

# Israel in Egypt

## HANDEL

Palouse Choral Society & Festival Orchestra

in concert with the

University of Idaho Vandaleers

Michael Murphy, Artistic and Music Director

Sheila Converse - mezzo soprano

Christopher Pfund - tenor

Alex Carey, baritone

Anna Erikson, soprano

Jill Freuden, soprano

Kenneth Grubbs, baritone

Karen Hunt, soprano

Madison Teuscher, soprano

Friday, April 17, 2015

7:30 p.m.

University of Idaho Administration Auditorium  
Moscow, Idaho

Sunday, April 19, 2015

4:00 p.m.

St. Boniface Catholic Church  
Uniontown, Washington

# PALOUSE CHORAL SOCIETY

## & Festival Orchestra in concert with the University of Idaho Vandaleers

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presents

*ISRAEL IN EGYPT* (1739) ~ A Sacred Oratorio

George Frideric Handel  
Words attributed to Charles Jennens

### Overture

#### PART ONE "Exodus"

Recitative - Christopher Pfund, tenor  
Now there arose a new king over Egypt, which knew not Joseph;  
and he set over Israel taskmasters to afflict them with burdens,  
and they made them serve with rigor.  
(Exodus i: 8, 11, 13)

Altos and Double Chorus  
And the children of Israel sighed by reason of the bondage, and  
their cry came unto God. They oppressed them with burdens,  
and made them serve with rigor; and their cry came up unto  
God.  
(Exodus ii: 23; Exodus 1: 13)

Recitative - Christopher Pfund, tenor  
Then sent He Moses, His servant, and Aaron whom He had cho-  
sen; these shewed His signs among them, and wonders in the  
land of Ham. He turned their waters into blood.  
(Psalm cv: 26, 27, 29)

Chorus  
They loathed to drink of the river. He turned their waters into  
blood.  
(Exodus vii: 18; Psalm cv: 29)

Air - Sheila Converse, Mezzo-soprano  
Their land brought forth frogs, yea, even in their king's cham-  
bers.  
(Psalm cv: 30)  
He gave their cattle over to the pestilence; blotches and blains  
broke forth on man and beast.  
(Exodus xi: 9, 10)

Double Chorus  
He spake the word, and there came all manner of flies and lice  
in all their quarters.  
He spake; and the locusts came without number, and devoured  
the fruits of the ground.  
(Psalm cv: 31, 34, 35)

Double Chorus  
He gave them hailstones for rain; fire mingled with the hail ran  
along upon the ground.  
(Psalm cv: 3; Exodus 9: 23, 24)

Chorus  
He sent a thick darkness over the land, even darkness which  
might be felt.  
(Exodus x: 21)

Thank You for:

**\*Holding your applause until Intermission and the Finale.**

\*Turning off cellular phones, pagers, and watch alarms \*Not using recording or photography devices

Chorus  
He smote all the first-born of Egypt, the chief of all their strength.  
(Psalm cv: 36, 37)

Chorus  
But as for His people, He led them forth like sheep; He brought them out with silver and gold; there was not one feeble person among their tribes.  
(Psalm lxxviii: 53; Psalm cv: 37)

Chorus  
Egypt was glad when they departed, for the fear of them fell upon them.

Double Chorus  
He rebuked the Red Sea, and it was dried up.

Chorus  
He led them through the deep as through a wilderness.  
(Psalm cvi: 9)

Chorus  
But the waters overwhelmed their enemies, there was not one of them left.  
(Psalm cvi: 11)

Double Chorus  
And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord,

Chorus  
And believed the Lord and His servant Moses.  
(Exodus xiv: 31)

## Intermission

### PART TWO: "Moses' Song"

Double Chorus  
Moses and the children of Israel sung this song unto the Lord, and spake, saying:

Double Chorus  
I will sing unto the Lord, for He hath triumphed gloriously; the horse and his rider hath He thrown into the sea.  
(Exodus xv: 1)

Duet - Anna Erikson, Soprano I & Jill Freuden, Soprano II  
The Lord is my strength and my song; He is become my salvation.  
(Exodus xv: 2)

Double Chorus  
He is my god, and I will prepare Him an habitation;  
my father's God,

Chorus  
And I will exalt Him.  
(Exodus xv: 2)

Duet - Kenneth Grubbs, Baritone I & Alex Carey, Baritone II  
The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; his chosen captains also are drowned in the Red Sea.  
(Exodus xv: 3, 4)

Double Chorus  
The depths have covered them: they sank into the bottom as a stone.  
(Exodus xv:50)

Double Chorus  
Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.  
(Exodus xv: 6)

Double Chorus  
And in the greatness of Thine excellency Thou hast overthrown them that rose up against Thee.

Double Chorus  
Thou sentest forth Thy wrath, which consumed them as stubble.  
(Exodus xv: 7)

Chorus  
And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.  
(Exodus xv: 8)

Air - Christopher Pfund, Tenor  
The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.  
(Exodus xv: 9)

Air - Madison Teuscher, Soprano  
Thou didst blow with the wind, the sea covered them; they sank as lead in the mighty waters.  
(Exodus xv: 10)

Double Chorus  
Who is like unto Thee, O Lord, among the gods. Who is like Thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out Thy right hand,

Double Chorus  
The earth swallowed them.  
(Exodus xv: 11, 12)

Duet - Sheila Converse, Mezzo-Soprano & Christopher Pfund, Tenor  
Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.  
(Exodus xv: 13)

Air - Sheila Converse, Mezzo-Soprano  
Thou shalt bring them in, and plant them in the mountain of  
Thine inheritance, in the place, O Lord, which Thou hast made  
for Thee to dwell in; in the Sanctuary, O Lord, which Thy hands  
have established.  
(Exodus xv: 17)

