

BLOOMINGTON CHAMBER SINGERS

SEYMOUR HIGH SCHOOL CHORALE

& OUR ACTOR FRIENDS

PRESENT

GOD BLESS US, EVERY ONE



MR. CHARLES DICKENS'
"A CHRISTMAS CAROL"
WITH CAROLS



Bloomington Chamber Singers P. O. Box 3256 Bloomington, IN 47402
www.chambersingers.info

BUSKIRK-CHUMLEY THEATER
BLOOMINGTON, IN
DECEMBER 3RD, 2016

The Bloomington Chamber Singers
Gerald Sousa, Artistic Director
present

GOD BLESS US, EVERY ONE

A Ghost Story of Christmas
In Prose and Song

Based on
A Christmas Carol
by Mr. Charles Dickens
First published December 18, 1843

I HAVE ENDEAVOURED IN THIS GHOSTLY LITTLE BOOK, TO RAISE
THE GHOST OF AN IDEA, WHICH SHALL NOT PUT MY READERS OUT
OF HUMOUR WITH THEMSELVES, WITH EACH OTHER, WITH THE SEASON,
OR WITH ME. MAY IT HAUNT THEIR HOUSES PLEASANTLY.

THEIR FAITHFUL FRIEND AND SERVANT,

C.D.

DECEMBER, 1843.

Production design by Tom Shafer and Gerald Sousa.
Script developed and directed by Tom Shafer.
Musical concept and direction by Gerald Sousa
in collaboration with Kyle Karum, Seymour High School.
Costume design and production by Catie Sneath.

There will be one 15-minute intermission between the two acts.
The 3:00PM performance this afternoon will end at approximately 4:45PM.
The 7:30PM performance this evening will end at approximately 9:15PM.
The use of cameras or recording devices during the performance is strictly forbidden.

ACT ONE

AN OVERTURE IN THE FORM OF THREE CAROLS AND TWO CHORUSES

Christmas is coming

Traditional English carol, arr. Mark Wilberg (b.1955)

**Ding-a, Ding-a Ding*

Greg Gilpin

Jingle, Bells

James Pierpont (1822-93), arr. Mack Wilberg

STAVE I: MARLEY'S GHOST

Scene 1: Scrooge's counting house

God rest you merry, gentlemen

Traditional English carol, arr. David Willcocks (1919-2015)

**The Winter's Night*

Nicholas Myers

Scene 2: Scrooge's house: outside, then inside

Scene 3: Scrooge's sitting room

STAVE II: THE FIRST OF THE THREE SPIRITS

Deck the hall

Traditional Welsh carol, arr. John Rutter (b. 1945)

Scene 1: Scrooge's bed-chamber

Scene 2: A country road, in the past

Infant holy, infant lowly

Traditional Polish carol, arr. Stephen Cleobury (b. 1948)

Scene 3: Mr. Fezziwig's ball

Gloucestershire Wassail

Traditional English carol, arr. Gerald Sousa (b. 1951)

Scene 4: Belle's home

Scene 5: Back in Scrooge's bed-chamber

All Bells in Paradise

John Rutter

* Seymour High School Chorale

† Seymour High School Chamber Choir

ACT TWO

PRELUDE

†*The Advent Candle*

Bob Chilcott, arr. Gerald Sousa

STAVE III: THE SECOND OF THE THREE SPIRITS

Scene 1: Scrooge's bed-chamber, then, his anteroom

Scene 2: The city streets of London on Christmas Day

Masters in this Hall

Traditional French carol, arr. David Willcocks

Scene 3: Bob Cratchit's home

Good King Wenceslas

Melody from Piaie Cantiones

Mid-winter

Bob Chilcott

STAVE IV: THE LAST OF THE SPIRITS

Scene 1: A London street on Christmas Day

Scene 2: A churchyard

Scene 3: Scrooge's bed-chamber

STAVE V: THE END OF IT

Scene 1: Scrooge's bed-chamber and the street below

Sussex Carol

Traditional English, arr. Bob Chilcott

Scene 2: A Street in London

Joy to the World

Lowell Mason (1792-1872) arr. John Rutter

The Sparrows' Carol

Bob Chilcott

Scene 3: Scrooge's counting house

Finale: "God bless us, Every One" from *A Christmas Carol*,

Music by Alan Menken, arr. Gerald Sousa

Lyrics by Lynn Aherns

The Cast

(in order of appearance)

