sound and night gives way,
And there's but one bright final day,
Will shining rays break through a cloud
Majestic, glorious, and proud?

Or will the night retreat with grace,
Around the world and into space,
As gentle dawn where sky meets sea,
Illumines all eternity?

Or will the vault of heaven rend
As blazing meteors descend,
Until a purifying fire
Makes earth a gleaming crystal pyre?

Or will the spark of life we share
Shine forth more lively, bright, and fair,
Till from all weariness set free,
We're given eyes to see,
Yes eyes to finally see
The dance of life that filled past days,
The simple steps, the roundelays,
These are the shining rays, the dawn,
The fire that leads us on and on.

Then come, O come, the clarions sound.
In this new day, all circle round,
And with one voice in song implore:
"Come dance to life forever more!"

DYNAMIC DUOS – PIANO DUOS

PROGRAM NOTES

The “**Sonata for Two Pianos in D major**,” K. 448, is one of **Mozart’s** few works for two pianos. Written in 1781, when he was 25, the occasion of its writing was a performance he was to give with a fellow pianist. Of note, this work was the composition used in the original study that led to the theory of the so-called Mozart effect, which concluded that listening to it improved spatial reasoning skills, a conclusion that later widened in pop-science to an increase in IQ in general. There are times during the composition when the pianos are playing identical material simultaneously, but much more frequent moments when the players are imitating each other, at times in an almost playful manner.

Program notes by Andrea Handley

“**Praise to the Lord, the Almighty**” pairs the hymn text by Joachim Neander (translated by Catherine Winkworth) to the tune LOBE DEN HERREN. This arrangement, by contemporary American composer **Joel Raney**, also incorporates a snippet of Wesley/Mason's “O for a Thousand Tongues to Sing.” These two hymns celebrate bringing our voices together in praise and joy. Andrea Handley has reworked the original accompaniment for two pianos.

Program notes by Julia Davids

“**Kyrie Eleison**” was composed by Virginia native, **Marques L. A. Garrett** in 2011. Garrett serves as Assistant Professor of Choral Activities at the University of Nebraska-Lincoln. The NSCS was honored to learn about non-idiomatic Black choral music from Dr. Garrett in 2021. This piece combines his original choral setting of the traditional Liturgy Kyrie Eleison and adds a baritone soloist singing the Negro spiritual “Lord have mercy” in a compelling song of yearning.

Program notes by Julia Davids

It should come as no surprise to anyone who knows something of **Johannes Brahms'** professional career that he had a deep affinity for the human voice, both in his capacity as a writer of songs and as a composer of choral works. Indeed, his first opportunity to work directly with a chorus came in 1847 when, at the age of fourteen, he conducted a men's chorus in the small town of Winsen, in the district of Luneburg. From 1856 to 1859 he was appointed

Music Director at the tiny Court of Lippe-Detmold (not far from Hanover) where he continued to gain experience in writing for chorus. The following year he was conducting and composing for a woman's singing society in Hamburg.

Ein deutsches Requiem op. 45, was begun in 1856, the year of Robert Schumann's death, an event which undoubtedly provided Brahms with the initial impetus for writing a memorial in memory of his long-time benefactor and mentor. The subsequent death of Brahms' mother in 1865 moved the composer to take up the work again; an additional movement (no. 5, with solo soprano) was written in 1868, bringing the work to its final shape as we know it.

The full title of the work is *Ein deutsches Requiem, nach Worten der heiligen Schrift*, (A German Requiem, with words from the Holy Scriptures.) Brahms himself compiled the text which he freely chose from the German Bible, without reference to any specific liturgical service or rite. The end result is a highly personal work that is not so much a Requiem for the dead as it is a source of solace for the living. Late in life Brahms commented that he would have liked to change the word "German" to "Human" in the title, not merely to downplay any hint of nationalism, but to emphasize the universality of its message of comfort and consolation, irrespective of any church or creed.