Chorus  
The Lord shall reign for ever and ever.  
(Exodus xv: 18)

Recitative - Christopher Pfund, Tenor  
For the horse of Pharaoh went in with his chariots and with his  
horsemen into the sea, and the Lord brought again the waters of  
the sea upon them; but the children of Israel went on dry land in  
the midst of the sea.  
(Exodus xv: 19)

Double Chorus  
The Lord shall reign for ever and ever.  
(Exodus xv: 18)

Recitative - Christopher Pfund, Tenor  
And Miriam the prophetess, the sister of Aaron, took a timbrel  
in her hand; and all the women went out after her with timbrels  
and with dances. And Miriam answered them: —  
(Exodus xv: 20, 21)

Solo - Karen Hunt, Soprano and Double Chorus  
Sing ye to the Lord, for He hath triumphed gloriously;  
The horse and his rider hath He thrown into the sea.  
(Exodus xv: 21)

Thank you for joining us this evening and for your patronage and support this season.  
May your Spring & Summer be enjoyable and safe.

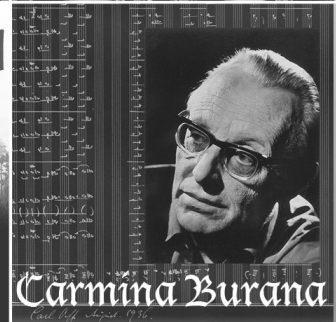
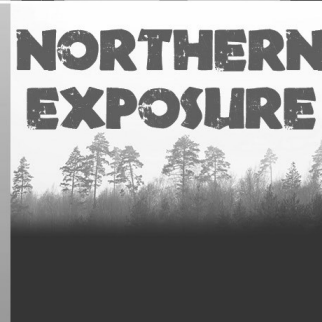
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Amazing Grace  
Celebrating our Gospel and  
Bluegrass Heritage  
Sunday, November 1, 2015 - 4:00 pm

Handel's Messiah  
Friday, December 4, 2015 - 7:30 pm  
Sunday, December 6, 2015 - 4:00 pm

Northern Exposure  
Choral Music by Northwest Composers  
Sunday, February 14, 2016 - 4:00 p.m.

Carmina Burana  
Friday, April 15, 2016 - 7:30 pm  
Sunday, April 17, 2016 - 4:00 pm

### Notes on Israel in Egypt

Although he was born in Halle, Germany, and though he had a life-long love for Italian opera and spent his entire fortune trying to produce it, George Frideric Handel (1685-1759) was England's greatest composer of English oratorio. Ironically, he turned to the oratorio only after failing to inculcate his love for Italian opera on his English audience. And we can all breathe a sigh of relief that he did.

### Handel's Oratorios

Handel's *Israel in Egypt* (1738) appeared at the intersection of the end of his career as a composer of Italian opera and the beginning of his formulating, and ultimately his perfecting, the English oratorio. His last Italian opera, *Deidamia*, was composed in 1741, and his first English oratorio, *Esther*, in 1732. By 1738, Handel began to focus mainly on oratorio composition. Though most people are familiar with Handel's oratorios (who has not heard, at least, of his *Messiah*?), it's important to remember that Handel's first love, greatest energy, and precious treasure were poured into the composition and production of Italian opera in England, an effort which never met with success, had a deleterious effect on his health, and ultimately left him nearly bankrupt. In fact, the composition of *Esther* was an attempt to recoup losses from his latest failed opera production.

The origin of the oratorio is Italian, more specifically Roman, and in its earliest manifestations involved sung liturgical or religious dramas in Latin. During the 17th century, the form found its way to Germany at the hands of Heinrich Schütz where, as the oratorio passion, it was usually performed in German and as a part of a church service. But unlike its predecessors, the English oratorio of Handel found an audience in the public theater.

As an alternative to opera, Handel turned to oratorio during Lent when opera was forbidden as a part of the penitential season of the Church. His treatment of the form differed markedly from Bach's oratorios. Instead of being devotional in attitude, Handel's works were more subjective, infusing elements of his more dramatic operatic style. Thus, his oratorios were intended for concert performances without staging. Unquestionably the most significant and distinguishing feature of his oratorios is the chorus, both musically and dramatically. This is nowhere better demonstrated than in *Israel in Egypt*. Some have described this work as a large-scale English anthem. It contains no real dramatic roles, rather achieving its effect instead through choruses interspersed with a few solos. Additionally, the Biblical text of *Israel* makes the work stand apart from most of Handel's other oratorios.

Handel started composing *Israel in Egypt* after he completed the oratorio, *Saul*, at the end of September, 1738. It was originally entitled *Exodus*, and the probable librettist was Charles Jennens, who provided the librettos for *Saul*, *Messiah* and other works by Handel. One of the extraordinary facts about *Israel* is that Handel completed the work in a single month. It was first performed 4 April 1739 to a rather unenthusiastic audience. This may have been due to the use of a Scriptural text in a public theater, an unusual occurrence in 18th-century England. The piece was also very long, divided into three parts, the first of which was the previously composed *Funeral Anthem for Queen Caroline*, but under a new title, *Lamentation of the Israelites for the Death of Joseph*. It may also have been due to the imbalance of choral numbers over arias. The latter probability prompted Handel to quickly revise the work for its second performance by shortening it and intermixing the choruses with additional arias, both in English and Italian. It was a great disappointment for Handel that the work was never popular in his lifetime, and was seldom revived. Despite the work's shaky beginnings, however, *Israel in Egypt* has become one of Handel's most popular and widely performed oratorios. It is unique among his oratorios as a work that contains a series of choral frescoes, with interludes of solo arias and recitatives. But it is in the oracular power of the choruses that Handel's genius is most evident.