A storyteller	Adrian Cox-Thurmond
His brother	Callum P. Miles
Ebenezer Scrooge	Tom Shafer
Bob Cratchit	Ben Johnson
Fred, Scrooge's nephew	Jason Wadsworth
A gentleman	John Collins
A gentlewoman	Janice Bagwell
A street boy	J.C. Stuart
Jacob Marley, deceased	Ian Pottmeyer
The Ghost of Christmas Past	Charles Macklin
Young Scrooge	Jacob Joray
Young Belle	Laren Curry
Belle	Emmy Brockman
Belle's Husband	Greg Geehern
Belle's Daughter	Laren Curry
The Ghost of Christmas Present	Lisa Kurz
Mrs. Martha Cratchit	Christiana Redman
Tiny Tim	Michael Hodge
Ignorance	Bryse Colwell
Want	Macie Fletcher
The Ghost of Christmas Yet to Come	Tyler Halliwell

MEET THE ARTISTS



Charles Dickens (1812-1870), *dialogue and narration*, is one of the greatest writers in the English language. He's the author of *Oliver Twist*, *Nicholas Nickleby*, *David Copperfield*, *Bleak House*, *A Tale of Two Cities*, and *Great Expectations*, among many other novels, short stories, sketches, and plays.

Dickens's childhood was soured by poverty. His father, who often lived beyond his means, was sentenced to debtors prison in 1824, disrupting Dickens's youth. He was twelve at the time and was pulled from school and sent to work at a blacking factory, labeling pots of shoe polish. He felt alone, abandoned, and betrayed, for even after his father was released from prison (helped, in part, by Dickens's meager earnings, but mostly because a great grandmother had died, leaving an inheritance to his father), the boy continued to work in the factory to finish out his term of service. This experience influenced Dickens for the rest of his life, awakening an empathy for the poor, the hard-working, the hungry, and the unfortunates.

Dickens's writing career began as a reporter in London, during which he wrote sketches for magazines and journals under the pen name "Boz." His first book, *Sketches by Boz* (1836), collected 56 of these essays and stories and was a success with the public. He then began his true life's work as a publisher, editor, speaker, and writer that only ended with his death in 1870.

Dickens was 31 years old when he wrote *A Christmas Carol* in 1843. He was inspired earlier in the year during a visit to Manchester where he witnessed very young children working in the coal mines in horrible conditions. He vowed to write a pamphlet exposing the exploitation and misery in the mines, but then thought a work of fiction might be more informative and influential. A ghost story of Christmas Eve was his solution, and *A Christmas Carol* was an immediate, critical, and popular success. It has never gone out of print.



Adrian Cox-Thurmond (*Storyteller*) is a senior at Bloomington High School North and has been involved with many professional and community performances throughout Bloomington. Adrian has been an active participant in community theatre for several years and believes strongly in the importance of a vibrant and healthy artistic community. He, therefore, thanks you very much for coming to see Bloomington Chamber Singers' *God Bless Us Every One* and hopes that you enjoy the show!

Tyler Halliwell (*Ghost of Christmas Yet to Come*) is a senior studying Anthropology at Indiana University. He will be pursuing Anatomy in graduate school. In his spare time he enjoys playing with plastic bricks and being tall.

Michael Hodge (*Tiny Tim*) has participated in choir at Seymour High School for the past two years, in addition to three years at the junior high school level. During his seventh-grade year he performed his first vocal solo at Seymour Middle School. He also participated in "Circle the State with Song," the Indiana statewide choral festival, during his sixth- and seventh-grade years. He is very excited to be a part of this production.

