



PCS Chorale, PCS Chamber Choir and PHS Advanced Ensemble

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present

YOU WILL BE FOUND

Palouse Choral Society Chorale

“He That Shall Endure” from *Elijah* Felix Mendelssohn (1809-47)

Our first selection of the concert is one of the most traditional selections on the program, a chorus from the oratorio *Elijah*. Mendelssohn’s oratorio premiered in 1846, just a year before his untimely death at the age of 38. The work begins in a declamatory style with all voices proclaiming the theme homophonically. Then, in typical Romantic style, the complexity increases as voices begin to imitate one another. Though the oratorio follows the prophet’s story through both books of Kings, this motet’s text comes from the gospel of Matthew.

He that shall endure to the end shall be saved. (Matthew 24:13)

Learning to Breathe Dale Trumbore (b. 1987)

The Palouse Choral Society joined in a commission consortium with the WSU School of Music’s choral area to premiere “Learning to Breathe” in March 2024. Dale Trumbore, a full-time composer based in Los Angeles, served as the guest artist at WSU’s Festival of Contemporary Artists in Music and worked with all participating choirs in the days leading up to the event. Trumbore sets a poem by Diane Thiel and brings out the imagery of swimming underwater as analogous to going through life with concern for and awareness of what others think. The narrator finds strength and confidence in her individuality near the end of the poem. The piece’s piano part is fiercely independent from the choral parts, with an arrhythmic aleatory line that symbolizes swimming underwater. The choral parts display the text mostly syllabically, allowing for the lengthy poem to be declaimed within a few minutes.

I grew up holding my breath.
It was something I could do.
As a child, I could dive ten fathoms down
for that sand dollar
or something else that looked like treasure.
I could swim the length of an Olympic pool
and back underwater, and further,
always pushing it further,
training my lungs to let me stay longer.
In my home, I often felt I had no power,
but there was power

in being able to always push it further.

When I later learned to deep-sea dive
I had to go against
that inclination to hold my breath.
For me, there was significant adjusting,
as a body of water meant
to get down there and back up
in the short time that I had.
I had to learn to breathe steadily,
the main rule, never hold it.
At first, I had to say it in my mind—
Never hold your breath.

But once I learned, I loved belonging

to that world, while also being alien to it,
first through the wrecks on both coasts, then
volcanos under Santorini, looking for Atlantis,
and later the perspective from down under,
the side glance of the sea turtle appearing
on the barrier reef, gliding over its expanses
and losses.

Breathing steadily, adjusting carefully
to changes in depth, even back on land,
breathing, even in the surge of the unknown,
breathing always remembering to

just keep breathing through it.

North Ryan O’Neal (b. 1983)
Rachel Faulkner and Brian Collins, soloists arr. George Chung

Singer-songwriter Ryan O’Neal, better known by the name of his one-man band, Sleeping at Last, wrote “North” in 2014 in hopes of inspiring young people who suffer from mental illness. He has made George Chung’s choral arrangement available for free to any choir after donating to one of three chosen charities which help youths who struggle with mental health. The piece’s form reflects growing confidence in oneself: first with a solo line, followed by a duet and the entrance of the full choir. The piece ends introspectively, returning to the beauty of a single voice.

we will call this place our home,
the dirt in which our roots may grow.
though the storms will push and pull,
we will call this place our home.

we’ll tell our stories on these walls.
every year, measure how tall.
and just like a work of art,
we’ll tell our stories on these walls.

let the years we’re here be kind, be kind.
let our hearts, like doors, open wide, open wide.
settle our bones like wood over time, over time.
give us bread, give us salt, give us wine.

a little broken, a little new.
we are the impact and the glue.
capable of more than we know,
we call this fixer upper home.

with each year, our color fades.
slowly, our paint chips away.
but we will find the strength
and the nerve it takes
to repaint and repaint and repaint every day.

let the years we’re here be kind, be kind.
let our hearts, like doors, open wide, open wide.
settle our bones like wood over time, over time.
give us bread, give us salt, give us wine.

smaller than dust on this map
lies the greatest thing we have:
the dirt in which our roots may grow
and the right to call it home.

Pullman High School Advanced Ensemble

Hiney Mah Tov..... Hebrew Folk Tune
arr. Iris Levine

The text of Hiney Mah Tov comes from Psalm 133. The text is the basis of a hymn that is sung at Shabbat feasts held on Saturdays, the day of rest in Judaism. The text has been set countless times for choir, but this setting comes from Dr. Iris Levine. Levine is the artistic director of VOX Femina Los Angeles and faculty emerita at California State Polytechnic University in Pomona.

Sung in Hebrew

English Translation

Hiney mah tov umah na'im
shevet achim gam yachad.

Behold how good and how pleasant it is
for people to dwell together in unity!

Earth Song..... Frank Ticheli (b. 1958)

Frank Ticheli is known best as a composer of concert band works. He is a professor emeritus in composition at the University of Southern California and worked extensively as composer-in-residence with the Pacific Symphony. He began composing choral works in his forties. Earth Song, his third choral piece, features a text written by the composer himself. Written in 2007, the piece reflects upon half a decade of war and conflict in the Middle East. He wrote the poem and the music as a plea for peace on earth, based upon the idea that music might bring us out of the most difficult times.

