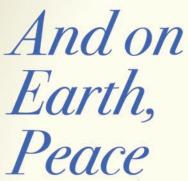
PALOUSE CHORAL SOCIETY





A concert of holiday music focused on peace, featuring Antonio Vivaldi's famous *Gloria*

Chorale, Children's Choir, Guest Orchestra





Friday Dec 12 7:30 PM

Saturday Dec 13 7:30 PM

Simpson United Methodist Church, Pullman, WA



PALOUSECHORALSOCIETY.ORG



Chorale, Chamber Choir and Children's Choir

Matthew Myers
Artistic Director

Alisa Toy
Assistant Director

Kobe Hagen
Children's Choir Conductor

Elena Panchenko
Chorale and Chamber Choir Pianist

Deborah Collins Children's Choir Pianist



Chorale and Guest Orchestra

Our first selection of the concert is a chorale cantata by **Felix Mendelssohn**, *Verleih' uns Frieden*. The text comes from Martin Luther's translation of "Da pacem Domine," a prayer for peace that comes from the Latin text of parts of 2 Kings, 2 Chronicles, and Psalm 72. Though Mendelssohn was born to a Jewish family, he grew up without any religious background until being baptized as a Calvinist at age 7. While studying counterpoint and composition with Carl Friedrich Zelter in his preteen and teen years, he became familiar with Lutheran church music that inspired this work. At age 20, Mendelssohn organized and conducted a performance of J. S. Bach's *St. Matthew Passion* in Berlin; this performance was largely believed to have sparked interest in Bach's music with the German public. He composed *Verleih' uns Frieden* two years later, in 1831. The piece is scored uniquely for the lower instruments, with two independent cello parts and a bass part providing a rhythmic underpinning throughout the piece. The melody appears initially in unison in the vocal bass

line, and the second verse expands the singing into a two-voice texture with an alto melody and a bass countermelody. The third iteration of the text provides a four-part chorale in traditional Lutheran hymn style. This piece has become one of the most iconic peace-themed choral works.

Verleih uns Frieden gnädiglich, Mercifully grant us peace,

Herr Gott, zu unsern Zeiten. Lord God, during our life on earth.

Es ist doch ja kein andrer nicht, There is indeed no other der für uns könnte streiten, who could fight for us

denn du, unser Gott alleine. than you, our God, alone.

UkuthulaZulu Traditional

Morgan Fitzgerald, Kobe Hagen, Maya Nash, Lizzie Stedman, Connor Hall, and Lauren Clement, soloists Alisa Toy, conductor

Sung in Zulu, "Ukuthula" is a traditional South African folk song and prayer for peace. It is structured in a call-and-response format, with each verse featuring just one word unique from the others. The caller introduces the verse's theme, and then the choir sings in a homophonic texture that is sublime in its simplicity. The piece has resonated internationally and is often used in settings focused on world peace and harmony.

Ukuthula kulo mhlaba wezono igazi likaJesu linyenyez' ukuthula.

Peace in this world of sin the blood of Jesus brings.

Usindiso kulo mhlaba wezono igazi likaJesu linyenyez' usindiso.

Redemption in this world of sin the blood of Jesus brings.

Ukubonga kulo mhlaba wezono igazi likaJesu linyenyez' ukubonga.

Praise in this world of sin the blood of Jesus brings.

Ukukholwa kulo mhlaba wezono igazi likaJesu linyenyez' ukuwholwa.

Faith in this world of sin the blood of Jesus brings.

Ukunqoba kulo mhlaba wezono igazi likaJesu linyenyez' ukunqoba.

Victory in this world of sin the blood of Jesus brings.

Induduzo kulo mhlaba wezono igazi likaJesu linyenyez' induduzo. Comfort in this world of sin the blood of Jesus

Comfort in this world of sin the blood of Jesu. brings.

