PALOUSE
CHORAL SOCIETY
presents

CHOOSE LOVE

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

FRIDAY FEB 13, 7:30 PM
First United Methodist Church, Moscow, ID

SUNDAY FEB 15, 4:00 PM
LCSC Silverthorne Theatre, Lewiston, ID

25-26 SEASON

PALOUSECHORALSOCIETY.ORG

PALOUSE CHORAL SOCIETY

Chorale, Chamber Choir and Children's Choir

Matthew Myers
Artistic Director

Alisa Toy
Assistant Director

Kobe Hagen
Children's Choir Conductor

Elena Panchenko
Chamber Choir Pianist

Deborah Collins
Children's Choir Pianist

present

CHOOSE LOVE

Program Notes, Texts & Translations

Please use your phone's camera to scan this QR code and see a digital copy of the program notes, texts and translations.
Limited paper copies are located near the doors.
www.palousechoralsociety.org/program-notes

Program Order

Chamber Choir

Der Gang zum Liebchen.....Johannes Brahms (1833-97)

Johannes Brahms is remembered as one of the finest composers of the Romantic Era. Born in Hamburg, Germany, Brahms earned renown for his compositions and for his piano performance at a young age. He was influenced by Franz Liszt as well as Clara and Robert Schumann. While Robert Schumann was Brahms's greatest mentor, Clara became Brahms's close friend and confidante, especially during Robert's hospitalization for mental health treatment. Brahms never married. He was a perfectionist who was highly critical of his compositions. He took about 21 years to write his first of four symphonies and 15 years to write his famous *Requiem*. He wrote a wealth of art songs and choral music, including part songs, sacred music, and works for mixed, treble, and tenor/bass ensembles. He wrote several pieces for four solo voices, including "Der Gang zum Liebchen," from *Drei Quartetten* (Three

Quartets), in 1863. This piece explores the deep love a young couple feels but also the despair they experience in the time they spend apart from each other.

Es glänzt der Mond nieder, ich sollte doch wieder
Zu meinem Liebchen, wie mag es ihr geh'n?
Ach weh', sie verzaget und klaget, und klaget,
Dass sie mich nimmer im Leben wird seh'n.

Es ging der Mond unter, ich eilte doch munter,
Und eilte dass keiner mein Liebchen entführt.
Ihr Täubchen, o girret, ihr Lüftchen, o schwirret,
Dass keiner mein Liebchen, mein Liebchen entführt.

The moon shines down, so I should set out
Again to my love, how is she, I wonder?
Alas, she's despairing, and lamenting, lamenting,
She'll never see me again in her life!

The moon went down, but I hurried off happily,
Hurried so that no one should steal my love.
Keep cooing, you doves, keep whispering, you breezes,
So that no one should steal my love!

I Choose Love ..... Mark A. Miller (b. 1967)
Brian Collins, soloist

Mark A. Miller serves as Professor of Church Music and Director of Chapel at Drew University in Madison, NJ. He also serves as a lecturer in sacred music at Yale University's Institute of Sacred Music. He believes in the power of music – particularly sacred music – to serve the community through social justice. He has composed a wide variety of church anthems as well as secular pieces about unity and interhuman connection. "I Choose Love" features text by poet Lindy Thompson, a Franklin, Tennessee, resident who has frequently collaborated with Miller. The piece focuses on the power of love to inspire and unite people despite the difficulties we face in the world. The piece ends on a subdominant (IV) chord, which implies the uncertainty of how the world may respond to our message of love; nonetheless, we ought to choose it.

In the midst of pain, I choose love.
In the midst of pain, sorrow falling down like rain,
I await the sun again, I choose love.

In the midst of war, I choose peace.
In the midst of war, hate and anger keeping score,
I will seek the good once more, I choose peace.

When my world falls down, I will rise.
When my world falls down, explanations can't be found,
I will climb to holy ground, I will rise.

In the midst of pain, I choose love.
In the midst of pain, sorrow falling down like rain,
I await the sun again, I choose love.

Dexter Jones & Elena Panchenko

Love in the Dictionary ..... Celius Dougherty (1902-86)

For many years, my favorite variety of vocal repertoire has been the Art Song; i.e. setting existing poetry to music. Within that rich field, American composer **Celius Dougherty** has written two of my favorites: Review, and Love in the Dictionary, both of which feature unusual examples of "poetry". For Review, the text was compiled from published critical reviews, and for Love in the Dictionary the text was taken from Funk and Wagnalls Students' Standard Dictionary. Many years ago I had the pleasure of performing Review, but this is my first time performing Love in the Dictionary, which I hope you will find as delightful as I do.

Love:
A strong, complex emotion
or feeling of personal attachment,
causing one to appreciate,
delight in, or crave
the presence or possession
of the object,
and to please and promote
the welfare of that object;

devoted affection or attachment;

specifically: the feeling
between husband and wife;
brother and sister;
or lover and sweetheart;

one who is beloved;

a sweetheart;

animal passion;

the personification of the love-passion;

Cupid;

in some games, as tennis, nothing.

Jill Freuden & Ray Wallace

Taking You with Me .....Daniel Tashian (b. 1974)

"Taking You With Me" by **Daniel Tashian** appears in the film My Idiot Brother, where it underscores themes of loyalty, acceptance, and imperfect but enduring relationships. The song celebrates the kind of friendship that grows through honesty, humor, and mutual flaws; how someone can become part of your emotional world even when they drive you crazy or surprise you. For us, this song represents carrying a friend with you through life—someone who shapes how you see the world and makes it brighter. Ray and Jill have sung together in the band "Paradox" for nearly 15 years and as duet partners in "Whiskey & Wine" for four.

Well you're hot and you're cold,
not always easy to hold and you're hard to impress....
sounds funny but you might be the best friend that I have
'cause whenever you're gone and I'm left all alone,
well the world seems worse...
though I didn't really like you at first
I was wrong about that

Chorus:
Cause wherever I go, I'm taking you with me
Wherever I go, you're coming along
Cause you're in my blood, Capturing my soul now
Yeah you're in my heart, And that's where you belong

Well you talk too much and you act so tough, but I can see right through...
I don't really feel sorry for you, You're one of a kind.
You.. Got me thinkin' 'bout all kinds of colors and your winsome smile
Can I stay with you for a while?
You're warm like the sunshine

Chorus

God bless you're a mess, I'm the first to confess, You clean up alright..
Never thought you'd be a sight for sore eyes
But everyone can be wrong
And if YOU ever leave I would surely be sad, I wouldn't know what to do
I would drink an ocean for you... Probably already have

Chorus

Chamber Choir

Two Love Songs.....Robert H. Young (1923-2011)
Alisa Toy, assistant conductor

I. For Thy Sweet Love
II. Sequel

Robert Young was born in Santa Cruz, California. He served in the US Marine Corps during World War II before earning degrees from Otterbein College, Northwestern University, and the University of Southern California. He worked at Baylor University from 1962 to 1993 and filled roles as conductor of the Baylor Chamber Singers and chair of church music, vocal studies, and graduate studies. His 1984 setting, Two Love Songs, features texts from William Shakespeare (Sonnet 29) and the Bible (Song of Songs 8:6). His extended harmony creates a layer of emotional connection and served as an example of effective cluster harmony to other American composers in the 1990s and early 2000s. His use of mixed meter also serves the cadence of the text and provides rhythmic energy that enhances the emotional content.