Ben Johnson (*Bob Cratchit*), a five-year member of BCS, is a senior at Bloomington High School South. He has appeared in several Indiana University productions, including his roles as Thor in *The Nerd* and Harry in *Albert Herring*. He is currently studying voice under Daniel Narducci and hopes to join the Jacobs School of Music in the fall.

Lisa Kurz (*Ghost of Christmas Present*) has sung with the Bloomington Chamber Singers for more than 20 years, and is thrilled to be part of this performance of *God Bless Us, Every One*. She has previously sung with the BCS in Brahms' *Requiem*, Mozart's *Mass in C minor* and *Requiem*, Handel's *Messiah*, Mendelssohn's *Elijah*, and Adams' *On the Transmigration of Souls*. In addition to the Chamber Singers, she also sings with the St. Mark's United Methodist Church choir. Lisa has also appeared on stage as an actress in the Bloomington Playwrights Project production of *The Boy in the Bathroom* (Pam), and in the Cardinal Stage productions of *Mary Poppins* (Miss Andrew, the Bird Woman), *Les Miserables* (ensemble), *My Fair Lady* (Mrs. Pearce), and *The Sound of Music* (Sister Berta).

Charles Macklin (*Ghost of Christmas Past*) planned to study bassoon and voice at Indiana University, but that changed when he discovered that bassoonists make their own reeds. Since taking his degree in voice and French he has enjoyed work in early incarnations of the Bloomington Chamber Singers. A love of all things Bach fostered his return to BCS for the 2013 *B-Minor Mass* presentation. In between there were Gilbert and Sullivan roles with Bloomington Town Theater and Bloomington Music Works (Sgt Merrill in *Yeomen*, a couple of Ko-Kos in *Mikado*, General Stanley in *Pirates*), as well as the mutton-chopped constable in Ardo Opera's *Albert Herring*. In addition, he enjoys making music - classical, gospel, jazz, barbershop. He studies with Amanda Russo Stante.

Consisting of 39 musicians, **The Seymour Chorale** is the flagship and touring choir at Seymour (Ind.) High School. As a multifaceted ensemble, they perform all types of genres, including madrigals, spirituals, contemporary music, and world music. In addition to the traditional choral music they perform, they also put on a musical production every spring. The Chorale attended the Indiana State School Music Association District Choral Festival in the spring of 2016, where they received a gold in performance and a gold in sight-singing. They have also sung in clinics with Scott Buchanan (Indiana State University), Andrew Crow (Ball State University), and other choral mentors.



Tom Shafer (*Adaptation and directing, Scrooge*) recently retired from the Indiana University Department of Theatre, Drama, and Contemporary Dance, where he served as staff dramaturg for 25 years, acquiring rights for scripts, researching plays, and offering sometimes welcomed suggestions to directors, designers, and actors for over 300 productions. He has been a member of the Literary Managers and Dramaturgs of the Americas, has taught and directed at Florida Southern College, has acted professionally, and was a member of the Monroe County (Ind.) School Board for one term. He is married to Susan Parrish, and they enjoy their family, especially their grandchildren, and their friends in the Bloomington community.



Gerald Sousa (*Artistic Director*) has held the position of BCS Artistic Director since 1989. Dr. Sousa received his bachelor's and master's degrees from the University of North Carolina at Chapel Hill, and his doctorate in Choral Conducting, summa cum laude, from Indiana University. He has held positions at the University of New Orleans, Dartmouth College, and the University of North Carolina, and has performed professionally at the Aspen Summer Music Festival. Dr. Sousa is currently Director of Music at St. Mark's United Methodist Church in Bloomington, and is active as an arts advocate and technology consultant. He has served on the boards of local arts organizations, including the former Bloomington Area Arts Council, which he led as

President for a number of years.



Gregory Jon Geehern, D.Mus. (*Associate Director, Belle's Husband*), is a young conductor acclaimed for using creativity and innovation to bring choral music to a new generation of audiences. A multi-talented choral conductor, pianist, baritone/tenor and scholar, Dr. Geehern has been called a "gifted new presence" for his work with full choirs, opera choruses and chamber ensembles in repertoire from the Middle Ages to the present day.