Do You Hear What I Hear?Gloria Shayne Baker (1923-2008) arr. Harry Simeone (1911-2005)

Gloria Shayne Baker grew up in the suburbs of Boston next door to John F. Kennedy. She and her two older sisters performed as a vocal trio, the Shain Sisters, before Gloria eventually changed the spelling of her name so she would not be identified by her Ashkenazi Jewish heritage as she built her career as a pianist and arranger. She built her fame working with composers as well-known as Stephen Sondheim and Irving Berlin. While performing as a pianist in New York City in 1951, she met her first husband, Noël Regney, a Frenchman and veteran of World War II. Regney had been conscripted into the Nazi army because he grew up in the border region of Alsace. He was a double agent for the French resistance and led Nazis into an ambush. In 1962, Regney was invited to write a Christmas song for his record

producer, but he was concerned about the increasing consumerism of the holiday, so he geared the piece toward a message of world peace in the increasingly tense era of the Cuban Missile Crisis. "Do You Hear What I Hear?" focuses the holiday messages around the mission of world peace. Regney wrote the lyrics and Shayne wrote the music; for both of them, this was their most lasting success in music. They divorced in 1973, the same year that Shayne remarried William Baker and took on both last names for the remainder of her career.

Said the night wind to the little lamb: "Do you see what I see? Way up in the sky, little lamb, Do you see what I see? A star, a star, dancing in the night With a tail as big as a kite, With a tail as big as a kite."

Said the little lamb to the shepherd boy: "Do you hear what I hear? Ringing through the sky, shepherd boy Do you hear what I hear? A song, a song, high above the trees With a voice as big as the sea, With a voice as big as the sea."

Said the shepherd boy to the mighty king: "Do you know what I know? In your palace warm, mighty king Do you know what I know? A child, a child shivers in the cold, Let us bring Him silver and gold, Let us bring Him silver and gold."

Said the king to the people everywhere: "Listen to what I say. Pray for peace, people everywhere: Listen to what I say. The child, the child, sleeping in the night, He will bring us goodness and light, He will bring us goodness and light."

Gustaf Nordqvist was born in Stockholm, Sweden, in 1886. He studied organ, piano, and composition at the Royal College of Music in Stockholm before furthering his education in Berlin. He held two major positions for most of his career: organist at Adolf Fredrik Church in Stockholm and professor of music theory at his alma mater, the Royal College of Music. He wrote numerous songs for solo voice, but his most famous work is the Christmas tune "Jul, jul, strålande jul," which has become one of the best-known Swedish-language choral pieces in the United States. The piece became even more popular when American conductor and arranger Norman Luboff published an English-language version, "Wonderful Peace," with his publishing company, Walton Music. Luboff was an aficionado of Scandinavian choral music and helped advance the international careers of composers like the Swede Waldemar Åhlén and Norwegian Egil Hovland by carrying their music in his publishing series.

Jul, jul, strålande jul, Christmas, Christmas, radiant Christmas,

glans över vita skogar. shine over white forests

himmelens kronor med gnistrande ljus, The crowns of heaven with sparkling lights

glimmande bågar i alla Guds hus, Glistening bows in all the houses of God

psalm som är sjungen från tid till tid, A hymn sung time and time again

eviga längtan till ljus och frid! Eternal longing for light and peace Jul, jul, strålande jul, Christmas, Christmas, radiant Christmas,

glans över vita skogar. shine over white forests.

Peace, peace, wonderful peace, Peace to the world is given. Hushed are the angels, so still is the night, Then in the east shone a heavenly light, Join in the chorus, his praises sing Glory to God, to the newly born king. Peace, peace, wonderful peace, Peace to the world is given.

Children's Choir

Gloria Deo! Mary Lynn Lightfoot (b. 1952)

Gloria Deo Laudamus te, benedicimus te Glory to God We praise Thee, we bless Thee

Gloria in excelsis Adoramus te, glorificamus te We worship Thee, we glorify Thee Glory in the highest

Add a candle every night. See the Menorah shining bright. Hanukkah, Hanukkah, the Festival of Lights.