When, in disgrace with fortune and men's eyes,
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.

Set me as a seal upon thine heart,
As a seal upon thine arm.
For love is strong as death.

Patrick Brandl Suárez, Niko Efstathioy, Joseph Erhard-Hudson, Heather Nelson, & Alisa Toy

Though Amaryllis Dance in Green..... William Byrd (c. 1540-1623)
from *Psalmes, sonnets, and songs of sadness and pietie*

This pastoral song expresses the despair of a shepherd who has fallen for a shepherdess who, alas, does not return his love. In the face of her teasing, he declares he'll never love again. Hopefully he'll grow up a bit someday, and choose a love who chooses to love him back! The word "chill" in the lyrics was outdated even in 1588, coming from a rural northern dialect that preserved the Germanic "ich" for the first person singular pronoun. "Ich will" was shortened to "chill", so "chill love no more" simply means "I'll love no more." Maybe Byrd is making the shepherd sound like a bit of a bumpkin, even though he's trying to express romantic sentiments in a courtly way.

The full original text is below, along with my modern interpretation. – Joseph Erhard-Hudson.

"Though Amarillis daunce in green,
like Fayrie Queene,
and sing full cleere,
Corina can with smiling cheer:
yet since their eyes make hart so sore,
hey ho, chill love no more."

"Amaryllis can dance and sing
Like a Fairy Queen,
And Corina's smile can bring good cheer.
But the look in their eyes makes my heart so sore...
Poor me! I'll love no more."

"My sheepe are lost for want of food,
and I so wood:
that all the day,
I sit and watch a heardmaid gaye:
who laughes to see mee sigh so sore,
hey ho, chill love no more."

"My sheep go hungry and wander away,
But I've gone so mad for this girl so gay,
I sit and stare at her all day.
She laughs to see me sigh so sore...
Poor me! I'll love no more."

"Her loving lookes, her beautie bright,
is such delight:
that all in vaine,
I love to like, and lose my gaine:
for her that thanks mee not therefore,
hey ho, chill love no more."

"Her beauty and her eyes so bright
Inspire love and delight,
But the more I shoot, the less I score.
I thought she'd thank me for my love, but no...
Poor me! I'll love no more."

"Ah wanton eyes my friendly foes,
and cause of woes:
your sweet desire,
breedes flames of ice and freese in fire:
yee skorne to see mee weep so sore,
hey ho, chill love no more."

"Her flirting eyes are my frenemies.
With flaming ice and freezing fire,
She made me fall in love with her
But scorns my desperate desire...
Poor me! I'll love no more."

Love yee who list I force him not,
sith God it wot,
the more I wayle,
the lesse my sighes and teares prevaile,
what shall I doe but say therefore,
hey ho, chill love no more.

Nate Ostheller & Elena Panchenko

The Promise ..... Clive Farrington, Michael Floreale, & Andrew Mann

"The Promise" is the debut single of the British synth-pop band **When in Rome**. Since that time, the song has been covered by a variety of artists, featured on soundtracks, and thoroughly placed itself as a classic of 80's pop music. I've always enjoyed 80's music, you can probably blame my parents for that, and this is one of many songs that I have often listened to and sung along with. The lyrics of this song have always read to me like someone struggling to put a confession of love into words, which seemed perfect for a concert themed "Choose Love." I'm excited for the opportunity to put my voice and emotions into a song I've heard so many times.

If you need a friend
Don't look to a stranger
You know in the end, I'll always be there
And when you're in doubt
And when you're in danger
Take a look all around, and I'll be there

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me
I promise, I promise you I will

When your day is through
And so is your temper
You know what to do
I'm gonna always be there
Sometimes if I shout
It's not what's intended
These words just come out
With no cross to bear

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me
I promise, I promise you
I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
And if I had to walk the world, I'd make you fall for me
I promise you, I promise you I will

Gotta tell you
Need to tell you
Gotta tell you
I'm gonna tell you

I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
But if you wait around a while, I'll make you fall for me
I promise, I promise you
I'm sorry, but I'm just thinking of the right words to say
I know they don't sound the way I planned them to be
And if I had to walk the world, I'd make you fall for me
I promise you, I promise you I will

Children's Choir

You've Got a Friend in Me ..... arr. Mac Huff
Jennifer Elliot, Ashlyn Keele, Clara Singer, Violet Collins, Taylor Ainsworth, soloists

"You've Got a Friend in Me," written by the great **Randy Newman** for Disney Pixar's Toy Story, reminds us about how important it is to have good friends by your side. In the movie, Woody and Buzz Lightyear learn to overcome their vast differences, becoming great friends in the end. This theme of friendship over conflict is something that is so important in our current world, and something that we can all be better at implementing.

You've got a friend in me.
You've got a friend in me.
When the road looks rough ahead
and you're miles and miles from your nice warm bed.
You just remember what your old pal said.
Son, you've got a friend in me.
Yeah you've got a friend in me.

You've got a friend in me. You've got a friend in me.
If you got troubles then I got 'em too.
There isn't anything I wouldn't do for you.
If we stick together we can see it through,
'cause you've got a friend in me.
Yeah you've got a friend in me.

Now some other folks might be
a little bit smarter than I am.
Bigger and stronger too. Maybe,
but none of them will ever love you the way I do,
just me and you boy.

And as the years go by
our friendship will never die.
You're gonna see it's our destiny.
You've got a friend in me

Shoshone Love Song (The Heart's Friend).....Roger Emerson (b. 1950)

The text of this piece originates from oral traditions of the Shoshone people that historically inhabited the western Great Basin, Idaho, and Wyoming. The poem talks about how someone's love could be compared to the beauty of the natural world, but that the person's love is even more fair, more dear, and more worth loving. Composer **Roger Emerson** took this traditional Native American text and set it to this beautiful music. Notice how the music changes from minor to major, the minor reflecting the serene and mysterious natural world, and the major reflecting the happiness that our "heart's friend" can bring to us.

Fair is the white star of twilight,
and the sky clearer at days end.
But she is fairer, she is dearer,
she, my heart's friend!

Fair is the white star of twilight,
and the moon roving to sky's end.
But she is fairer, more worth loving,
she, my heart's friend!
She is fairer, she is dearer,
she, my heart's friend!