Dr. Geehern is the year-round assistant to the artistic director of The Princeton Festival, where he has served as assistant conductor and chorus master of Benjamin Britten's *Peter Grimes* and Richard Wagner's *Der fliegende Holländer*. He has also served as assistant conductor of George Gershwin's *Porgy & Bess* and Mozart's *Le nozze di Figaro*. He is currently a member of the artistic team preparing the Festival's 2017 production of Beethoven's *Fidelio*. He is co-founder of the Chicago-based Kosmologia, an arts collective dedicated to interdisciplinary music projects in collaboration with visual artists and scholars.



Kyle Karum (*Collaborative Director*) is a music educator originally from Muskegon, Mich. He is currently the Director of Choral Music at Seymour (Ind.) High School, where he teaches more than 260 students in six choir classes. Kyle has held many other teaching assignments in the field of music. Prior to his appointment at SHS, he was Director of Choral Music and General Music Teacher at Prairie Heights Community School Corporation in LaGrange, Ind. Kyle holds his Bachelor of Music: Music Education—Choral/General Emphasis degree from Western Michigan University. At WMU, he studied conducting under James Bass, Ronald Oliver, and Kimberly Dunn Adams, and music education with Dee Gauthier. He has also conducted in workshop settings under

William Weinert, Jerry Blackstone, Paul Rardin, and many more. Kyle has been a guest conductor for the Muskegon Community College Singers and the Western Michigan University Chorale.

BLOOMINGTON CHAMBER SINGERS

Gerald Sousa, Music Director

Gregory J. Geehern, Assistant Conductor and Accompanist

Sopranos

Jan Allen
Janice Bagwell
Emma Cohen
Laren Curry
Patty Ingham
Carole Mackay
Patti Parkes
Kathy Powell
Christiana Redman
Ruth Sanders
Erika Stueven
Yolanda Valdivia
Judy Zimmerman

Altos

Kristi Billings
Emmy Brockman
Michaela Chybowski
Sandra Dolby
Lisa Kurz
Elizabeth McKillip
Claire Tafoya
Erin Tolar
Legene White
Bernadette Zoss

Tenors

Justin Ahmann
Douglas Barley
Lyman Hitchcock
Benjamin Johnson
Kyle Karum
Doug Moore
Ian Pottmeyer
Jason Wadsworth

Basses

John Collins
David Esarey
Tyler Halliwell
Russell Lyons
Charles Macklin
Paul Pisano
David Rohlfing
Eliot Smith
George Walker

SEYMOUR HIGH SCHOOL CHORALE

Kyle Karum, Director of Choral Music

Karla Shutters, Accompanist

Sopranos

Jessica Blevins
Macie Fletcher*
Rebekah Franke
Kylee Lewis
Cassady May
Sarah McCormick
Annika Minton
Jenna O'Neal
Kaylyn Stidham
Nastya Yokovlyeva

Altos

Marie Armes
Kelsey Baker
Anna Bullard
Julia Bye
Mya Findley^
Peyton Heyne*
Mara Luedeman
Jami Nobbe
Elizabeth Reedy^
Katie Suits

Tenors

Michael Hodge
Trent Hohenstreiter
Jacob Joray
Jason Liles
Alex Lovins*
Isaiah Pichardo
Dalton Polley
Dillon Polley
Samuel Schmidt
J.C. Stuart

Basses

Logan Ault
Bryse Colwell
Michael Davisson
Austen Everman
Grant Handloser*
Alex Huckelberry
Boone Joray
Yudai Murashige
Derick Sowers

* Section Leader

^ Student Manager

SEYMOUR HIGH SCHOOL CHAMBER CHOIR

Kyle Karum, Director of Choral Music

Karla Shutters, Accompanist

Sopranos

Macie Fletcher

Kylee Lewis

Sarah McCormick

Nastya Yakovlyeva

Altos

Kelsey Baker

Mara Luedeman

Jami Nobbe

Lacie Teesdale

Tenors

Sam DeFriece

Alex Lovins

Jason Liles

Dillon Polley

Marco Valdivia

Basses

Skylar Cash

Grant Handloser

Hunter Johns

Derick Sowers

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For detailed information about our plans for the 2016-17 season, please visit our website:

<http://www.chambersingers.info>



The Seymour Chorale Presents...