Chase away the dark of night. Knowledge is the path of light. Hanukkah, Hanukkah, freedom's holy light.

Light a candle for hope and love, a flame that never shall cease. Light a candle for freedom, Light a candle for peace, a candle for peace. When we kindle one last light, all eight candles burn so bright. Hanukkah, Hanukkah, illuminate the night.

Light a candle for hope and love, a flame that never shall cease. Light a candle for freedom, Light a candle for peace, a candle for peace.

arr. Kobe Hagen (b. 2000)

Dashing through the snow In a one-horse open sleigh O'er the fields we go Laughing all the way Bells on bob tail ring Making spirits bright What fun it is to ride and sing A sleighing song tonight!

Oh! Jingle bells, jingle bells, Jingle all the way. Oh! what fun it is to ride In a one-horse open sleigh. Hey! Jingle bells, jingle bells, Jingle all the way; Oh! what fun it is to ride In a one-horse open sleigh.

Chorale and Guest Orchestra

Please hold your applause until the conclusion of the 12th and final movement.

Antonio Vivaldi is revered as one of the most prominent composers of the Baroque Era. Though a skilled violinist, he studied to be a priest and was ordained at age 25. He received a dispensation from celebrating Mass, likely due to asthma, and found work as master of violin at the Ospedale della Pietà, a Venetian orphanage for young women. The music school at the Ospedale became so famous for its high-quality performances that some families feigned orphancy for their daughters so that they could attend the school. He is often regarded as father of the concerto, a genre in which he wrote nearly 500 works. He cultivated virtuosity in violin performance and often had his students perform his new works.

Vivaldi wrote three settings of the Gloria text from the Catholic Mass. Two extant versions are in his catalogue of works, the Ryom-Verzeichnis: RV 588, 589, 590. RV 588 is a relatively obscure setting that is now mostly performed by early-music aficionados. RV 590 has been lost. RV 589, the setting on today's program, has become one of the most famous choral-orchestral works in

all of history due to its jubilant celebratory sonorities, its vibrant rhythm, and its accessibility to singers and orchestra alike. Vivaldi wrote the work around 1715, and it was premiered by his all-female orphanage choir and orchestra. Because he wrote it for upper voices only, he features soprano and alto soloists without any features for the tenors and basses. The work gained popularity in 1939 during the Vivaldi Week festival in Siena, Italy, and it has become increasingly associated with the Christmas season as the Gloria text was proclaimed by the angels to the shepherds after Christ's birth in the gospel of Luke.

Vivaldi splits up the Glory to God text into 12 distinct movements, each of which only features a few words of text. The most famous movement, "Gloria in excelsis Deo," sets the scene in a triumphant D Major - one of the best keys for the Baroque trumpet, an instrument often featured only in the most celebratory movements. The second movement, "Et in terra pax," sits in the melancholy key of B Minor. While the text proclaims a message of peace on earth, the somber sonorities suggest that peace has not yet arrived; we still need to work to attain the peace promised by this text. The third movement, "Laudamus te," is a joyful duet featuring two soprano voices who dance around each other in voice crossings and playful suspensions. "Gratias agimus tibi" provides transitional material to bring us to the imitiative "Propter magnam gloriam." Both of these movements feature the orchestra accompanying the choir *colla parte*, providing color to the vocal harmonies without their own rhythmic content. Movement six, "Domine Deus," features a soprano soloist and oboe obbligato in a siciliano rhythm. The 12/8 meter evokes a pastoral landscape that is fitting for the birth of a king surrounded by animals amidst nature. The seventh movement, the upbeat "Domine Fili unigenite," is among the most dancelike of the pieces. The dotted eighth-sixteenth rhythms pass energy and excitement among the choir and orchestra. Movement eight, "Domine Deus, Agnus Dei," features a mezzo-soprano soloist accompanied by basso continuo instruments: cello, bass, and harpsichord. The upper strings and choir echo the soloist in a method similar to the call-and-response texture heard earlier in the concert during "Ukuthula." The ninth movement, "Qui tollis peccata mundi," opens with a somber sound with the focus on the world's sin, but the movement changes character drastically with a meter shift at "receive our prayer." The final solo movement, "Qui sedes ad dexteram Patris," features the alto voice in a triumphant return to B Minor, the relative minor key of the work's tonic. The upbeat tempo reminds the audience of the piece's joyful nature, though the minor key reflects the remaining need for mercy. The eleventh movement, "Quoniam tu solus sanctus," brings back the motivic material of the piece's opening. The return of the trumpet in D Major reminds us of the joy and celebratory nature of the season. The final movement, "Cum Sancto Spiritu," is a double fugue that allows all voice parts and instruments to take turns with melodic material. The opening theme features long tones reminiscent of the Renaissance music that inspired Vivaldi, but the contrasting theme's sprightly staccato anacruses highlight the dancelike nature typical of the Baroque era.