Sing, be, live, see
This dark stormy hour
The wind, it stirs
The scorched Earth cries out in vain

A light of song, shining strong
Hallelujah, hallelujah
Through darkness and pain and strife
I'll sing, I'll be, live, see

Oh war and power, you blind and blur
The torn heart cries out in pain

Peace

But music and singing have been my refuge
And music and singing shall be my light

Palouse Choral Society Chamber Choir

Why, Oh Why?..... Jerry Ulrich (b. 1955)
Alisa Toy, conductor

Chamber Choir's first piece, the rhythmic "Why, Oh Why," explores the difficulties of this fractured time in which we live. Despite all of the negativity we face, we are "born to celebrate a higher world." The text remains hopeful while exploring the various issues. This hope is particularly apparent in the final chord, as a Picardy third turns an otherwise minor piece major. The piece was written in 2006 by Jerry Ulrich, the director of choral activities at Georgia Tech University.

Why? Oh, why? Why are we born to such pain and hurt?
Why? Oh why? We're born to celebrate a Higher World.

Why are we born to such pain and hurt?
What's the reason for our hunger and dearth?
We cling to life and our souls avert.
We're born to celebrate a Higher World.

We've been created to dwell on Earth.
We're sent from heav'n to bring Love and mirth.
We seek to liberate Truth and worth.
We've come to celebrate a Higher World.

Why? Oh, why? Why are we born to this suff'ring and hurt?
Oh why? We've come to celebrate a Higher World.
We're here to activate our purpose from birth.
We live to elevate our spiritual worth.
And when these ashes are consigned to dirt,
we're goin' to celebrate a Higher World!

Indodana..... Traditional isiXhosa
arr. Michael Barrett and Ralf Schmitt

The somber and reflective South African piece, “Indodana,” reflects the untimely loss of a young person – in this case, Christ. The expressive isiXhosa cries of “hololo, helele” could represent weeping for anyone who has left this world too soon. The piece builds dramatically from a soft opening to a full-bodied cry of pain. The layering of different vocal lines helps the work to feel less repetitive due to its increasing complexity. The arrangement of the traditional tune has been set by Michael Barrett and Ralf Schmitt, two choral conductors in South Africa who regularly collaborate to notate works that would most often be learned by ear.

Sung in isiXhosa

Ngob'umthatile umtwana wakho
uhlale nathi hololo helele
Indodana ka nkulunkulu bayi'bethelela
hololo helele
Hololo Baba Jehova
Zjem zja baba

English Translation

The Lord has taken his son
who lived amongst us
The son of the Lord God was crucified.
(Hololo represents crying and has no translation)
Hololo Father Jehovah
Zjem zja father (Zjem zja is expressive with no
meaning)

You Find Yourself Here..... Dale Trumbore (b. 1987)

Dale Trumbore wrote “You Find Yourself Here” in 2018 after she immersed herself in an artist residency. Having time to herself to focus on her compositions helped her to look inward and learn that her mental and physical health were the priority, even over the music she was there to write. She penned a poem that she later set to music. The piece focuses on the feelings and emotions we feel after any experience that reshapes us and teaches us lessons that will influence our futures.

You find yourself here,
different somehow,
learning to build a life worth living.
You carry it home.

You learn to abandon what isn't important,
to sit still,
to stay in one place.

You learn to watch over yourself
when there's no one else
to watch over,
and no one to watch over you.

You see yourself reflected;
you learn to love what you see.
You live with yourself,
you live.

You find yourself here,
different somehow,
learning to build a life worth living.
You carry it home.

Please Stay Jake Runestad (b. 1986)
Miranda Kling, soloist

Jake Runestad's 2015 work, "Please Stay," has quickly become a staple in the choral repertory for its message of support to those who are struggling with mental health concerns. The text is a compilation of tweets that featured the hashtag #IKeptLiving – a series of supportive messages that everyone deserves to hear. The message of hope to those who struggle is the central message of this entire concert project: "Your story is not over... Please stay."

No! Don't go!
Don't let your worst day be your last.
The storm is strong, but it will pass.
You think you can't go on another day,
but please stay. Just stay.
Hope is real. Help is real.
You are breath, you are life,
you are beauty, you are light.
Your story is not over.
You are not a burden to anyone.
Please stay. Just stay.

Stand by Me Ben E. King (1938-2015), Jerry Leiber (1933-2011)
and Mike Stoller (1933-2011), arr. Mac Huff

"Stand by Me" is a 1961 hit by Ben E. King, who first became famous as one of the lead singers of the doo-wop group The Drifters. "Stand by Me" was one of King's first singles after he left The Drifters and was his most successful solo single. He wrote the piece to provide a modern update to the 1905 gospel song of the same name by Charles Albert Tindley. He collaborated with Leiber & Stoller, two of the most prolific songwriters of the time. The single charted in the Billboard Top 10 in 1961 and then again in 1986, when it was featured on the soundtrack to the film of the same name.