### Religious-Political Backdrop

During the first half of the eighteenth century, England was involved in continual conflict with her Catholic rivals on the continent, France and Spain. In particular, the English felt harassed at sea, where British sailors were taken captive by Spanish ships in disputes over control of shipping lanes. For England, these conflicts and harassment at sea generated a strong mistrust of Catholicism and caused her to seek refuge in bolstering a sense of Protestant unity at home. In her recent book, *George Frideric Handel, a Life with Friends*, Ellen Harris describes the impact of Handel's oratorios on England's Catholic angst during the time:

*In Handel's oratorios of the late 1730s and 1740s, the depiction of ancient Israelites helped to shape the unity and identity of the Protestant British nation during a period of near continual conflict by illustrating the perseverance and triumph of a community bound by a single true religion. (p. 275)*

### Handel and his English Audience

One important prerequisite for Handel's success among his English audiences was his ability to compose music that they liked. Commenting on this in his *General History of the Science and Practice of Music* (1776), Sir John Hawkins said that Handel "was used to say, that, to an English audience, music joined to poetry was not an entertainment for an evening and that something that had the appearance of a plot or fable was necessary to keep their attention awake." Handel seemed to have an uncanny ability to compose music that actually delighted the English. He once told Gluck: "What the English like is something they can beat time to, something that hits them straight on the drum of the ear."

### The Music

#### PART I: Exodus

**Overture** (taken from Handel's *The Lamentations of the Israelites for the Death of Joseph*)

**Recitative** (Now there rose a new king...), Alto solo (And the Children of Israel sigh'd) & Double Chorus (And their cry came up unto God)

The oratorio proper begins with an announcement by the narrator (tenor) in the form of a recitative, a sparsely accompanied speech-like song. This is followed by a brief alto solo which leads directly into the first double chorus. The chorus begins with sopranos and altos of both choirs singing "And their cry came up to God" in a slow ascending line. They are soon joined by tenors in a fast moving line to the text: "they oppress'd them with burdens, and made them serve." Finally, the basses enter singing the same slow moving line first sung by the sopranos and altos. The effect of the entry of the basses is like that of a chorale tune in slow, sustained pitches set against the more quickly moving parts sung above them. The polyphonic contrast of slow moving parts against quicker parts continues throughout the movement until a few measures before the end, where both choruses come to the only full rest in the movement before they intone together, in a slow hymn-like fashion, the final words of the movement: "and their cry came up, came up unto God"

### **Recitative (Then sent He Moses), Chorus (They loathed to drink of the river)**

The narrator returns announcing the arrival of Moses and Aaron and the onslaught of a series of plagues, magnificently portrayed in stunning musical imagery by the chorus, beginning with the river Nile being turned to blood. The narrator hints at the gloomy scene to come by announcing “He turned their waters to blood” in a descending outline of the G-minor triad. Handel employs a single chorus in a fugue to portray the first plague. The subject or main theme of the fugue is an angular sinuous line full of wide leaps and dissonant intervals, suggesting the sense of aversion that the sight of the waters gives to the Egyptians. Beginning with the tenors, the fugal entries move to the altos, the sopranos, and finally the basses. A sense of depression is further enhanced by the descending chromatic lines that pervade the work, especially just before the end of the movement.

### **Alto solo (Their land brought forth frogs)**

The next series of plagues are painted in an alto solo tinged with humor. Beginning with frogs, the list continues with pestilence, blotches, and blains. The orchestra opens (in this, the only series of plagues depicted by a soloist as opposed to the chorus) with a short-long hopping motive that suggests the movement of frogs. The intro continues until the hopping descends into the bass, humorously portraying a large frog hopping away. The alto soloist enters plaintively decrying the new plague. The short-long hopping motive even invades her theme, as she repeats her complaint with a sense of disbelief. To make matters even worse, she seems to reluctantly acknowledge, with a hint of disgust, that they have even invaded the king’s chambers. To make the last point even more emphatic, she extends the first syllable of the word “chambers” with a rather humorous melisma, with a slight hiccup, suggesting that she is actually watching the frogs hop about the king’s chambers as she sings. She then turns to the other plagues that have beset the Egyptians—pestilence, blotches, and blains. But even here, Handel can’t resist an additional bout of humor. As she explains that “blotches and blains broke forth on man and beast,” she dwells on the word “forth” and extends it with the same short-long motive from before, but this time suggesting that she is actually watching the blotches and blains break forth, with both revulsion and incredulity. In a final moment of complete exasperation, the tempo slows and the alto, with a tone of resignation, ends her complaint. The orchestra then, with a sense of disregard for her plight, gaily lilts along to the rhythm of hopping frogs to a final cadence.

### **Double Chorus (And there came all manner of flies)**

Handel continues his humorous foray of text painting in this descriptive double chorus, but also overlays it with profundity. The chorus opens with tenors and basses from both choirs pronouncing with much gravity “He spake the word,” while the sopranos and altos respond with “and there came all manner of flies.” This is immediately followed by the whirr of the upper strings in running 32nd notes depicting the sound of buzzing flies. As the music continues, Handel permeates the movement with this whirring image, punctuated by bold proclamations of “He spake the Word.” In addition, Handel exploits the sonorous opportunities available from the double choirs by having each choir echo the other at critical moments in an antiphonal style, as if we were watching these plagues unfold within the resounding hall of an Egyptian temple. As the movement continues, the chorus reveals other plagues as well—lice and locusts without number.

### **Double Chorus (He gave them hailstones for rain)**

Leaving humor aside, now, Handel opts for an impressive display of power in this double chorus with orchestra. The movement opens with the pitter-patter of raindrops fastidiously portrayed by an alternation of drops between woodwinds and strings. This builds as the rain turns to hail and the forces of the orchestra come into full display, especially the timpani and three trombones. The choirs enter in a marvelous antiphonal exchange with one another, giving the sense of the pounding hail, the roaring thunder, and fire raining down upon the Egyptians. At a dramatic moment, the basses marvelously imitate the movement of lightening as it “ran along upon the ground” as they sing a long string of eighth notes. Eventually, the two choirs come together as they thunderously proclaim “Hail, fire, fire, hailstones ran along upon the ground, fire, mingled with the hail.” The orchestra soon after brings this tumultuous movement to a close.