Taken from program notes written by Donald Draganski for North Shore Choral Society

The piano duet version of the Requiem was created by Brahms himself, likely for at-home use during a time when many people enjoyed entertaining themselves playing the piano. The first complete British performance was accompanied by two pianos and thereafter this became known as the "London Version."

Program notes by Julia Davids

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 Benediktbeuren 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.

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 *Uf dem Anger* (On the Lawn), which incorporate actual Bavarian folk dances.

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.

Taken from program notes written by Donald Draganski for North Shore Choral Society

As is the case with many good things, the creation of ***Carnival of the Animals*** by **Camille Saint-Saëns** came from a time of hardship in his life. He had completed what he referred to as a "disastrous concert tour" of Germany in 1885, so retired to a small Austrian village and spent the next year writing *Carnival of the Animals*. He was apparently supposed to be working on his third symphony but confessed to a friend that writing *Carnival* was "such fun!" Originally written for two pianos and a small instrumental ensemble, it was transcribed for two pianos alone by Ralph Berkowitz in 1947.

The 14-movement work lasts about 25 minutes, some of the movements being less than a minute. Each one humorously depicts an animal, the 11th movement satirizing pianists as animals, an interesting twist when writing a composition for pianists! The last movement has a fast and furious statement from nearly all the movements and ends the work with a splash.

The most interesting sideline to this work is that Saint-Saëns prohibited public performance of the work during his lifetime, fearful that its “frivolity would damage his standing as a serious composer.” It was published in 1922, the year after his death, and has remained among his most well-known and performed works.

In 1949, Ogden Nash wrote a set of humorous poems to accompany each movement of *Carnival of the Animals*. *Program notes by Andrea Handley*

"If Clarions Sound" is the third of three songs that form *Dances to Life* for chorus, four-hands piano, and percussion. With texts by David Warner, this set is intended to reflect the seasons of life. Composer **Mack Wilberg** is the Director of the Mormon Tabernacle Choir and is also active as a pianist, arranger, and guest conductor. His compositions are published by Oxford University Press and are performed and recorded all over the world.

Program notes by Julia Davids

DYNAMIC DUOS – PIANO DUOS

PROFILES



Now in her fifteenth year with the North Shore Choral Society, **Dr. Julia Davids** is passionate about the difference music makes for individuals and communities. She comes from London, Ontario, Canada, where she grew up singing in the Amabile Youth Choir, her church choir, and the Ontario Youth Choir. She now enjoys singing professionally with Bella Voce and other choirs in the Chicago area.

Julia is the Stephen J. Hendrickson Professor of Music and Director of Choral Activities at North Park University, where she directs the University Choir and Chamber Singers and teaches vocal pedagogy and conducting. Julia co-authored with Stephen LaTour the award-winning book, *Vocal Technique – A Guide for Conductors, Teachers, and Singers*, published by Waveland Press, now in a second edition. She is a frequent workshop and master class leader and has presented at numerous conferences for organizations including Choral Canada, the American Choral Director's Association, and the National Association of Teachers of Singing. Julia also serves as Director of Music Ministries at Trinity United Methodist Church, Wilmette.

Julia is a founding member of the Canadian Chamber Choir, Canada's national professional choir dedicated to building communities through choral singing. Artistic Director of the CCC since 2004, Julia returns to Canada multiple times a year to conduct and sing with the ensemble. The Canadian Chamber Choir's 2016 recording *Sacred Reflections of Canada – A Canadian Mass* was nominated for a Juno award for Classical Album of the Year, Choral or Vocal Performance. Julia has earned degrees at Western University, the University of Michigan, and a D.M. from Northwestern University. She lives in Skokie with her husband and their two children.