I. Gloria in excelsis Deo.

Glory to God in the highest,

II. Et in terra pax hominibus bonae voluntatis.

and on earth peace to people of good will.

III. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

We praise you, we bless you, we adore you, we glorify you.

Deborah Collins and Alisa Toy, sopranos

IV. Gratias agimus tibi

we give you thanks

V. Propter magnam gloriam tuam.

for your great glory.

VI. Domine Deus, Rex coelestis, Deus Pater omnipotens.

Lord God, heavenly King, O God, almighty Father.

Ali Tong, soprano

VII. Domine Fili unigenite, Jesu Christe.

Lord Jesus Christ, Only Begotten Son,

VIII. Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

you take away the sins of the world, have mercy on us;

Jill Freuden, mezzo soprano

IX. Qui tollis peccata mundi, suscipe deprecationem nostram.

you take away the sins of the world, receive our prayer;

X. Qui sedes ad dexteram Patris, miserere nobis.

you are seated at the right hand of the father, have mercy on us.

Victoria Sundin, alto

XI. Quoniam tu solus Sanctus, Tu solus Dominus.

For you alone are the Holy One, you alone are the Lord,

Tu solus Altissimus, Jesu Christe,

you alone are the Most High, Jesus Christ,

XII. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

with the Holy Spirit, in the glory of God the Father. Amen.

Chorale, Children's Choir, and Guest Orchestra

Daniel Kantor is a Minneapolis-based composer, graphic designer, and entrepreneurial studies professor. He received his bachelor's degree in music from the University of St. Thomas and his master's degree in liberal studies from Hamline University. Kantor's best known composition is "Night of Silence," which was arranged for SATB choir and orchestra by John Ferguson, who served as professor of organ and church music at St. Olaf College. "Night of Silence" is a partner

song which combines a newly composed melody with the traditional holiday carol "Silent Night." The opening melody is first presented by the sopranos and altos for the first verse, then the tenors and basses for the second verse. In the third verse, the sopranos and altos continue singing the opening melody while the tenors, basses, and the children's choir perform "Silent Night" simultaneously. We invite the audience to join in singing "Silent Night" as we repeat this verse a final time.

Cold are the people, winter of life,
We tremble in shadows this cold endless night,
Frozen in the snow lie roses sleeping,
Flowers that will echo the sunrise,
Fire of hope is our only warmth,
Weary, its flame will be dying soon.

Voice in the distance, call in the night, On wind you enfold us, you speak of the light, Gentle on the ear you whisper softly, Rumors of a dawn so embracing, Breathless love awaits darkened souls, Soon will we know of the morning.

Spirit among us, shine like the star, Your light that guides shepherds and kings from afar, Shimmer in the sky so empty, lonely, Rising in the warmth of your Son's love, Star unknowing of night and day, Spirit, we wait for your loving Son. Silent night, holy night! All is calm, all is bright Round 'yon Virgin Mother and Child. Holy Infant, so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace.