Sh-Boom ..... arr. Patsy Ford Simms (b. 1946)
Alora Urie, Anya Cohen-Rehm, soloists

You might just recognize this classic 1950's doo-wop hit! Originally written and performed by R&B group the Chords, Sh-boom has been featured in a variety of different films and tv shows from Disney Pixar's Cars to Stranger Things Season 5. This song uses a classic doo-wop chord progression and pairs it with cheesy lovey-dovey lyrics, making it the perfect song for Valentines Day.

Life could be a dream
Life could be a dream
Do do do do, sh-boom
Life could be a dream (sh-boom)
If I could take you up in Paradise up above (sh-boom)
If you would tell me, I'm the only one that you love
Life could be a dream, sweetheart
Hello, hello again, sh-boom and hopin' we'll meet again

Life could be a dream (sh-boom)
If only all my precious plans would come true (sh-boom)
If you would let me spend my whole life lovin' you
Life could be a dream, sweetheart (do do do do, sweetheart)

Every time I look at you
Something is on my mind
If you do what I want you to
Baby, we'd be so fine

Oh, life could be a dream,
If I could take you up in Paradise up above If you would tell me, I'm the only one that you love
Life could be a dream. Do do do do.

Scott Milner & Patrick Brandl Suárez

I Dream of Jeannie.....arr. Ned Rorem (1923-2022)

The lyric and melody are strictly **Stephen Foster**'s, but the piano accompaniment by **Ned Rorem** takes the tune into another realm, where introspection reigns, and the poignant emotion of the poem is highlighted. The result is transformation away from the cute and cuddly, the sappy sentimentalism prevalent in the typical reception of Foster's songs, and toward an emotional clarity in which we can perceive the modern world.

I dream of Jeanie with the light brown hair
Borne like a vapor on the summer air
I see her tripping where the bright streams play
Happy as the daisies that dance on her way.

Many were the bright notes her merry voice would pour,
Many were the blithe birds that warbled them o'er.
I dream of Jeanie with the light brown hair,
Floating like a vapor on the soft summer air.

I long for Jeanie with the day-dawn smile
Radiant in gladness, warm with winning guile.
I hear her melodies like joys gone by
sighing 'round my heart like the fond hopes that die.

Sighing like the night wind and sobbing like the rain,
Wailing for the lost one that comes not again.
I long for Jeanie and my heart bows low.
Nevermore to find her where the bright waters flow.

Ally Fraser

Grow As We Go.....Alexandra Robotham, Ben Abraham, & Ben Platt

Ben Platt was born in 1993 in Los Angeles. He has become prominent as an actor in film (including the *Pitch Perfect* series), television (including *The Politician*), and his role as Evan Hansen in the original Broadway production of *Dear Evan Hansen*. As a singer/songwriter, he has released three studio albums, including his 2019 debut *Sing to Me Instead*. Its fourth track, "Grow As We Go," reflects how both partners in a relationship can help each other to learn and grow side by side.

You say there's so much you don't know
You need to go and find yourself
You say you'd rather be alone
'Cause you think you won't find it tied to someone else

Who said it's true
That the growing only happens on your own?
They don't know me and you

I don't think you have to leave
If to change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, ooh
Grow as we go, ooh

You won't be the only one
I am unfinished, I've got so much left to learn
I don't know how this river runs
But I'd like the company through every twist and turn

Who said it's true
That the growing only happens on your own?
They don't know me and you

You don't ever have to leave
If to change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, ooh
And grow as we go, ooh
And grow as we go, ooh
And grow as we go, ooh

I don't know who we'll become
I can't promise it's not written in the stars
But I believe that when it's done
We're gonna see that it was better
That we grew up together

Tell me you don't wanna leave
'Cause if change is what you need
You can change right next to me
When you're high I'll take the lows
You can ebb and I can flow
And we'll take it slow
And grow as we go, oh
And grow as we go, oh
And grow as we go, oh
And grow as we go, ooh

Chamber Choir

Weep, O Mine Eyes.....John Bennet (c. 1575-1614)

John Bennet was an English madrigal composer. Like many other composers of the Renaissance era and before, he is known best for his published music, and little is known of his personal life. He likely grew up in a privileged family, as he was a choirboy and had access to

publishing of his music by his twenties. His collection *John Bennet's Madrigals to Four Voices* was published in 1599. This publication includes "Weep, O Mine Eyes," his most famous work. It is inspired by his predecessor John Dowland's famous lute song, "Flow, My Tears," which also focuses on the lament of being separated from the ones we love. Bennet revered the work of famous madrigalist Thomas Morley, who made numerous arrangements of existing Italian pieces and translated them to English. Unlike Morley, Bennet is not known to have copied anyone else's melodies; while his works are modeled off of the style of his mentors, his work is fully his own.

Weep, O mine eyes and cease not.
Alas, these your springtides methinks increase not.
O when begin you to swell so high that I may drown me in you?

Terry Keller & Elena Panchenko

Skylark ..... Hoagy Carmichael (1899-1981)

Hoagy Carmichael's melody was written for a potential Broadway musical that never happened. After that project fell through, Carmichael asked Johnny Mercer to write lyrics for it. Mercer worked on the lyrics for a year, finally getting inspiration for the title 'Skylark' from a billboard ad. After that the lyrics came quickly to him, expressing his yearning for Judy Garland, with whom he'd had an affair. It was published in 1941. The Glenn Miller Orchestra, Harry James and his Orchestra, Dinah Shore, and Bing Crosby all recorded versions in 1942. I may have heard some of those early versions when I was a kid, but the version that hooked me was by Bette Middler in 1973. I love the pictures and the senses the song evokes: one can almost smell the flowers and feel the mist as we ride on the skylark's wings in search of love. So cool.

Skylark, have you anything to say to me?
Won't you tell me where my love can be?
Is there a meadow in the mist,
where someone's waiting to be kissed?

Skylark, have you seen a valley green with spring,
where my heart can go a journeying,
over the shadows and the rain,
to a blossom-covered lane?

And in your lonely flight,
haven't you heard the music in the night?
Wonderful music,
faint as a "will o' the wisp,"
crazy as a loon,
sad as a gypsy serenading the moon.

Oh, Skylark, I don't know if you can find these things,
but my heart is riding on your wings.
So, if you see them anywhere,
won't you lead me there?

Anya Cohen-Rehm, Violet Collins, & Deborah Collins

"For Good" from *Wicked* ..... Stephen Schwartz (b. 1948)

"For Good" is the second-to-last song in the acclaimed Broadway musical *Wicked*. The song features Elphaba and Glinda, the two main characters of this musical, who are residents of the magical Land of Oz. It celebrates their love for each other as friends but also marks the separation of these two characters, due to Elphaba going against the Wizard of Oz because of his cruel treatment of animals and Glinda wanting to be popular and wanting to be liked by the citizens of Oz. As we sing or listen to this song, we can reflect on what Elphaba and Glinda are going through and the message that you can be or do anything without feeling humiliated

if your best friend is there with you. We hope everyone can think of this song when they are feeling down and remember how friendship and love can change things "for good".