Chicago native and opera singer **Tierra Whetstone-Christian** enjoys the state of excitement that comes upon others when a song is involved. Tierra holds a Bachelor of Arts in Music from North Park University, where she studied conducting and voice. Tierra has had the honor to perform and collaborate with the Chicago Symphony Orchestra, the Savannah Philharmonic, the Evanston Symphony Orchestra, Chicago Fringe Opera, Chicago Opera Theater, Thompson Street Opera, and the Elgin Symphony Orchestra.

When Tierra is not singing or teaching she's most likely acting it out on the stage. Tierra has had the privilege to work with Open door theater, ETA theater and Pegasus theater in Chicago. In 2013, she was nominated for the Black Theater Alliance award for best supporting actress in a play for Open Door

theaters' production of Clara. Tierra is an enthusiastic teacher and loves what her students teach her every day.



Andrea Handley

Sharon Peterson

Sharon Rich Peterson has been Accompanist for the North Shore Choral Society since 1979 and Accompanist for the Chicago Symphony Chorus since 1978. She is also a Collaborative Pianist at North Park University, DePaul University, Grant Park Festival Chorus, and with numerous instrumentalists and singers in the Chicago area. Sharon is currently Course Instructor for the Graduate music program at NPU.

Sharon is also Organist at Village Presbyterian Church, Northbrook, and North Park Theological Seminary, Chicago. She served on the board of the American Guild of Organists' North Shore Chapter for several years and was Hospitality Chair for the June 2023 Great Lakes Regional AGO Convention. Originally from Jamestown, NY, she attended North Park College in Chicago, where she met her husband, Charles (Charley). Sharon earned an MM in Collaborative Piano at Northwestern University. Living seven years in Scandinavia, teaching at Södra Vätterbygdens Folkhögskola (Jönköping, Sweden), playing concerts, and working at the Royal Academy of Music in Oslo, Norway, led to her specialty in Scandinavian piano and organ repertoire.

Sharon's specialties include the classical saxophone repertoire, especially at the annual Frederick L. Hemke Saxophone Institute, Sydney, ME, and

coaching Swedish and Norwegian, including at the Lyric Opera of Chicago. She and Charley live in the North Park neighborhood, not far from their daughter, Stina Dufour, Stina's husband, John, and their children, Elizabeth and Joshua. Sharon and Charley's son, Kaj Peterson, lives with his wife, Hannah, in San Francisco.

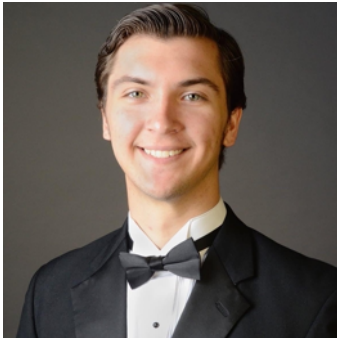
Andrea Handley comes from a long line of musicians, with a grandmother and great-grandmother who were pianists and graduates of music conservatories (Cincinnati Conservatory of Music and Juilliard respectively). Born in Hagerstown, MD, Andrea lived in many locations growing up as a child of an Air Force officer. She received a bachelor's degree in piano from the Indiana University School of Music, and a master's degree in organ from the American Conservatory of Music. She has been organist at numerous churches, including First Presbyterian Church of Evanston for 24 years, and for the past 12 years at Trinity United Methodist Church in Wilmette. Andrea has performed solo recitals in Texas, Ohio, and at numerous churches in the Chicago area, including Fourth Presbyterian Church, Holy Name Cathedral, Chicago Temple (UMC), Elliott Chapel at Presbyterian Home, and the Loyola University Chapel.

Andrea has taught piano and organ to many students, and has been collaborative pianist for innumerable instrumentalists and vocalists. She has been a long-time member of the North Shore Chapter of the American Guild of Organists, serving for five years as dean of that chapter. Also a handbell enthusiast, she has directed handbell ensembles since 1983, and is currently the musical director of Chicago Bronze, a community handbell ensemble. She has published numerous handbell arrangements.