Audience is welcome to join on repeat:

Silent night, holy night! All is calm, all is bright Round 'yon Virgin Mother and Child. Holy Infant, so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace.



Dr. Matthew Myers is in his fourth full season as artistic director of the Palouse Choral Society. He serves as associate director of choral activities and assistant professor of choral music education at Washington State University, where he conducts the University Singers and Treble Choir and teaches courses in music education methods, voice pedagogy, and conducting. He also serves as co-host of the Choir Fam Podcast.

He earned his DMA in choral conducting at Louisiana State University, his master's degree in choral conducting at Northern Arizona University, and his bachelor's degree in vocal performance and music education at Luther College. After completing his

degree at Luther, he taught grades 6-12 choir at The American International School of Muscat in Oman. For the following five years, he worked as director of choirs and musical theatre at Boylan Catholic High School in Rockford, Illinois. In addition to conducting five choirs, he taught AP music theory, class piano, and critical thinking and coordinated a middle school choral program at four of Boylan's constituent grade schools. He has served as conductor of the NAU Men's Chorale and Chamber Singers, the LSU Chamber Singers, the Master Chorale of Flagstaff, and the Flagstaff Youth Chorale and has held church music positions in Iowa, Illinois, Louisiana, and Alabama. Prior to his time at WSU, Dr. Myers taught at the University of Alabama, where he conducted two choirs and taught courses in music appreciation, choral literature, vocal pedagogy, and diction. He is a frequent choral clinician, guest conductor, presenter, and adjudicator. Recent engagements include conducting the WSU Treble Choir and Palouse Choral Society at NAfME's Northwest Division Conferences in Bellevue, WA, and Spokane, WA; presenting at the NAfME National Conference in Washington, DC, and the National ACDA Conference in Dallas, TX; and conducting the Idaho ACDA Middle School All-State Chorus in Pocatello, ID. This past summer, he conducted Bach's Magnificat at Carnegie Hall in New York, NY, with many PCS members participating in the concert.

He has sung professionally with Red Shift, Coro Vocati, the Sedona Academy of Chamber Singers, and Elysian Voices, and he has also performed the tenor solos in works such as Bach's *Christ lag in Todensbanden* and *Mass in B Minor*, Vaughan Williams's *Serenade to Music*, Bernstein's *Mass*, Johnson's *Considering Matthew Shepard*, Haydn's *Lord Nelson Mass*, and Handel's *Messiah*.

Alisa Toy

Assistant Director



Award-winning coloratura soprano Alisa Toy has an impressive thirty-year performing and teaching career. She currently teaches and performs at Washington State University as a Lecturer of Voice. In addition to WSU, her soloing opportunities include with the Palouse Choral Society, Washington Idaho Symphony, Louisiana Philharmonic Orchestra and Chorus, Mississippi State Symphony Choir and Orchestra, the Columbus Choral Society, and the Greeley Chorale and Philharmonic Orchestra. Internationally, Alisa soloed in Great Britain, Canada, Pakistan, and Italy, including a concert for Pope Benedict XVI with the Rome Symphony Orchestra. As a soloist, Alisa recently enjoyed

performing Haydn's Missa in Augustiis (Lord Nelson Mass) with the Washington State University choirs and orchestra along with the Palouse Choral Society. Alisa also enjoyed premiering Kevin Padworski's Vox Crepusculum in 2022 with the Palouse Choral Society. Some of her past favorite soloing opportunities include Mozart's Requiem and Krönungsmesse (Coronation Mass), along with multiple performances of Handel's Messiah and Judas Maccabeus. Opera and musical theatre roles include Pamina in Mozart's The Magic Flute, Gertrude in Humperdinck's Hänsel and Gretel, Maria in Bernstein's West Side Story, and Grace in Strouse's Annie.