I'm limited
Just look at me
I'm limited, and just look at you
You can do all I couldn't do, Glinda
So now it's up to you
For both of us
Now it's up to you

I've heard it said
That people come into our lives for a reason
Bringing something we must learn
And we are led
To those who help us most to grow
If we let them
And we help them in return
Well, I don't know if I believe that's true
But I know I'm who I am today
Because I knew you

Like a comet pulled from orbit
As it passes a sun
Like a stream that meets a boulder
Halfway through the wood
Who can say if I've been changed for the better?
But
Because I knew you
I have been changed for good

It well may be
That we will never meet again
In this lifetime
So let me say before we part
So much of me
Is made of what I learned from you
You'll be with me
Like a handprint on my heart
And now whatever way our stories end
I know you have rewritten mine
By being my friend

Like a ship blown from its mooring
By a wind off the sea
Like a seed dropped by a skybird
In a distant wood
Who can say if I've been changed for the better?
But
Because I knew you
Because I knew you
I have been changed for good

And just to clear the air
I ask forgiveness
For the things I've done you blame me for
But then, I guess we know there's blame to share
And none of it seems to matter anymore

Like a comet pulled from orbit (like a ship blown from its mooring)
As it passes a sun (by a wind off the sea)
Like a stream that meets a boulder (like a seed dropped by a bird)
Halfway through the wood (in the wood)
Who can say if I've been changed for the better?
I do believe I have been changed for the better
And because I knew you
Because I knew you, because I knew you
I have been changed
For good

Chamber Choir

Amor de mi Alma.....Z. Randall Stroope (b. 1953)

Composer and conductor **Zane Randall Stroope** was born in Albuquerque, New Mexico. He earned his undergraduate degree in music education from Oral Roberts University, his master's degree in vocal performance from the University of Colorado Boulder, and his doctorate in conducting from Arizona State University. He has served as a guest conductor for numerous honor choirs and has held professorships at Oklahoma State University, Rowan University, and the University of Nebraska at Omaha. His lyrical approach to composition has brought him great success in the choral field. His song of love, "Amor de mi alma," was published in 2001. It features the poem "Soneto V" by Spanish writer Garcilaso de la Vega, who lived around 1503-36 in Toledo, Spain. He is among the most significant poets to implemented the Italian verse forms (such as the sonnet) in Spain. Stroope's setting of includes

only nine of the poem's original fourteen lines, and he seets the stanzas out of order, opening with the third stanza in all voices, then the first stanza in the upper voices, and finally the fourth stanza in all voices.

Yo no nací sino para quereros;
mi alma os ha cortado a su medida:
por hábito del alma misma os quiero.

Escrito está en mi alma vuestro gesto,
yo lo leo tan solo,
que aun de vos me guardo en esto.

Cuanto tengo confieso yo deberos;
por vos nací, por vos tengo la vida,
por vos he de morir y por vos muero.

I was born, it seems, only to love you;
My soul ever trimmed to your measure,
My love for you, a habit of my soul.

Your every gesture's written in my soul,
I read what have written, myself alone;
none knowing, even you.

I confess, all that I have I owe to you.
Born through you, you grant me a hold on life;
I'll find death through you; through you I die.

Jill Freuden & Stephanie Sant

Dreams.....Noel Hogan & Dolores O'Riordan

"Dreams" by The Cranberries captures the feeling of stepping into the unknown with excitement, trust, and a sense of possibility. For friends who sing together and have shared travels, this song reflects the joy of experiencing new moments side by side, especially during our trip to Austria. The lyrics speak to that rush of discovery that comes from both music and friendship—when everything feels brighter because you're not alone. It reminds us of how meaningful it is to have someone to share adventures, stages, and memories with and gratitude for a friendship that continues to grow through shared experiences.

Dolores O'Riordan wrote "Dreams" when she lived in Ireland and fell in love for the first time. The magic of her feelings is expressed through the instrumental texture, driving tempo, and floating vocal lines. Enjoy the simple harmonies and repeated melodic figures of young love as you reminisce on your own first love.

Oh, my life is changing everyday, in every possible way,
And oh, my dreams, it's never quite as it seems.

I know I felt like this before,
But now I'm feeling it even more,
because it came from you
Then I open up and see,
The person falling here is me,
a different way to be

I want more, impossible to ignore,
And they'll come true, impossible not to do.

And now I tell you openly
You have my heart so don't hurt me,
You're what I couldn't find
A totally amazing mind
So understanding and so kind,
You're everything to me

Oh, my life is changing everyday, In every possible way
And oh, my dreams, It's never quite as it seems...
'Cause you're a dream to me.

Maya Nash

Can't Help Falling in Love..... Hugo Peretti, Luigi Creatore, & George David Weiss

"Can't Help Falling in Love," originally performed by Elvis Presley, is a widely cherished classic. Since its debut in the early 1960s, the piece has been reimagined by countless artists. Inspired in part by early French music, its gentle, lullaby-like quality offers a timeless sound

and invites a wide range of musical interpretation. I chose this piece to experiment with the arrangement in a personal way.

Wise men say
Only fools rush in
But I can't help falling in love with you
Shall I stay?
Would it be a sin
If I can't help falling in love with you?
Like a river flows
Surely to the sea
Darling, so it goes
Some things are meant to be
Take my hand
Take my whole life, too
For I can't help falling in love with you
Like a river flows
Surely to the sea
Darling, so it goes
Some things are meant to be
Take my hand
Take my whole life, too
For I can't help falling in love with you
For I can't help falling in love with you

Chamber Choir & Children's Choir

Love Is Love Is Love Is Love ..... Abbie Betinis (b. 1980)
Lux Landrus, Deborah Collins, Victoria Sundin, Tyler Barton, soloists

Abbie Betinis was born in Stevens Point, Wisconsin. She earned degrees in music composition from St. Olaf College and the University of Minnesota. Her work as composer-in-residence for major professional choirs in the Twin Cities, including The Rose Ensemble and The Singers—Minnesota Choral Artists solidified her as one of the prominent choral voices of the 21st century. She is a three-time cancer survivor, and this part of her identity influences her compositional voice. She serves as adjunct professor of composition at Concordia University St. Paul. "Love Is Love Is Love Is Love" is part of the Justice Choir Songbook, which provides music for free for organizations promoting peace, love, equity, and justice. This setting was dedicated by the composer to victims of hate crimes, specifically those who died at the Pulse nightclub in Orlando in 2016. She has compiled texts of love including a Latin plainchant and a reference to the Beatles.