### **Chorus (He sent a thick darkness)**

In stark contrast to the transparent power of the previous movement, this plague is painted with a thick and opaque harmonic texture that never fully clarifies. The movement begins with a single throbbing note in the violins and bassoons that then expands throughout the orchestra through a series of suspensions and chromatic step-wise movements, until the entry of the chorus occurs in dark hushed tones. The soft choral entrance continues the throbbing step-wise movement of the melodic line. The entire movement is wrought with a sense of fear and foreboding, ending without a firm cadence.

### **Chorus (He smote all the first-born of Egypt)**

The murkiness of the previous chorus is quickly dispelled by the sound of the full orchestra, including the full volume of three trombones, as Handel graphically depicts, with striking accents, the final crushing plague sent against the Egyptians. Throughout this movement, the relentless accents on the first and third beats of every measure dramatically depict the short, simple text: “He smote all the first-born of Egypt, the chief of all their strength.” The first half of the text becomes a quasi-fugal subject, beginning first in the sopranos. The second half of the text (“the chief of all their strength”) follows after two measures and is a counter-subject in the altos that places the emphasis on the word “all”. This pattern of subject against counter-subject continues until, at a dramatic moment, all voices join together, with sharp accents, followed by another brief fugal interlude before the final rhythmic unison of all voices repeats the accented subject, and the orchestra ends with continued crushing blows.

### **Chorus (But as for His People)**

The pastoral and bucolic section of this movement, depicting God as a caring shepherd and His people as trusting sheep, is one of the most serene in the oratorio. It is a hymn-like chorus with orchestral accompaniment in which Handel tells the English people a story they knew very well. Even though, in Handel’s mind, this was entertainment and not a sermon, the English identified themselves with the sheep in this movement. England of the early 18th century saw herself as a nation guided and protected by Providence, and identified themselves strongly as the chosen people of God, according to Helen Harris in her recent book, *George Frideric Handel, a Life With Friends* (pp 275-76). The text painting in this movement underlines the word “sheep” and the notion that God is one who cares for His people. In the portion “He led them forth like sheep,” the altos sing a swaying, gently descending theme that is pastoral in nature, imitated immediately by the strings, all against the backdrop of the woodwinds softly playing a sustained chord. The music for this section was borrowed by Handel from Alessandro Stradella, a composer from the previous century (see notes for the next number).

### **Chorus (Egypt was glad when they departed)**

The music in this movement is a transcription of an instrumental canzona by Jacob Kerll (1627-1693). Handel often borrowed musical themes and ideas from his other works, as well as works of other composers. *Israel in Egypt* contains the most extensive of such borrowings of any of his oratorios. Though this may seem like plagiarism to us, this was an acceptable practice of Handel's era.

### **Double Chorus (He rebuked the Red Sea)**

This is a short, recitative-like chorus that contrasts two sections of the text: "He rebuked the Red Sea" is proclaimed fortissimo with both choruses singing rhythmically together accompanied by the orchestra, followed in hushed tones by "And it was dried up" with no orchestra accompaniment. This leads directly into the next double chorus.

### **Double Chorus (He led them through the deep)**

This movement is another example of Handel's text painting, this time using a grand choral fugue as the vehicle. The opening subject begins in the bass, accompanied by unison string basses. The melodic line begins on b-flat, drops to e-flat and then ascends upward by step until it reaches the word "deep" on a-flat, at which point it plunges a minor seventh to b-flat. The next entry appears in the tenors with the orchestra providing the counter subject. Then, as if climbing out of the deep, the subject is picked up by the altos, and then the sopranos. Meanwhile, the counter subject on the words "as thro' a wilderness" spins a serpentine and meandering line that paints a musical picture of wandering. The vocal parts all remain in fugal play until the final phrase where they come together with the same text and rhythm to close the movement.

### **Chorus (But the waters overwhelmed their enemies)**

Here, in a short but powerful display of Handel's choral and orchestral mastery, the rolling triplets in the string basses along with the pounding timpani, paint a vivid picture of the Red Sea swallowing up the Egyptian chariots that pursued the Israelites. And shouts of "There was not one, not one of them left, not one" from the chorus enhances the drama and fury of this scene.

### **Double Chorus (And Israel saw that great work)**

In this choral recitative, Handel amasses the sublime chordal harmony of the double choirs to create a pause of wonder, as the Israelites reflect on the destruction meted out on their Egyptian pursuers. They are awe-struck by these events and are filled with a fear of God. Pieces like this are often referred to as concerto-style movements because they act as a contrast to the prior movement with all its busy figuration and, with the sudden change of mood and pace, mark the end (or beginning) of a section.

### **Chorus (And believed the Lord and his servant Moses)**

The final chorus of Part I is mostly based on a piece by Alessandro Stradella, yet another borrowing by Handel. Stradella's piece was a song for soprano accompanied by two violins and bass. Handel, here, transforms that piece into a reverent closing fugue—a contrapuntal continuation of the previous recitative, both in thought and in music.