As a choral conductor, Alisa currently serves as the Assistant Conductor of the Palouse Choral Society, and previously served as the Artistic Director for the Columbus Choral Society. Memorable performances for her include the world premiere of John Purifoy's *Chronicles of Blue and Gray* in New York's Carnegie Hall and the world premiere of Benjamin Harlan's *The Seven Last Words of Christ* in New Orleans. As a conductor, Alisa has studied and performed with Dr. Mack Wilberg, Artistic Director for the Tabernacle Choir at Temple Square, Richard Elliot, principal organist for the Tabernacle Choir at Temple Square, as well as Dr. Edith Copley, Regents' Professor and Director of Choral Studies at Northern Arizona University. She frequently serves in her church as a soloist, choral conductor, and organist/pianist.

Alisa holds a Master of Music in Vocal Performance and Choral Conducting from the University of Idaho and graduated summa cum laude with a Bachelor's Degree in Music Education from Mississippi University for Women. Alisa enjoyed teaching K-12 music for several years in public and private schools and enjoys teaching voice through her private studio, *Singingtoy Studio* in addition to her appointment at WSU. She is currently working on her Ph.D.

Kobe Hagen

Children's Choir Director



Kobe Hagen, originally from Kansas City, Missouri, holds a degree in choral music education from Brigham Young University, where he was very active and involved in the singing and choral community. Kobe sang for 2 years in the university's top ensemble, the Brigham Young University Singers, where he was able to travel and sing internationally in Estonia, Latvia, Lithuania, and Spain. Kobe also had the opportunity to serve as the BYU Concert Choir bass section leader. Since graduating, Kobe has been actively teaching voice lessons as well as performing professionally in the Utah Symphony and Opera Chorus. He is thrilled to be here in the Palouse area teaching the Palouse Choral Society Children's Choir.



Elena Panchenko, born in Kharkiv, Ukraine, has been working with the Palouse Choral Society since 2005. Elena is also the music director at St. James Episcopal Church, an accompanist for Washington State University vocal ensembles, an indemand collaborative pianist, and a private piano teacher. In her spare time, Elena enjoys singing in a local Klezmer band, Gefiltertrout. She lives in Pullman with her husband, Alex, a Washington State University math professor, her mother-in-law Margarita, and Amour, the family dog.

Deborah Collins

Children's Choir Pianist



Dr. Deborah Collins has been the Children's Choir pianist since 2022 and enjoys singing with the Chorale and Chamber Choir as well. She studied piano performance at Iowa State University prior to deciding to go into medicine and has accompanied university choirs, church choirs, and voice students, directed a youth choir, and sung with multiple collegiate and community choirs in the past. Dr. Collins is currently a family physician at WSU's Cougar Health Services and obtained her MD from Duke University School of Medicine and Master of Science in Public Health from the University of North Carolina at Chapel Hill. She lives in

Pullman with her husband Brian and their three daughters Sophie, Lucy and Violet, all of whom have also sung with the Palouse Choral Society.

Guest Orchestra

Violin IChristiano Rodrigues,
concertmaster

Inga Kingsley Kate Schneider

Violin IIDiane Worthey
Zachary Guevara
Alexander Johnson

Viola

Angela Schauer Caleb Brumfield

Cello

Tim Pike Maya Monteblanco Gulickson

Bass

Maxwell Brayton-Smith

Oboe

Calby VanHollebeke

Bassoon

Javier Rodriguez

Trumpet

Ben Findley

Harpsichord/Organ

Elena Panchenko

Children's Choir Members

Violet Collins Anya Cohen-Rehm Elliott Crossler Indee Davis Jennifer Elliot Holo Hayes Ashlyn Keele Brylee Mellott Clara Singer Maiah Spring Ruth Udekwu Alora Urie

Chorale Members

Sopranos

Susan Beamer Fae Bigler Tiffany Boswell Lauren Clement Deborah Collins Jane Dostart Linda Fearn Ally Fraser Karin Herbert Susan Hull Tricia James Abby Kelley Terry Keller Kate Kondratyeva Monique Lillard Maya Nash **Ansley Perry** Emma Price Sara Refsland Stephanie Sant Sherol Scott Victoria Sundin Courtney Swanson Ali Tong Alisa Toy Kayla Toy