Love is love is love is love,
Love is love is love is love,
Oh love is love is love is love,
Oh love is love is love is love.
Oh Love, love, love. All we need is love, love, love.
All we need is Ubi caritas et amor*,
Where's there's love, love is love.

*Where there is charity and love.

Kobe Hagen, Darcy Howser, Gus Labayen, Allie Tir

Annie's Song ..... arr. Matt Astle (b. 1976)

"Annie's Song" was written by John Denver in just ten minutes while on a ski lift in Aspen, Colorado. It stands as one of the most enduring love ballads of the 1970s. Originally an ode to his wife at the time, the lyrics use sweeping imagery of nature to capture the overwhelming feeling of love. Tonight's performance reimagines this folk-pop classic through the rich, close-knit harmonies of the barbershop style.

You fill up my senses, like a night in a forest
Like the mountains in springtime, like a walk in the rain
Like a storm in the desert, like a sleepy blue ocean
You fill up my senses, come fill me again

Come let me love you, let me give my life to you
Let me drown in your laughter, let me die in your arms
Let me lay down beside you, let me always be with you
Come let me love you, come love me again

(Let me give my life to you
Come let me love you, come love me again)

You fill up my senses, like a night in a forest
Like the mountains in springtime, like a walk in the rain
Like a storm in the desert, like a sleepy blue ocean
You fill up my senses, come fill me again

Lauren Clement & Elena Panchenko

"Pulled" from *The Addams Family* ..... Andrew Lippa (b. 1964)

"Pulled" by **Andrew Lippa** is from the musical comedy *The Addams Family*. The musical opened on Broadway in 2010. This song is written from the perspective of famously dark Wednesday Addams and her internal struggle with love bringing her to a brighter side of life. Lauren has always loved this song, as she felt 'pulled' to her high-school sweetheart."

I don't have a sunny disposition.
I'm not known for being too amused.
My demeanor's locked in one position.
See my face? I'm enthused.
Suddenly, however, I've been puzzled.
Bunny rabbits make me want to cry.
All my inhibitions have been muzzled,
And I think I know why.

I'm being pulled in a new direction,
But I think I like it.
I think I like it.
I'm being pulled in a new direction.
Through my painful pursuit,
Somehow, birdies took root.
All the things I detested impossibly cute.
God! What do I do?
Pulled---

Mother always said be kind to strangers,
But she doesn't know what they destroy.
I can feel the clear and present dangers,
When she learns that the boy...

Has got me pulled in a new direction,
But I think I like it.
I'm being pulled in a new direction,
But this feeling, I know is impossible,
So I'll confide that I've tried but I can't let it go.
It's disgustingly true!
Pulled, pulled, pulled!

Puppy dogs with droopy faces,
Unicorns with dancing mice,
Sunrise in wide open spaces,
DisneyWorld - I'll go there twice!
Butterflies and picnic lunches,
Bunches of chrysanthamums,
Lollipops and pillow fights and christmas eve,
Sugar plums!
String quartets and Chia Pets,
And afternoon banana splits,
Angels watching as I sleep,
And Liberace's Greatest Hits!

Have got me pulled in a new direction!
If they keep insisting, I'll stop resisting.
Just watch me pulled in a new direction.
I should stay in the dark,
Not obey every spark,
But the boy has a bite,
Better far than his bark!
And you bet I'll bite too,
Do what's truly taboo,
As I'm pulled in a new direction!

Chamber Choir

Ta na Solbici .....Samo Vovk (b. 1989)

Samo Vovk was born in Postojna, Slovenia, where he works as a full-time self-employed musician. He is a composer, arranger, singer, producer, guitarist, and pianist. He initially grew interested in composition through his work in pop a cappella and vocal jazz. He served as conductor of the Perpetuum Jazzile choir from 2014 to 2016. His piece, "Ta na Solbici," was part of the Carmen Manet choir's performance that won the inaugural Eurovision Choir of the Year competition in Riga, Latvia, in 2017. The piece depicts a wedding in Resia, a region of northeastern Italy near the Slovenian border where a South Slav indigenous population continues to speak Resian, a dialect similar to Slovene. The piece reflects the people's connection to their region and its landscape, as well as their unique musical traditions, including stomps, claps, guttural singing, and musical references to nature. At the wedding, the dancing and singing become so loud that they drown out the sounds of the river and the church bells and begin to echo off the nearby mountain Kanin.

Ta na Solbici se poračalo
Jalolililelolelelolilo
So nöge na glas tärmale
Da so Bilo rizglasnile
Jo lo la li le la – la la li le lo lileo, lilelo, jolalalile
od Ćanïna tintinalo, od Ćanïna.

Ta na Solbici se poračalo
Jalolililelolelelolilo
So nöge na glas tärmale
Da so zwun izglasnile
Jo lo la li le la – la la li le lo lileo, lilelo, jolalalile
od Ćanïna tintinalo, od Ćanïna.

Le la hora, visoka hora ta Ćanïnawa.

There was a wedding in village Solbica/Stolvizza
No translation: typical Resian folk refrains are built from these syllables
Feet were hitting the floor so loudly
That they drowned out the river Bila
It was echoing off the mountain Kanin (a mountain above Solbica village).

There was a wedding in village Solbica/Stolvizza
No translation: typical Resian folk refrains are built from these syllables
Feet were hitting the floor so loudly
That they drowned out the church bell
It was echoing off the mountain Kanin (a mountain above Solbica village).

Mountain, the high mountain of Kanin.

Dr. Matthew Myers — *Artistic Director*

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 — *Chamber Choir Pianist*

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 in-demand 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.

Children's Choir Members

Violet Collins
Anya Cohen-Rehm
Clara Singer
Maiah Spring
Holo Hayes
Alora Urie
Jennifer Elliot
Ashlyn Keele
Elliott Crossler
Taylor Ainsworth

Chamber Choir Members

Soprano
Fae Bigler
Deborah Collins
Ally Fraser
Terry Keller
Emma Price
Stephanie Sant
Victoria Sundin
Alisa Toy
Janice Willard

Alto
Madi Fleek
Jill Freuden
Miranda Kling
Jordan Labayen
Mac Murphy
Heather Nelson
Timauri Stearns
Lizzie Stedman
Anneliese Zook

Tenor
Tyler Barton
Joe Cook
Niko Efstathioy
Joseph Erhard-Hudson
Darcy Howser
Dexter Jones
Lux Landrus
Eric Nilsson
Warren Robison

Bass
Patrick Brandl Suárez
Brian Collins
Kobe Hagen
Jordan Hardy
Kevin Hudson
Kent Keller
Gus Labayen
Allie Tir
Ray Wallace