## **PART II: Moses Song**

### **Double Chorus (Moses and the children of Israel)**

Part II opens with an orchestral introduction which leads without break into the first double chorus. The choral entry is a straight-forward note-against-note harmonic declaration of "Moses and the children of Israel sung [sic] this unto the Lord" and, when both orchestral and choral introductions are taken together, they act as an introduction to a grand double-choral fugue that begins at "I will sing unto the Lord," an example of how Handel was able to use the most fundamental of musical elements to construct choral masterpieces that have made him a master of this genre. The extensions on the first syllable of the word "gloriously" generate an effervescent joy and a forward driving momentum which paints a picture of a truly jubilant people in celebration. Yet, in the midst of this contrapuntal maze of excitement, the stark chorale-like chant arises in slow single notes "I will sing unto the Lord." The chorus ends as Handel brings the voices together rhythmically at "He hath triumphed gloriously, the horse and his rider hath he thrown into the sea." Handel reprises this dramatic chorus in the finale.

### **Duet – Two Sopranos (The Lord is my strength and my song)**

This duet, accompanied by strings and continuo, is another concerto-style movement, offering a brief moment of reflection following the grand contrapuntal exposition of the prior movement. It is a contrast in mood, musical texture, and rhythmic movement. The two soprano parts are complex, yet lyrical. Their style reflects the taste and mannerisms of eighteenth century operatic arias, and the aria is deftly exploited here by Handel.

### **Double Chorus (He is my God and I will prepare Him an habitation)**

This is a two-part movement that begins with a choral recitative that also serves as an introduction to an older church-style fugue with organ accompaniment. This is a very solemn movement with slow moving parts and short repeating texts that seem to retrospectively reflect the Israelites of the time of Abraham ("He is my father's God, I will exalt Him), though the style is more reflective of 16th-century counterpoint.

### **Bass Duet (The Lord is a man of war)**

### **Double Chorus (The Depths have covered them)**

This stately and very assertive declamation is aptly set for two bass soloists. It begins with an extensive orchestral introduction, and features more example of text painting by Handel, as seen in the phrase "his chosen captains are drowned" where a melisma on the word "drowned" is a string of eighth notes slowly tumbling downward over the course of three measures. In the closing measures, the basses triumphantly announce "His chosen captains are drowned in the Red Sea" which is followed by an orchestral introduction to a brief chorus

### **Double Chorus (Thy right hand, oh Lord, has become glorious)**

This magnificent double chorus, accompanied by full orchestra, is in the grand tradition of the double choirs of Venice, with its resounding antiphonal responses, not only between choruses, but also between and among sections of choruses. Once again, Handel exploits the melismatic potential of the word “glorious,” often extending its first syllable. Just before ending, the chorus and orchestra come to a complete halt, and then, in a slow declamatory style, the choirs proclaim: “In the greatness of thine excellency, thou hast overthrown, thou hast overthrown them that rose up against thee.” The movement ends on an incomplete cadence.

### **Double Chorus (Thou sentest forth thy wrath)**

This movement opens as a traditional fugue in one choir, accompanied only by basso continuo, with sopranos starting, followed by altos, tenors, and finally basses. After thirty measures, the second choir enters along with full orchestra. The work remains contrapuntal throughout until, just before the final cadence, both choirs and the orchestra come together to enunciate in a highly articulate phrase, “As stubble - as stubble - which consumed them - as stubble” (the dashes indicating rests).

### **Chorus (And with the blast of thy nostrils)**

Henry Chorley has described this movement as “the only quiet sea-picture that Israel contains.” (*Handel Studies*, vol.2) The movement opens with an undulating pattern in the strings, immediately creating a sea-like environment. The chorus commences soon after with a fugue beginning in the tenors, then altos, bass, and finally sopranos. At the phrase “the floods stood upright as an heap,” the oboes play a sustained chord while the violins play the same undulating pattern that opened the movement, suggesting movement in the standing walls of water, held in check by the steadfast oboes. Adding to the stability are sustained pitches held by the sopranos. The basses drop out as the altos and tenors chant on repeating single pitches: “the floods stood upright as an heap.” The movement ends with an extended instrumental close.

### **Tenor Solo (The enemy said, I will pursue)**

The only tenor solo in the oratorio, this brief movement is another example of concerto-style, providing contrast of mood and musical texture. A bravura solo in triple time, it features extensive melisma on words like divide, overtake, and satisfied (always on the final syllable). There are also a couple of cadenza opportunities for the singer to insert brief improvisations, much like what would occur in an Italian operatic aria.

### **Soprano solo (Thou didst blow)**

This soprano solo, the only one in the oratorio, is based on a four measure repeating ground, which occurs in the middle of the musical texture in the organ, viola, bassoon and cello. The continuous sixteenth note movement suggests the movement of the wind. The ostinato provides a cycling harmonic pattern against which the soprano line moves and interacts. One complete cycle of this pattern can be heard both in the instrumental intro as well as the closing.

### **Double Chorus (Who is like unto Thee)**

This chorus, marked Grave, places strong emphasis on the text by not obscuring it with either vocal or instrumental counterpoint. It is a straight-forward proclamation in what is sometimes referred to as familiar style harmony—that is, all voices singing in precisely the same rhythm and generally reciting the same text. Following the opening, the piece moves into a fugue where the tempo doubles. Beginning with the basses, the fugal entries move throughout the first choir before moving on the second choir, so that it takes twenty-two measures before the subject is fully sung by all sections of both choirs. Text painting is audible in the melisma on the word “swallow’d” heard in each vocal entry.

### **Alto & Tenor Duet (Thou in thy mercy hath led forth thy people)**

Another moment of lyrical repose, this duet has a very sparse accompaniment provided by upper strings only. This enables the harmonic interplay between the soloists to dominate the musical texture. It also adds clarity to the text, especially considering the florid nature of the melodic lines. The duet opens and closes with ten-measure instrumental music that is virtually identical.

### **Alto Solo (Thou shalt bring them in)**

This tender solo provides a stark contrast to the drama and fury of the prior movement. A sort of moment of repose before plunging into the grand finale of the oratorio.