When the night has come
And the land is dark
And the moon is the only light we'll see
No I won't be afraid, no I won't be afraid
Just as long as you stand, stand by me

So darlin', darlin', stand by me, oh stand by me
Oh stand, stand by me, stand by me

If the sky that we look upon
Should tumble and fall
Or the mountains should crumble to the sea
I won't cry, I won't cry, no I won't shed a tear
Just as long as you stand, stand by me

So darlin', darlin', stand by me, oh stand by me
Oh stand, stand by me, stand by me

Palouse Choral Society Chorale

“Lacrymosa” from Requiem..... Wolfgang Amadeus Mozart (1756-91)
Alisa Toy, conductor

Wolfgang Amadeus Mozart was one of the most prolific and original melodists of the Classical Era. Born in Salzburg in 1756, he began music studies quite early in his life. He began playing the keyboard at age 3, composing by age 5, and performing throughout Europe at age 6. In 1781, Mozart moved to Vienna, the center of classical music culture in the region, but his financial situation and physical health soon began to decline. In the final year of his life, he maintained high productivity: 1791 was the year of *The Magic Flute*, his motet *Ave Verum Corpus*, his unfinished Requiem, and his untimely death. Only the first eight bars of “Lacrymosa” were written by Mozart himself; it was completed by his student Franz Xaver Süssmayr in 1792. This piece is dedicated to the memory of longtime PCS member Jim Reece, whose favorite choral piece was Mozart’s *Requiem*.

Sung in Latin

Lacrymosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus:
Pie Jesu Domine, dona eis requiem. Amen.

English Translation

That day will be one of weeping
on which shall rise again from the embers
the guilty man, to be judged.
Therefore spare him, O God.
Merciful Lord Jesus, grant them rest. Amen.

Light of a Clear Blue MorningDolly Parton (b. 1946)
Victoria Sundin, soloist arr. Craig Hella Johnson

Dolly Parton wrote “Light of a Clear Blue Morning” in 1977 as a song of positivity and hope, though it had its genesis from her break with her business partner Porter Wagoner. When she left this unhealthy work environment, she felt deeply relieved and enjoyed a burst of new creativity that culminated not only in the composition of this piece but also the peak of her commercial popularity. Parton has recorded three different versions of the tune for different albums throughout her career. This arrangement was created by Craig Hella Johnson for his Austin-based professional choir, Conspirare, in 2009.

It’s been a long dark night
And I’ve been waiting for the morning
It’s been a long hard fight
But I see a brand new day a-dawning
I’ve been looking for the sunshine
‘Cause I ain’t seen it in so long
Everything’s gonna work out just fine
And everything’s gonna be all right
It’s gonna be okay

I can see the light of a clear blue morning
I can see the light of a brand new day
I can see the light of a clear blue morning
Everything’s gonna be all right
It’s gonna be okay



Palouse Choral Society Chorale and Pullman High School Advanced Ensemble

You Will Be Found Benj Pasek (b. 1985) and Justin Paul (b. 1985)
Parker Williams and Katelyn Williams, soloists arr. Mac Huff

Our first collaborative piece comes from *Dear Evan Hansen*, the 2016 Broadway musical which brought much greater collective awareness to the issues of teen mental health. The critically acclaimed show has garnered numerous accolades, including six Tony Awards. Its anthem, “You Will Be Found,” serves to remind listeners that they are not alone. The composers Pasek & Paul have collaborated on numerous other projects, including *A Christmas Story, the Musical* (2012), *La La Land* (2016), and *The Greatest Showman* (2017).

Have you ever felt like nobody was there?
Have you ever felt forgotten in the middle of
nowhere?
Have you ever felt like you could disappear?
Like you could fall, and no one would hear?

Well, let that lonely feeling wash away
Maybe there's a reason to believe you'll be okay
'Cause when you don't feel strong enough to
stand
You can reach, reach out your hand
And oh, someone will come running
And I know, they'll take you home

Even when the dark comes crashing through
When you need a friend to carry you
And when you're broken on the ground
You will be found
So let the sun come streaming in
'Cause you'll reach up and you'll rise again
Lift your head and look around
You will be found

There's a place where we don't have to feel
unknown
And every time that you call out
You're a little less alone
If you only say the word
From across the silence
Your voice is heard
And oh, someone will come running
To take you home

Out of the shadows
The morning is breaking
And all is new, all is new
It's filling up the empty
And suddenly I see that
All is new, all is new
You are not alone.

I Am Light India Arie Simpson (b. 1975)
arr. Darita Seth

India Arie received critical acclaim for her debut album, 2001's *Acoustic Soul*, and its lead single “Video.” She has since garnered 23 Grammy nominations with four wins throughout her career. Her work blends the intimacy of the singer/songwriter style with the smoothness and ornamentation of R&B styles. “I Am Light” comes from her 2013 album, *SongVersation*. The mantra from which the work gets its title pervades the piece with positivity, as it focuses on self-acceptance and self-determination amidst the struggles of daily life.

I am light.
I am not the things my family did
I am not the voices in my head
I am not the pieces of the brokenness inside
I am light.

I'm not the mistakes that I have made
Or any of the things that caused me pain
I am not the pieces of the dream I left behind
I am light.