Janice Willard

Altos

Destiny Barker Jennifer Bledsoe Lanie Call Jennifer Coleman Crystal Crossler Kerry Darnall Allison Drennen Rachel Endicott Rachel Faulkner Morgan Fitzgerald Madi Fleek **Iill Freuden** Judie Hanley Amy Hedges Madi Holdway Conny Kirchhoff Ellen Kittell Jordan Labayen Kiana Lawton Audrey Lloyd Leesa Love Martha Lovett Maya McCabe Gail Miller Mac Murphy Heather Nelson Maureen O'Callaghan Ozlem Oner Gillian Sharma Ashley Smith

Hannah Snyder Jessica Stanley Timauri Stearns Lizzie Stedman Meghan Sullivan Shelley Tomsovic Lena Udekwu Melissa VanWieren Jenny Watts LuAnn Wee Carole Wells Anneliese Zook

Tenors

Tyler Barton Ken Bertapelle Jacob Clement Connor Coulter Kasey Craig Niko Efstathioy Joseph Erhard-Hudson Darcy Howser **Dexter Jones** Angel Kalasz Luxien Landrus Robin O'Brien Shayler Slothower Rod Sprague Jessie Sullivan Michael Workman

Basses

Allen Alstad Kevin Brackney Patrick Brandl Suarez Sly Bullock **Brian Collins** Brian Fearn Kobe Hagen Connor Hall Jordan Hardy Kevin Hudson Kent Keller Gus Labayen Eric Nilsson Nate Ostheller Tim Prather Allie Tir Rick Tousley Ray Wallace Kevin Watt

Chorale Section Leaders

Victoria Sundin, Soprano Jill Freuden, Alto Dexter Jones, Tenor Brian Collins, Bass



Fundraising Night January 10th, 6:30pm

PCS Fused-Glass

January 10th, 6:30pm Terracotta Moscow



Come make a fused-glass creation, sip, and socialize!
We want everyone to come, so there will be tiered, pay-what-you-can pricing, and a cash bar. Half of all funds raised after event costs go directly to benefit the Palouse Choral Society.



PCS Board of Directors, Volunteer Managers & Staff

Executive Committee

Darcy Howser, President Gillian Sharma, Vice President Jordan Hardy, Treasurer Ken Bertapelle, Treasurer-elect Lizze Stedman, Secretary

Chorale Member Representatives

Sylvester Bullock Niko Efstathioy Ally Fraser Shelley Tomsovic

Children's Choir Representative Maggie Rehm

Community Representatives Emily Roberts Krystal Starkey

Special Thanks to:

Eric Nilsson, Riser Manager Ann Norton.

Children's Choir Attire Alterations Shelley Tomsovic, Library Chair Lizzie Stedman, Social Media Chair Ray Wallace, Program Ad Manager Kevin Watt, Website Assistance Julie Wieck

Staff

Matthew Myers, Artistic Director Alisa Toy, Assistant Director Kobe Hagen, Children's Choir Director Elena Panchenko,

Chorale and Chamber Accompanist Deborah Collins,

Children's Choir Accompanist Amy Hedges, Executive Director Ashley Smith, Graphic Designer

DONATE & SUPPORT











Levels of Support:

- Conductor's Circle \$5000
- Concert Sponsor \$2500
- Concert Partner \$1000
- Benefactor
- \$500
- Patron Supporter
- \$250
- \$100
- Friend \$50

Giving Later:

Name PCS as a beneficiary:

- In your Will
- In your Living Trust
- In your Retirement Plan Assets
- In your Life Insurance

*As always, discuss any planned giving strategies with your attorney or financial planner to take advantage of the opportunities that are right for you.