PCS Board of Directors, Volunteer Managers & Staff

Executive Committee
Gillian Sharma, *President*
Ally Fraser, *Vice President*
Jordan Hardy, *Treasurer*
Ken Bertapelle, *Treasurer-elect*
Lizze Stedman, *Secretary*

Chorale Member Representatives
Sylvester Bullock
Niko Efstathioy
Shelley Tomsovic

Children's Choir Representative
Maggie Rehm

Community Representatives
Emily Roberts
Krystal Starkey

Special Thanks to:
Jill Freuden, *Sound Design and Technical Direction*
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, Sound Design and Technical Direction*
Kevin Watt, *Website Assistance*

Staff
Matthew Myers, *Artistic Director*
Alisa Toy, *Assistant Director*
Kobe Hagen, *Children's Choir Director*
Elena Panchenko, *Chorale and Chamber Pianist*
Deborah Collins, *Children's Choir Pianist*
Amy Hedges, *Executive Director*
Ashley Smith, *Graphic Designer*

Donors

Conductor's Circle
Edmund and Beatrice Schweitzer

Concert Sponsor
Deborah and Brian Collins
William and Joan Wykoff

Concert Partner
Jill and Shaun Freuden
Carl and Virginia Hauser
Barbara Johnson
Carl and Shirley Koenen
Miho Nam and Sung K Ahn
Joann Reece
Kevin Watt

Benefactor
Susan Hull
Kent and Terry Keller
Kathy and Bruce Pitman

Patron
Jennifer Bledsoe
Jennifer Coleman
Mary DuPree
Edwin Garretson Jr.
Stanton and Lucille Linden
Rebecca and Bruce Miller
Heather Nelson
Monique Lilliard and Duncan Palmatier

Supporter
Allen Alstad
Tyler Barton
Kenton Bird
Susan Beamer
Ken Bertapelle
Brent Bertsch
Karl and MaryAnn Boehmke
Tiffany Boswell
Beverly Bullock
Sylvester Bullock
Lanie Call
Laurie Caraher
Mary Carloyle
Lauren Clement
Keith and Beth Collins
Crystal Crossler
Sherol Scott
Allison Drennen
Kerry Darnall
Nikolaos Efstathioy
Rachel Endicott
Brian and Linda Fearn
Stephen Ficklin
Judie Hanley
Lynda Hamilton
Amy Hedges
Karin Herbert
Christina Hildling
Ekaterina Kondratyeva
Jordan and Gus Labayen
Monique Lilliard and Duncan Palmatier
Audrey Lloyd
Martha Lovett
Holly McCollister
Michelle McGuire
Tasia North
Ozlem Oner
Nathanael Ostheller
Dan and Jenny Pierce
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
Anneliese Zook

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

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

This concert was made possible in part by these entities:

THE CENTER

INNOVIA FOUNDATION

ART WORKS.

National Endowment for the Arts
arts.gov

arts IDAHO

tri state OUTFITTERS

100 NWPB
100 YEARS, 100 STORIES

UNIONTOWN
WASHINGTON

INLAND 360

Simpson UNITED METHODIST CHURCH
PULLMAN, WA

ST. JAMES
EPISCOPAL CHURCH

Thank you to our advertisers and community sponsors!

BRUSED BOOKS

buy . sell . trade

PURVEYORS OF CHAIR TRAVELING

Your local award-winning independent bookstore

235 E. Main
Pullman, WA 99163
(509) 334-7898

What can we print for you today?

Business Cards
Fliers
Posters
Postcards
Envelopes
Spiral Binding
Brochures
Letterhead
Mailers
Stickers
Rack Cards
Lamination

... & more!

j&h Printing
What can we print for you today?

223 E Main St • Pullman
(509) 332-0782

Palouse Habitat for Humanity®

WE ARE HIRING

DEVELOPMENT DIRECTOR

- Lead fundraising & donor engagement
- Build community relationships
- Oversee in-person & online fundraising events
- Full-time, open until filled

(208) 883-8502
306 N Main St
palousehabitat.org

As long as we live, there is never enough singing.

Martin Luther

With thanks and appreciation to the Palouse Choral Society

Bob and Jennifer Coleman

Shelly Candler

REALTOR®

RE/MAX Connections

208.301.2057

shellycandler@remax.net

www.homesinmoscow.com

318 S Main Street

Moscow, ID

Support PCS Today!

Scan Here

PalouseChoralSociety.org/donate

inspire growth• value relationships• love unconditionally

LITTLE EXPLORERS CHILDCARE CENTER

•ICCP certified center
•serving children ages 0-6(preK)
•now hiring part time positions

littleexplorersinmoscow@gmail.com

ST. JAMES
EPISCOPAL CHURCH

StJamesPullman.org

1410 NE Stadium Way, Pullman, WA 99163

Sunday Worship
8am – Eucharist
10:30am – Eucharist

Children's Sunday School
10:30am (In-person)

Simpson UNITED METHODIST CHURCH
PULLMAN, WA

325 NE Maple Street, Pullman, WA 99163
509.332.5212
office@simpsonumc.org
www.simpsonumc.org
Like us on Facebook @simpsonunited

Wesley FOUNDATION
United Methodist Campus Ministry at WSU

Follow us on Instagram
@inspireWSU

Sunday Services
10:30 am
with
Pastor Danielle Estelle Ramsay
and
Music Director
Jason McDougall