### **Double Chorus (The Lord shall reign for ever)**

### **Tenor Recitative (For the horse of Pharaoh went in)**

### **Double Chorus (The Lord shall reign for ever)**

### **Tenor Recitative (And Miriam the Prophetess)**

#### **Chorus:**

**Soprano Solo unaccompanied (Sing ye to the Lord)**

**Tutti (The Lord shall reign for ever)**

**Soprano Solo (The horse and his rider)**

**Tutti (The Lord shall reign for ever and ever: I will sing unto the lord)**



## Program Notes

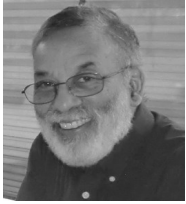
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The finale of the oratorio is actually a complex of numbers all interconnected, and they unwind in a manner that can truly be called Handelian in the fullest sense of the word. First, the chorus, in a grand but brief proclamation, announces the eternal reign of the Lord. This is followed by the tenor narrator briefly describing the Lord's hand in the demise of Pharaoh and the rescue of Israel crossing the Red Sea. Once again, the chorus repeats its proclamation. The tenor narrator then introduces Miriam the prophetess who is about to also make a celebratory announcement. At this point, Miriam, represented by the soprano soloist, without accompaniment, powerfully evokes the entire tribe of Israel to sing and proclaim victory. The chorus responds with one phrase, at which point Miriam continues her unaccompanied proclamation. From this point on, the chorus embarks on one of Handel's most moving and exuberant closes to the entire oratorio. This chorus is taken from the chorus that opened Part II.

Dr. Stephen Martin

### Dr. Stephen Martin, Author of our Program Notes

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Professor Martin taught courses in music history and ethnomusicology at Portland State University. His broad academic background includes degrees in English Literature, Music History and Ethnomusicology, in which he holds a Ph.D. from the University of Washington. Prior to his tenure at PSU, he held teaching positions at Grinnell College, the University of Washington, Yale University, and the University of Alabama.

Dr. Martin's research interests include the music of Africa (he was a Fulbright Scholar to Tanzania in 1976), American musical traditions, nineteenth-century German Romanticism in music and literature. He has produced numerous publications, including articles in the *Garland Encyclopedia of World Music*, the *Journal for Ethnomusicology*, the *Hartford Studies in Literature*, the *Journal of African Studies*, and, most recently, a chapter in the *Garland Handbook of African Music*.

As an active member of the Society for Ethnomusicology and the American Musicological Society, he has presented papers, chaired panels, and served as an Officer and Board member of both national and regional chapters of these organizations. For several years, Dr. Martin has been a consultant for the National Endowment for the Arts, for which he has chaired numerous grants panels and conducted over a dozen site visits to NEA projects around the country.

Now retired, Dr. Martin and his wife, Mary, reside on their family farm in northern Idaho where he enjoys writing, and she weaving, and spending time with their grandchildren.

## Our Soloists

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**Sheila Kearney Converse**, a native of upstate New York, teaches Studio Voice, Vocal Pedagogy, Women and Music and A Domain of the Arts seminar in the Honors College of Washington State University. Before joining the faculty at WSU, Ms. Converse taught at the University of Idaho in Moscow, Idaho and at Centre College in Danville, Kentucky.

She received a Bachelor of Arts degree in Music from Manhattanville College in Purchase, New York; a Master of Arts in Music Therapy from New York University, New York, NY; a Master of Music in Vocal Performance from The University of Idaho, Moscow, ID; and an Interdisciplinary Ph. D. exploring gender issues in 20th Century music from Washington State University. Her voice teachers have included Evelyn Hertzmann, Giulio Gari, Marjorie Lawrence, Elisabeth Parham, Leona Roberts and Dorothy Barnes.

Among the roles Ms. Converse has sung are Carmen in "Carmen", Dorabella in "Cosi Fan Tutte", Marthe in "Faust", the Mother in "Amahl and the Night Visitors", Hansel in "Hansel and Gretel", Augusta in "The Ballad of Baby Doe" and the Principessa in "Suor Angelica". She has appeared with the New Jersey Opera Young Artist's Quartet, The Long Beach Grand Opera, The Opera of Central Kentucky, and Washington Opera East. Additionally with organizations as diverse as The Washington Idaho Symphony, The Arkansas Symphony, The Lexington Philharmonic, she has sung Handel's "Messiah", Verdi's "Requiem", Rossini's "Petit Messe Solenne" and Mozart's "Requiem".

An active recitalist, her performances have included faculty recitals at The University of Idaho and Washington State University, a duet recital with colleague Dr. Julie Wieck, a recital of music by women and a lecture recital on the songs of Nadia Boulanger.

Sheila Converse is a member of The National Association of Teachers of Singing and music director of the United Church of Christ in Pullman, WA.



**American tenor Christopher Pfund** has performed to critical acclaim with countless major orchestras and oratorio festivals throughout North America including the Cleveland Orchestra, the Philadelphia Orchestra, the Houston Symphony, the Detroit Symphony, the Dallas Symphony Orchestra, the Bach Festival Society of Winter Park, New York Oratorio Society and the Orchestra of St. Luke's. International engagements have included performances in the Czech Republic, Germany, Mexico and Brazil. Critics have praised his "rounded vocal beauty" and The New York Times called his voice an "attractive tenor [that] helps define a sympathetic character."

Universally recognized for his irreverent portrayals of the roasting swan in Orff's *Carmina Burana*, Pfund has made the role a pillar of his career with over 150 performances on three continents. His wide repertoire includes not only the standard Baroque masterpieces such as Bach's Mass in B minor and Handel's *Messiah* but also much of the 20th century canon of concert repertoire including Britten's *War Requiem* and the *Klaus-Narr* from Schoenberg's *Gurre-Lieder*.