Bye Bye Birdie The Musical

Thursday April 6, 2017 at 7:30 pm

Friday April 7, 2017 at 7:30 pm

Saturday April 8, 2017 at 7:30 pm

Earl D. Prout Auditorium at
Seymour High School

Tickets: \$7 at the door

Rights and materials provided by TAMS-WITMARK Inc.

ORCHESTRA

Violin 1

Alejandro Gómez-Guillén,
Concertmaster
Ella Loman
Christine Lau
Kristen Matthen
Rose Sciaroni

Violin 2

Svenja Staats
Sofia Kim
Kah Yan Lee
Erin Thompson
Jill Zai

Viola

Kimberly Hankins
Austin Han
Caitlyn Fukai
Ryan Hardcastle

Cello

Martha Lhamon
Edward Cho
Cameron Collins

Bass

John Bunc
Nicholas Scholefield

Oboe

Anne Corrigan
Vivian Ferrillo

Flute

Eric Bowling
Mitzy Nonaka

Clarinet

Kylie Stultz
Zachary Stump

Bassoon

Catherine Marchese
Stanley Howard

Horn

Celeste Holler-Seraphinoff
Anne Chapman

Trumpet

Andrew Boylan
Anne Lueck

Trombone

Matthew Williamson, alto
Ethan Zawisza, tenor
Kenneth Johnson, bass

Timpani

James Cromer

Percussion

Melinda Leoce
Nichada Jirawattanphan

Harp

Anna Wiegandt

Contractor

Martha Lhamon

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We've merged to provide better services for
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Join us for Haydn's
The Creation
April 22, 2017
First Christian Church

Die Schöpfung (The Creation) is one of Franz Joseph Haydn's most exciting and beloved works. The composer first visited London in 1791 and was inspired to write an oratorio after hearing several oratorios by George Frideric Handel. Haydn's oratorio vividly illustrates the Biblical creation of the world, using materials from Genesis, the Book of Psalms, and John Milton's *Paradise Lost*. From the symphonic depiction of chaos to the rousing choruses, from the virtuosic arias to the tender duets, a performance of *Die Schöpfung* is an unforgettable experience. Please join the Bloomington Chamber Singers on April 22, 2017, for an inspiring evening of music.

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PROGRAM NOTES

Our offering this holiday season is a “crossover” concert that we assembled with joy and enthusiasm, in hopes of spreading our passion and commitment to choral singing to anyone who still finds that spark of magic in the carols and stories of Christmas. I certainly do—after so many seasons of hearing and conducting and singing carols and holiday songs, I am nonetheless still moved by the simple truth of “Silent Night” or the unbounded exultation of “Joy to the World.” Carols may very well be why I decided to pursue a career as a conductor. There is a Sousa family legend that when I was 4 or 5 my parents took me to a holiday party sponsored by the company for which my father worked. Part of that event was a sing-along, and apparently that year I decided that the singing wasn’t sufficiently inspired. So—the legend goes—I climbed onto a table and got everyone’s attention (much to my parents’ horror, I expect) by waving my arms and telling everyone to sing “Jingle bells, jingle bells” again and again. True or not, it is a fact that I do that very thing today (although not on a table), and it does bring me joy, and hopefully joy to others as well.

This concert is an important one for us in a number of ways. It reflects our evolving philosophy that, as the world around us becomes increasingly eclectic and diverse, we have an opportunity to expand the notion of conventional choral music, and in the process reach new listeners with whom we can share our passion for singing. Certainly the great masterworks—the Bach Passions or Haydn’s *Creation*, which we will perform next April—will continue to be our foundational repertoire. But inventing new collaborative projects such as “God Bless Us, Every One” opens up many new avenues for creativity. Tonight we have blended drama, the visual arts, costume design, technical design, and a high level of musical performance and wrapped it around great literature. And we designed the production intentionally to include a multi-generational cast. The level of complexity in juggling all those elements is not insignificant, but in many ways this was a case of “the journey was the reward.” We hope the end product will be that toward which we worked.