---

community congregational
UNITED CHURCH OF CHRIST

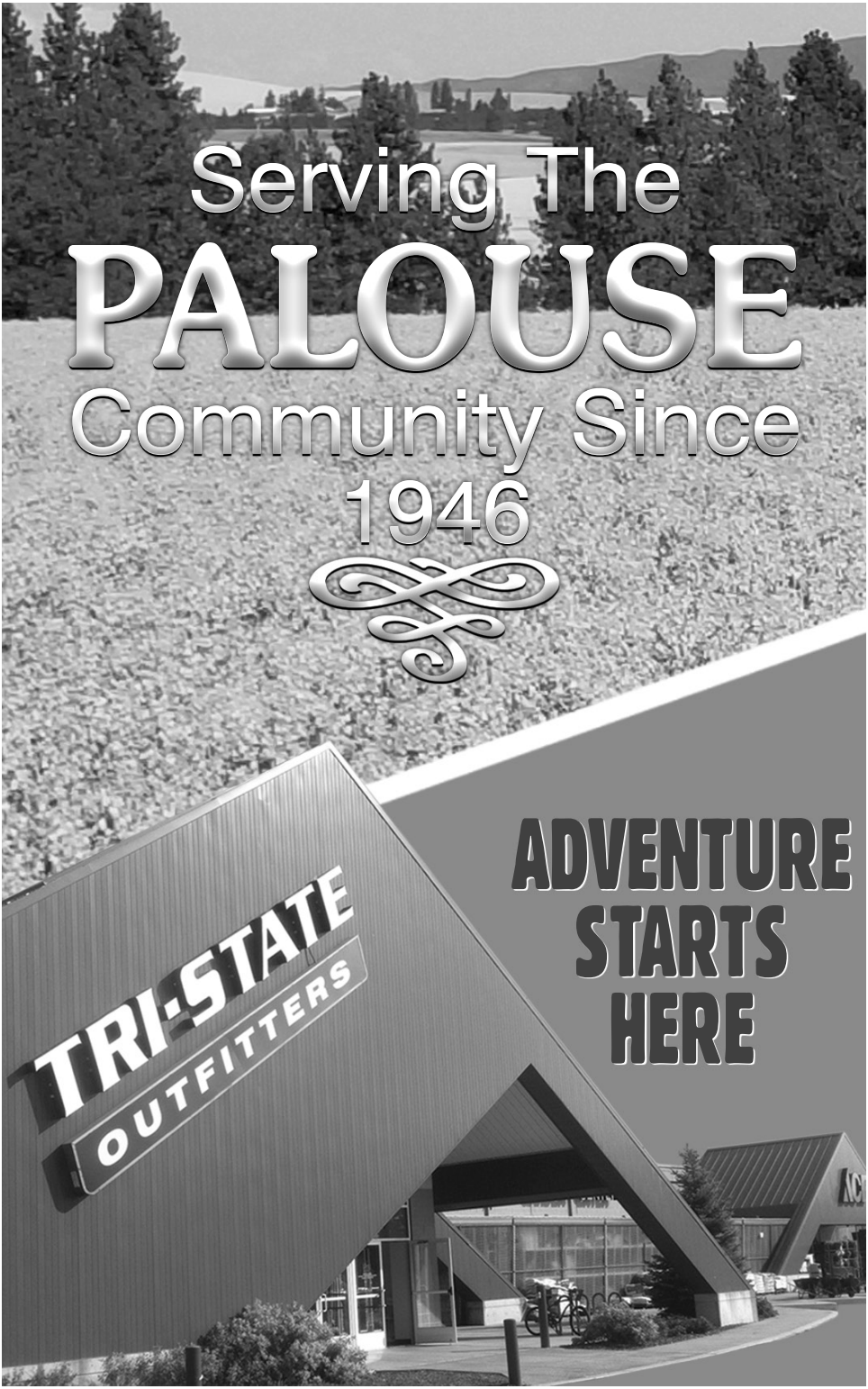
An inclusive church focused on community service and justice

No matter who you are,
or where you are on life's journey,
you are welcome here.

Sunday worship:
10:30 am
also on Zoom
www.pullmanucc.org/zoom

Childcare available

525 NE Campus St. Pullman, WA 99163
www.pullmanucc.org


Serving The
PALOUSE
Community Since
1946
ADVENTURE
STARTS
HERE
TRI-STATE
OUTFITTERS

COME IN WE'RE OPEN

Thursday 11:00am-6:00pm
Friday 11:00am-6:00pm
Saturday 11:00am-6:00pm
Sunday 11:00am-4:00pm

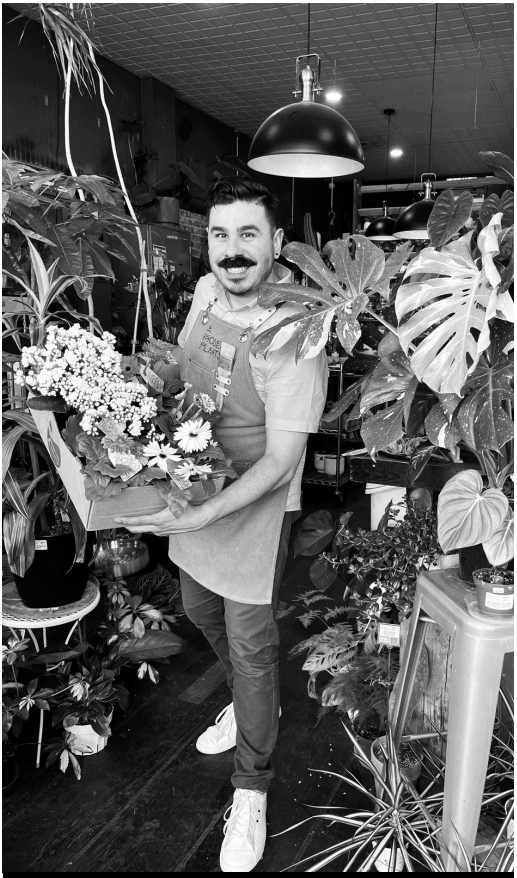
165 S Grand Ave
Pullman, Wa 99163
208-717-1106

public street parking on Grand Ave. (out front), OR in the lot next to Thai Ginger OR next to Rancho Viejo

amodernplantsman.com

@amodernplantsman

Instagram • Facebook • Tiktok



Your local houseplant experts

A MODERN PLANTSMAN

Oh Hey, I'm here shouldn't you be too?

Nancy's
HOME TUTORING

- 21 years of tutoring experience
- K–12 all subjects + select college courses
- In-person or virtual sessions available
- Flexible scheduling (weekly or as-needed)
- Assess and identify your student's learning style
- Supplement your homeschooling
- Get your student caught up and confident

Call or Text: (425-314-4185)
Email: nancy.fleek@gmail.com
Located in Deary

paintagonia

Interior & Exterior Painting

All Estimates On the House!

www.paintagonia.com

509-720-9617

HEADMASTERS
SCHOOL OF HAIR DESIGN

Become A

BEAUTY PROFESSIONAL

Today!

Programs starting five times a year!

Graduate in: Cosmetology, Esthetics, or Cosmetology Instructor

Call to set up a tour, 208-743-1512

WWW.HEADMASTERS.EDU

JOIN US FOR A NIGHT OF MUSIC, LAUGHTER, AND COLD BREWS AT ZEPPOZ FOR **BEER CHOIR!**

Upcoming Dates
February 17th, 6:30pm
March 10th, 6:30pm
April 21st, 6:30pm

Find us on Facebook: facebook.com/share/17TwJEJeMg/
Hosting musicians: Jill Freuden, Ray Wallace, Crystal Crossler, Brian Collins, Deborah Collins

BEER CHOIR
Sing Responsibly

Palouse Two Rivers Beer Choir meets the third Tuesday of each month at Zeppoz in Pullman at 6:30pm.
780 SE Bishop Blvd, Pullman, WA 99163

As your local home financing experts, we have the loan to get you home.