Andrea is married to a Presbyterian pastor, David. They have three grown children (a preschool teacher, a pastor, and a professional cellist); and four grandchildren, two in Pasadena, CA and two in Madison, WI

Andrea and Sharon discovered each other as pianists when they were asked to play a piano duet at a Christmas party for organists in 2018. The two had been serving together on the board of the North Shore chapter of the American Guild of Organists for several years. At that party, they discovered that they were also both serious pianists, and sensed similarities in their playing. During the pandemic, they decided to produce several remote two-piano videos

together, which were posted on social media and well received. After the pandemic, they decided to perform a live two-piano concert together in 2021, and have continued to play together as much as possible.



Keaton Payne is a Master's student in vocal performance at North Park University, Chicago where he studies voice with David Govertsen and is Assistant to the Director of Choral Activities, Dr. Julia Davids. There, he sings with the University Choir and Chamber Singers, and appears in the semesterly opera where he has performed the roles of Gravedigger in Myers/Long's *Buried Alive* (2014) and Colas in Mozart's *Bastien und*

Bastienne. Payne is routinely featured as a soloist in North Park University's choir program, including their most recent performance of Handel's *Messiah*. Payne made his opera debut with Third Eye Theatre Ensemble's production of Menotti's *The Consul* as the Secret Police Agent. He actively performs with the renowned Music of the Baroque choir under Dr. Andrew Megill and is a chorister at Fourth Presbyterian Church of Chicago under the direction of Dr. John W. W. Sherer. Payne holds a Bachelor's in vocal performance from the University of Wisconsin – Platteville where he was a three-time honor's recitalist and featured soloist for Haydn's *Lord Nelson* Mass in D minor.



Tenor and orator **Oliver Camacho** has been praised as "superbly stylish" by the *Chicago Tribune*, "emotionally generous" by the *Chicago Reader*, and for offering "sumptuous depth and storyteller's drama" by *Chicago Classical Review*. He is a co-director of the Liederstube, an oasis for art song in Chicago's Fine Arts Building founded by pianist and author Dr. Eugenia Cheng with whom he regularly collaborates. A proud graduate of Chicago's Lane Technical High School

where he was mentored by George Rico, Oliver went on to study music at Northwestern University and historically informed performance practice at Amherst Early Music Festival and Early Music Vancouver. Oliver has been a soloist with the Newberry Consort, Bella Voce, Chicago Choral Artists, Bach

Cantata Vespers, the Chicago Bach Ensemble, Vox 3 Collective, and Distant Worlds Philharmonic Orchestra. As a lecturer, public speaker, actor, or spoken word artist, he has been engaged by Symphony Center Presents, Lyric Unlimited, Apollo's Fire, the EcoVoice Project, and the Neo-Futurists. Oliver is a producer and host of *Opera Box Score* podcast and is Music Director of Classical WFMT, where he hosts *Listening to Singers*

North Shore Choral Society's Mission and Inclusion Statement

North Shore Choral Society explores, studies, and performs a wide range of choral music for the enrichment and enjoyment of its singers and audiences, and pursues opportunities for educational outreach and engagement in the community through various partnerships. North Shore Choral Society is a welcoming, inclusive community for all participants and patrons. We respect, value, and celebrate the unique attributes, characteristics, and perspectives that shape each individual.

NSCS BOARD

President Debbie Buesing; Secretary Anna Zahm; Treasurer, Nancy Slichenmyer
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And “Thank You” to the many volunteers – singers and their family members and friends – who step up when needed. This concert wouldn’t be possible without each of you!