A few words about selecting the music that you will hear this evening. One of the most challenging parts of building this project was selecting from the vast amount of Christmas music the relatively few pieces that would most effectively enhance Dickens’s story. Overlaid on top of this was the need to maintain some sense of stylistic unity so the evening would not feel like a complete mish-mash of greatest hits. I spent a couple of months researching and examining hundreds of carols and scores from a wide variety of sources, beginning with songs from the Elizabethan period and then branching out from there. I felt it important to stay relatively true to the English carol tradition, though not slavishly so. Ultimately I found the answer in the remarkable tradition developed over the years by the composers and arrangers associated with the Choir of King’s College at Cambridge. These include the most esteemed names in English choral music of recent years: Sir David Willcocks, John Rutter, Bob Chilcott, and Stephen Cleobury. Nearly all of tonight’s music owes allegiance to that group of wonderful musicians who have provided us with beautiful, honest, creative, and lasting arrangements of the great carols, as well as some stunning new compositions of their own.

This evening would not have been possible without the guiding hand of Tom Shafer, whose gentle wisdom and keen insight into Dickens’s words brought clarity to the shape and intent of our work. His creative hand touched all aspects of the evening, and it was a joy to work closely with him. And after 26 or so (we’ve lost

count) years with this chorus, I continue to be amazed at their deep commitment to excellence and how much of themselves they selflessly give as they prepare a performance. And of course, we could never do this without you, our listeners. We are grateful you are here. The happiest of holidays to you and yours.

Gerald Sousa
December 2016

DIRECTOR'S NOTE

I attend St. Mark's United Methodist, where Gerry Sousa wears many hats, chief among them the Director of Music for the church. This summer, Gerry and I put together a production of *Godspell, Jr.*, produced by Bridget McIntyre, for the church and its youth program. We found that we worked well together, so it was easy to agree to help create "God Bless Us, Every One" with him.

This is not the first production to combine a program of carols with selections from *A Christmas Carol*. Gerry first heard of this format from Professor Betsy Burleigh, who teaches choral conducting at the Jacobs School of Music. She happily shared her script and outline of carols with him, from which he prepared a preliminary working document. Likewise, a production of carols with readings from Dickens, selected by Sir Gabriel Horn, had been produced and recorded in 2009 by the Choir of Sidney Sussex College, Cambridge, under the direction of David Skinner. These two previous productions were foundational to ours, but the real source for us was Dickens's story.

Almost all the text of our play comes from *A Christmas Carol*. We have modified and condensed here and there, so we might better connect dialogue and scenes. We've cut some of the characters and many of Scrooge's journeys with his ghostly acquaintances. In doing so, we follow the steps of Dickens himself, who abridged *A Christmas Carol* for the first of his dramatic readings in 1853—a performance that was so successful that he presented his shorter version 127 times, right up to 1870, the year of his death; the novella was the basis of his last public readings.

Our original plan was to surround the theatrical sections with groupings of carols, but as we've worked and revised, Gerry discovered that some of the carols provided excellent commentary on or introductions to the action of the story. Carols have thus found their way into the scenes of the play, and they add much to the performance of the staves. (A *stave*, by the way, is a term for the verse of a poem. Dickens really did think of his chapters as the verses for a carol.)

This production has a lovely potential. It's a great way to be reminded of or to introduce someone to the message of *A Christmas Carol*. The variety of carols that are sung is wide, ranging from great arrangements of beloved traditional pieces to new and engaging and interesting compositions that can capture our attention and our hearts. The vocal performances by Bloomington Chamber Singers and the young people of Seymour High School Chorale and Chamber Choir are, if I may say, quite wonderful. The production, really, has been created to bring fun, pleasure, and a sense of Christmas to the beginning of the Season.

Merry Christmas and God Bless Us, Every One.