Give me a call to get started

Ray Wallace
Senior Loan Officer
NMLS# 363664
245 E Main St
Pullman, WA 99163
208.310.1786

Guild mortgage
OWN WHAT MATTERS

Guild Mortgage Company NMLS #3274; Equal Housing Opportunity; (nmlsconsumeraccess.org)

"WILLOW BROUGHT MY DAUGHTER'S LIGHT BACK. SHE IS JOYFUL AGAIN. HER DEEP BELLY LAUGH IS BACK AND HER INFECTIOUS SMILE IS BIG AGAIN. I LOVE SEEING HER BE A KID AGAIN."

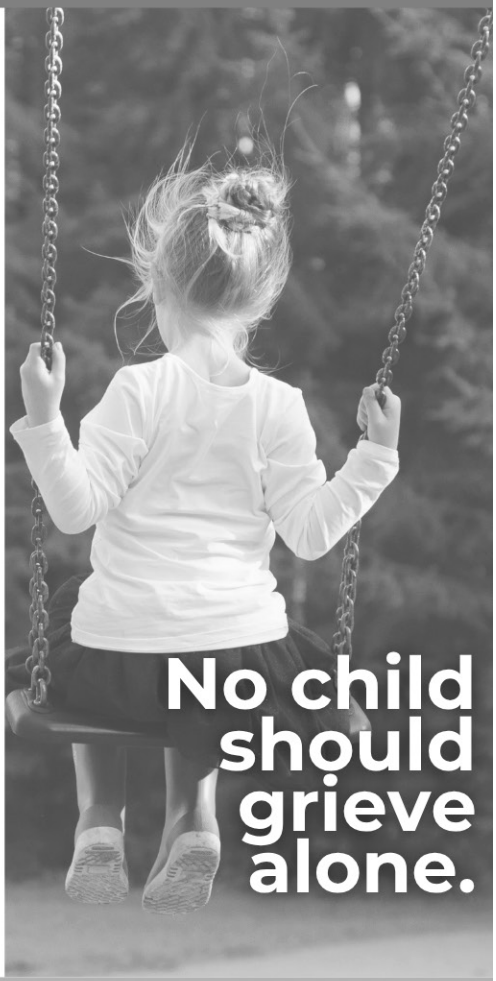
THE WILLOW CENTER MISSION

To provide peers support groups for children and teens grieving a death of someone close to them and extend supportive services, grief resources and education to families, caregivers, and the community, free of charge.

HELP In a time of need

HOPE For living life beyond

HEALING In acceptance of a new normal



OUR SERVICES

All Services are Free of Charge

Peer Support Groups:

For children ages 3-18 + parents/caregivers

Community Grief Resources

Join US

SERVE ON OUR BOARD

BECOME A VOLUNTEER

ATTEND AN EVENT

DONATE NOW

www.willow-center.org/donate

1714 G St.
Lewiston, ID 83501

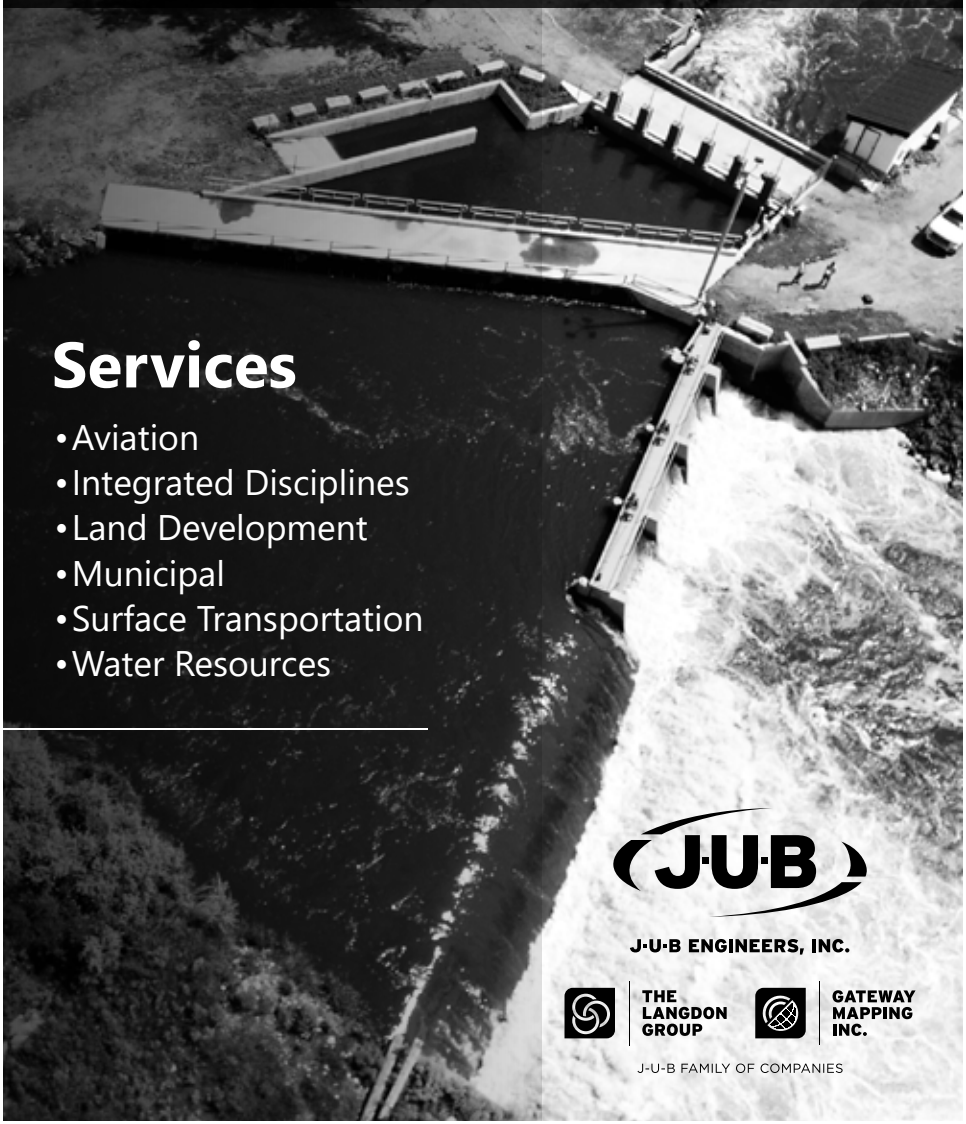
(208) 791-7192

www.willow-center.org

J-U-B ENGINEERS, Inc.

HELPING EACH OTHER
CREATE BETTER COMMUNITIES

Innovative Engineering. Stronger Communities.
Trusted Advisors. **Since 1954.**



Services

- Aviation
- Integrated Disciplines
- Land Development
- Municipal
- Surface Transportation
- Water Resources

J-U-B

J-U-B ENGINEERS, INC.

THE LANGDON GROUP

GATEWAY MAPPING INC.

J-U-B FAMILY OF COMPANIES