DYNAMIC DUO – PIANO DUO

CHORUS

SOPRANO

Kerstin Alischoewski	Judith Greene	Donna Nitahara
Pam Anderson	Debra Harvey	Catherine Porter
Marcia Maus Bollo	Martha Kinzel	Deborah Rasin
Debbie Buesing	Showling Liao-	Claudette Rasmussen
Laura Chaveriat	LeMasters	Karen Fish Schurder
Jennifer Chertow	Melissa Lindner	Dorothy Scott
Sarah Csontos	Dala Lucas	Roxann Specht
Laurie Davidson	Elise Marren	Tiffany Williams-
Sheran Fiedler	Julie McDowell *	Cobleigh
Betsy Gladfelter	Christine McGuire	Carli Witt
Maria del Rosario-	Leslie Muir	Anna Zahm
Gomez *		

ALTO

Traci Bowering	Debbie Geismar	Alicia Resnick
Sharon Carlson	Jane Grover	Karen L. Rigotti
Laura Carman	Jill Horwitz	Emily Rivera
Susan Cherry	Catie Huggins	Barbara Scavone
Pam Coster	Lynn Kendall	Jo Ann Seager
Arlene Cwynar	Marilyn Leipsiger	Nancy Slichenmyer
Becky Davies	Stephanie McDaniel	Loretta Smith
Else-Britt DeLong	Joan Merchan	Judy Taylor
Sheila Marin Duran	Pauline Michael	Stacey Watson
Christine Dworak	Lorena Neal	Amy Weller
Fusayo Errico	Myrna Orenstein	Tierra Whetstone-
Fran Faller *	Elena Repp	Christian
Nancy Friday		

TENOR

David Crumrine *

John Darrow

Robert Freed

Tim Henry

Carl Kettler

Jeff Kinzel

Nicholas Krupp

Lee Makela

Nathan Martin

Denny Roberts

Milly Silverstein

David W. Taylor

BASS

William Barney

David Carman

Terry Duchow

Andrew Fisher

Robb Geiger

Bruce Gladfelter

Gary Hendrickson

John Howard

David Hunt

Thomas Keller

Frank Lucas

Eric Robison

John Summerhays

Dirk Walvoord *

* *Section Leader*



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Breaking Down Barriers Through NSCS' Arts Reach Evanston



NSCS supports equity in the arts through its “Arts Reach Evanston” program, founded on the premise that for outreach to be meaningful, those efforts must go to where the underserved populations are located. At the Fleetwood-Jourdain Community Center’s after-school program in Evanston’s Fifth Ward, NSCS facilitates a program that immerses students - who otherwise have limited exposure to the arts - in a variety of artistic genres. NSCS employs local artists for residencies comprised of eight 60-minute sessions, allowing the children to build community with the artist and to develop the confidence and resilience to fully participate. Residencies have included drumming, improv theater, hip-hop, storytelling, singing, and dance. The most recent residency is a circus arts program with The Actors Gymnasium. The NSCS greatly appreciates the generous support of The Actors Gymnasium in providing a significant discount for our Fleetwood-Jourdain program.

At the Other End of the Age Spectrum

NSCS presents a holiday program each December at the Three Crowns Retirement Residence, ensuring that those who can't regularly access live music will have live music brought to them.



NSCS' Donald Chen Young Artist Award

In addition to helping expose our youngest neighbors to the performing arts, the NSCS has been providing support for emerging musicians since as far back as 1952. The Dr. Donald Chen Young Artist Award, established in 2008 and named for the NSCS music director emeritus, supports and promotes young, emerging singers ages 19-28 who reside in the Chicago area. The award is given annually to an outstanding young vocalist, and in alternate years a competition is held with the finalists performing before a live audience and judges. This competition offers monetary prizes and a performance engagement with the NSCS. There is no fee to apply, and NSCS provides the collaborative pianist for the finals free of charge. Baritone **Keaton Payne**, the soloist in today's concert, was last year's DCYAA recipient.

NSCS is excited to announce that this year's DCYAA live finalist competition will be held at 4:00pm on Saturday, April 6, 2024, at Trinity United Methodist Church, 1024 Lake Avenue in Wilmette. This always-delightful and inspiring recital by six to eight gifted young vocal artists is free and open to the public.