Conductor's Circle. Sponsors, and Partners

- Are recognized in programs
- Are personally recognized and thanked in concert settings
- Receive complimentary tickets to concerts



Support



Scan Here

PCS Today! PalouseChoralSociety.org/donate

Donors

Conductor's Circle

Edmund and Beatrice Schweitzer

Concert Sponsor

Deborah and Brian Collins William and Joan Wykoff

Concert Partner

Douglas and Linda Adams Jill and Shaun Freuden Barbara Johnson Miho Nam and Sung K Ahn Joann Reece Kevin Watt Richard and Nancy Mack

Benefactor

John and Judith Croskey Kent and Terry Keller Kathy and Bruce Pitman Ellen Thiem

Patron

Iennifer Bledsoe Jennifer Coleman Mary DuPree Edwin Garretson Jr. Stanton and Lucille Linden Rebecca and Bruce Miller Monique Lilliard and Duncan Audrey Lloyd Palmatier

Supporter Allen Alstad Tyler Barton Susan Beamer Ken Bertapelle Brent Bertsch Karl and MaryAnn Boehmke Tiffany Boswell Beverly Bullock Sylvester Bullock Lanie Call Laurie Caraher Mary Carloye Lauren Clement Keith and Beth Collins Crystal Crossler Sherol Cusano Allison Drennen Kerry Darnall Nikolaos Efstathioy Rachel Endicott Brian and Linda Fearn Judie Hanley Lynda Hamilton Amy Hedges Karin Herbert Susan Hull Conny Kirchhoff Ekaterina Kondratyeva Jordan and Gus Labayen

Martha Lovett

Holly McCollister

Michelle McGuire

Heather Nelson

Tasia North

Ozlem Oner Nathanael Ostheller Dan and Jenny Pierce Tim Prather Sara Refsland Roland Robinson Warren Robison Stephanie Sant Gillian Sharma Hannah Snyder Helen Sprenke Jessica Stanley Allie Tir Shelley Tomsovic Alexandra Tong Rick Tousley Melissa VanWieren Raymond Wallace Jennifer Watts Karen Weathermon Don and LuAnn Wee Carole Wells Janice Willard Michael Workman

Friend

Anneliese Zook

Mackenzie Brown Murphy Shelly Candler Joseph Erhard-Hudson Rachel Faulkner Linda Kim Gail Miller Timauri Stearns Meghan Sullivan

Looking for a way to make a difference? Consider volunteering for PCS!

We have open board and team partner positions.

Ask us about them! Contact us at hello@palousechoralsociety.org





Advertise in PCS Programs

- Program pages are 5.5 inches x 8.5 inches and the ads are printed in black and white.
- Program ads are a great way to get your message out to a lot of potential customers at one time.
- Ads can be purchased at any time during the season and will appear in every concert program after purchase and through the end of the season. Now offering pro-rated options!
- Choose the size that works for your budget and that gets your message out to potential customers.
- PCS performs at least four times per year. Use the same image or message throughout the year or change it up for each concert.
- Place your order online at www.palousechoralsociety.org/donate

If you have any questions, please contact Ray Wallace, Advertising Manager at advertisingmanager@palousechoralsociety.org



2025-26 Season Ad Prices

Now offering prorated options!

Ad Size	Best Value! Full Season	3 Concert	2 Concert	1 Concert
1/4 page	\$75	\$60	\$53	\$38
1/2 page	\$125	\$100	\$88	\$63
Full page	\$200	\$160	\$140	\$100



PALOUSE CHORAL SOCIETY



TO CELEBRATE VALENTINE'S DAY, WE SING ALL ABOUT LOVE, INCLUDING CHORAL MUSIC AS WELL AS A CABARET OF SOLO ACTS BY OUR CHOIR MEMBERS.

Featuring Chamber Choir, Children's Choir, and Solos/Ensembles from all of PCS

FEB 13, 7:30 PM

臺 FEB 15, 4:00 PM



TICKETS & INFO: 509.800.7905 PALOUSECHORALSOCIETY.ORG