Recordings include the title role in Britten's *Albert Herring* on the Vox label, *Distant Playing Fields: Vocal Music of Amy Beach* and William Mayer on Newport Classics, and *Carmina Burana* with Fabio Mechetti and the Jacksonville Symphony.

## Our Soloists

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Baritone Alex Carey has made many appearances on the Palouse during his time as a Vocal Performance major at the University of Idaho, studying under Pamela Bathurst. Such performances include Baron Zeta in Lehar's *The Merry Widow*, as a soloist in J.S. Bach's *Coffee Cantata*, and the title role in Mozart's *The Marriage of Figaro*. Upcoming performances include the role of Ottone in Monteverdi's *The Coronation of Poppea*. Nearing the end of his Undergraduate education, Alex will be attending the Chicago College of Performing Arts at Roosevelt University in the fall to pursue a Master's Degree in Performance, studying under world-renowned baritone Richard Stilwell.

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Anna Erickson is thrilled to be making her debut as a soloist with the Palouse Choral Society alongside her section leader, Jill Freuden. This is Anna's first year singing with PCS since she and her fiancé, Phil Branigan, moved to the area last summer from Fort Collins, CO, where she taught elementary music and high school choir. In Colorado, she sang soprano and soloed in the Larimer Chorale, under the direction of Dr. Michael Todd Krueger. Anna received a BS in Music Education- Choral and General as well as Piano Pedagogy from the University of Wisconsin- La Crosse. She has enjoyed singing with PCS as part of the large ensemble, Chamber Choir, and the Christmas Caroling group.

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Soprano Jill Freuden is the Soprano Section Leader for the Palouse Choral Society and has sung with the Chorale and Chamber Choir more than twenty years. She also coordinates the Chorale's Christmas Carolers. Jill has a great love of small ensemble singing and is thrilled to sing the soprano duet "The Lord is My Strength" with Anna Erickson in her debut as a soloist with PCS. Favorite small ensemble performances include Mozart's "Missa Brevis K.194", Britton's "Ceremony of Carols", and Bernstein's "Chichester Psalms". Solos with the Chorale include Faure's "Requiem", Brahms' "Requiem", Mozart's "Vespers Solennes de Confessore", Britten's "A Ceremony of Carols", and Rutter's "Requiem". Jill holds a BA in Music from Washington State University, currently studies voice with Christopher Pfund, and previously studied with Kyle Ferrill, Chris Thompson, Rosemary Waldrop, and Jane Wyss. Most recently Jill's musical endeavors have expanded outside classical music and she enjoys playing guitar and singing in her low range in two local cover bands. Jill dedicates her performance, tonight, to fellow choir member Ted Creason who recently passed away and is now singing with the angels.

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Ken Grubbs is currently pursuing a Masters in Music Performance in Conducting at the University of Idaho. He joined us 2 seasons ago as our assistant conductor and singer. Five years ago, Ken moved to the Palouse from Memphis, TN to work in the UI ITS department. With a B.S. in Music Education from the University of Louisville, Ken has worked as a professional trumpet player and musician contractor in Memphis and Minneapolis. This performance represents his debut as a vocal soloist. Ken is currently studying under Christopher Pfund.

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Soprano Karen Hunt is in her second year as a Vocal Performance major at the University of Idaho, studying under Professor Pamela Bathurst. Recent performance credits include the Countess in Mozart's *Marriage of Figaro*, the Soprano Soloist in Schubert's *Mass in G Major*, and the role of Drusilla in the upcoming University of Idaho's production of *The Coronation of Poppea*. This summer, she is thrilled to be attending the intensive program *Opera Viva!* in Verona, Italy, where she will be studying Italian opera performance with highly renowned faculty and students from across the country.

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Madison Teuscher is a vocal performance and music theory double major at the University of Idaho. She recently placed second in the regional National Association of Teachers of Singing competition in Walla Walla, Washington. Upcoming roles include Lucano in the University of Idaho Opera Workshop's performance of Monteverdi's *The Coronation of Poppea*, and Marcellina in the Franco-American Vocal Academy's performance of Mozart's *Le Nozze di Figaro* in Salzburg, Austria.

## Our Artistic and Music Director

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Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church. Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership, operating budget, and the concert series to four concerts per year.

Dr. Murphy is Director of Choral Activities and Associate Professor of Conducting at the University of Idaho where he conducts choral ensembles, teaches graduate and undergraduate courses in conducting, choral literature, and techniques, and administers the Masters in Choral Conducting program. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival. This spring Michael was recognized with the University of Idaho Mid-Career Faculty Award for outstanding scholarship, teaching, and engagement.

Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics in the northwest and south-east and his international conducting experiences include Austria, China, Czech Republic, and Germany. In 2015, Michael will represent the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. As an active member, Dr. Murphy has held several state leadership positions in ACDA and NAFME. Presently he is President of the Idaho American Choral Directors Association and serves on the national board of the National Choral Collegiate Organization (NCCO). Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University.

As an active church musician, Murphy is the Choral Director at Trinity Lutheran Church in Pullman, WA. Michael resides in Moscow with his wife, Claire, and two sons, William and Colin.

## Our Accompanist

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**Elena Panchenko** is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

## Palouse Choral Society Board of Directors & Staff

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Jim Reece, *Treasurer*

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Miho Nam

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Kathy Pitman  
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Kay Youngblood

### Development Officer

Dan Zenner

### Staff

Janice O'Toole, *Executive Director*

# Here's to all volunteers, those dedicated people who believe in all work and no pay. ~Robert Orben

Organizations like Palouse Choral Society are built and sustained on a foundation of selfless volunteer service hours contributed by an army of dedicated individuals. Each year PCS welcomes new board members and bids farewell to those who have given generously of their time, talent, caring, and intelligence. This year we say "Thank You and Farewell" to four hardworking board members. Please help us in thanking them for their service to PCS.