Tom Shafer

ACKNOWLEDGMENTS

Thank you for joining us for our Christmas adventure *God Bless Us, Every One—Charles Dickens: A Christmas Carol with Carols*. As an organization it is important for us to grow and meet the needs and wants of our community, so thank you for sticking with us as we try this new creative foray for the Bloomington Chamber Singers. We hope you enjoy the show as much as we enjoyed putting it together.

In a time when funding for the arts is decreasing, we could not exist as an organization without the support of our patrons and donors. It is due to your continued efforts that we are able to bring the gift of choral music to the Bloomington community. A performance such as this could not happen without the many dedicated individuals, organizations, and businesses whose contributions have sustained us over the years. We thank the Indiana Arts Commission, the National Endowment for the Arts, and the Bloomington Urban Enterprise Association/Bloomington Entertainment and Arts District for their continued support. Our appreciation goes out to the Unitarian Universalist Church and St. Mark's United Methodist Church for providing us with rehearsal space. We extend our thanks to the Buskirk-Chumley Theater, their Box Office staff, and Acting Technical Director David DeSante for all their help in bringing this concert to life. We also thank the Indiana University Department of Theatre, Drama, and Contemporary Dance for technical advice and assistance.

We acknowledge with gratitude David Sousa and his family for underwriting our season, and in particular these performances that celebrate the creative genius of Charles Dickens.

To our Director, Dr. Gerald Sousa, thank you for working with us over the past several months, helping us to realize our potential as a choir and to bring out a different side of the Bloomington Chamber Singers. Thank you to all of the hard-working members of our Board of Directors, and to our Assistant Director, Dr. Gregory Geehern, who helps guide the choir on a daily basis and has assisted with concert logistics. Many thanks to our concert managers, Justin Ahmann and Lisa Kurz, as well as many other volunteer members who have made this program possible: David Rohlfing, Christiana Redman, Brant Hughes, Jason Wadsworth, Kathy Powell, Judy Zimmerman, and Bernie Zoss. In addition, we thank Jason and his wife, Andrea Chesak, for their work on the props and other special projects for this production.

A special thank you goes out to the Seymour High School Chorale and Chamber Choir, and their director, Kyle Karum, for working hard and joining us in this Christmas adventure, and to all the actors for bringing your talent to this show. To our costume director Catie Sneath, thank you for patience and dedication as we figured out the show direction. Your constant professionalism was greatly appreciated. To Tom Shafer, this show would not be what it is without you. Thank you for your creative input and pushing us to take this show in a direction that we did not think possible. You made us better.

There are surely many people who we are forgetting to mention, but to our countless supporters, volunteers, and donors, we thank you. By attending this concert tonight, by offering your financial support, and most importantly, by sharing with us a love of choral music, you help us keep this cherished musical tradition alive year after year. Thank you!

Yolanda Valdivia, Board President



This concert marks the final performance for Greg Geehern, who has served since 2009 as our rehearsal accompanist and since 2010 as my Assistant Conductor. BCS has enjoyed significant musical and organizational growth over the last five years in particular, and that is due in no small part to the prodigious talent, unwavering dedication, and true collaborative spirit Greg has brought to every aspect of his work with BCS. In January, Greg will begin his tenure as Associate Conductor and Operations Manager of the Princeton Festival in Princeton, New Jersey, and we wish him the very best in this next phase of his professional career. I have no doubt that Greg's future will be bright, and all of us Bloomington Chamber Singers are grateful to have had the opportunity to make music with him and call him our friend.

Gerald Sousa, Artistic Director



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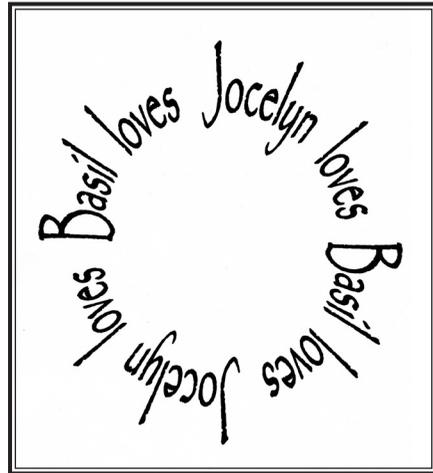
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