---

Terry Keller ~ A part of our nominating committee in 2013, events took a twist when Terry found herself being nominated for the position of PCS President during a routine meeting. Much to the organization's delight, she accepted the nomination and set about the task of guiding Palouse Choral Society with dedication and diligence. PCS now enjoys an era of greater sustainability and organizational health through her thoughtful and intelligent leadership. If she and her husband Kent weren't venturing off for a sabbatical, we might be able to convince her to serve another term! Even so, we wish the two of you a wonderful year and appreciate your hard work, Terry. You will be very missed!

Miho Nam ~ A long time member of our Alto section, Miho also graciously accepted the nomination of Chorale Representative in 2013. This very important position has been a perfect fit for Miho who represented her fellow members with sensitivity, kindness, and intelligence. In addition to that representation, her work on the board has been exemplary and valuable. Also departing with her husband on sabbatical, we wish them many successes. To say that you will be missed, Miho, is a gross understatement!

Kay Youngblood ~ When Kay's husband, Lynn, joined the bass section in 2008, Palouse Choral Society got two amazing people for the price of one. Ever since, Kay has completely revolutionized our front of the house procedures bringing an air of sophistication and ensuring a smooth running operation. Her work and intelligent insight were so appreciated, we drafted her service as a Community member on the board of directors in 2011. Serving on our board is just one tiny piece of the Palouse area pie to which Kay lends her expertise and unique perspective. Seeing the changes that expertise and perspective have helped to effect in our organization, it is no mystery why she is so sought after. Though she is stepping down from her board position, Kay tells us she'll continue to work her magic as Front House Manager for a while longer. Phew! Kay, we owe you a great debt of gratitude and we thank you from the bottom of our collective heart!

Dan Zenner ~ When Dan stepped down as Vice President, last year, to pursue his new role as Development Director, we embraced the change with excitement and looked forward to following his vision for our organization, a move that has quite literally paid off. Using his knowledge of our community, his training, and his expertise, Dan has been an outstanding foreman as his work blazed a trail toward an even stronger foundation for Palouse Choral Society. You leave awfully big shoes to fill, Dan, and we are so very grateful that you have walked in them on our behalf. Thank you and have fun on your new adventures!!

---

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Giselle Zenner

An EXTRA SPECIAL thank you to everyone who served on our riser crew this season!

Those who can, do. Those who can do more, volunteer. ~Author Unknown

If you would like to become part of Palouse Choral Society's volunteer efforts, please call  
Janice O'Toole 509.597.8917 or email [palousechoralsociety@gmail.com](mailto:palousechoralsociety@gmail.com)

## Our Singers

### **Soprano**

Janet Adams  
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Judy Croskey  
Anjuli Dodhia  
Jordan Eby  
Anna Erickson  
Jill Freuden\*  
Melanie Hawkins\*  
Karin Herbert  
Karen Hunt  
Colleen Jeffery  
Kate Johnson  
Jana Joyce  
Terry Keller  
Karen Kelly  
Hannah Knecht  
Rachael Lewis\*  
Monique Lillard  
Shelley Nice  
Ann Norton  
Leah Sheppard  
Faith Snyder  
Beth Stockinger  
Janice Willard

\* Section Leader

### **Alto**

Mary Berthiaume  
Jennifer Bledsoe  
Xandra Bonar  
Elizabeth Brown  
Jennifer Coleman  
Marcia Cooke  
Christine Dopke  
Sandy Field  
Judie Hanley  
Tressa Hochstatter  
Jan Keller  
Meg Kelley  
Ellen Kittell  
Dominique Lloyd  
Kirstin Malm  
Emmanuella Mazile  
Anne Moscrip  
Miho Nam  
Heather Nelson\*  
Robin Ohlgren  
Janet Parsons  
Teri Riedner  
Stephanie Sant\*  
Chris Talbott  
Madison Teuscher\*  
Charmaine Wellington  
Carole Wells  
Erika Whittington  
Natalie Wren

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Tom Brandt\*  
Phillip Branigan  
John Brewer  
Ken Grubbs\*  
Willie Hosea  
Chris McIntosh  
Duncan Menzies  
Josh Oppelt  
Kahlin Wacker

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Kent Keller\*  
Jack Kelly  
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Clyde Mooney  
Eric Nilsson  
Gary Peterson  
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Lynn Youngblood

---

## Our Festival Orchestra

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Jill Cathey  
Jessica Vilm

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Ashlea Sheridan  
Melody Fisher

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Denise Snider  
Jeremiah Mathot  
Andrew Aslett

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Dave Turnbull  
Blake Woolsey

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Giselle Hillyer, concertmaster  
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Kezia Bauer  
Ruth Funabiki  
Inga Kingsley

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Becky Miller  
Ketura Meyer

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Amy Browse

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Jordan Asker

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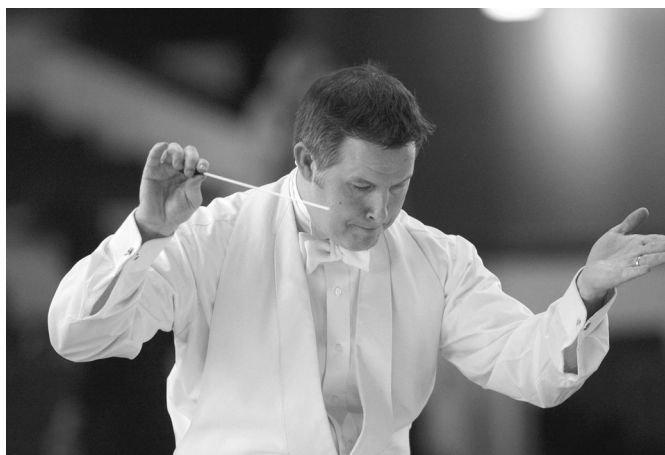
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