

PALOUSE
CHORAL
SOCIETY

&

Washington Idaho
SYMPHONY

present

the
Gift of Music
A COMMUNITY CELEBRATION

Jeremy Briggs Roberts, conductor

Michael Murphy, conductor

The Washington Idaho Symphony & the Palouse Choral Society
in a benefit performance together

Fauré

Mozart

Schumann

March 2 - 4, 2012



Welcome to
the Gift of Music:
A COMMUNITY
CELEBRATION!



It is my honor to welcome you to this landmark event on behalf of the Palouse Choral Society and the Washington Idaho Symphony.

Since our last joint performance in 2002, you have been asking for more. "Perform together again!", you urged. "Bring us beautiful choral and symphonic music." "We would love to see you on the same stage." You, our wonderful patrons, have been patient and we are pleased to finally give you this Gift of Music.

As you read through this program, you will see pictures of our rehearsals and behind the scenes coordinations. Each tells a story about the dedication, commitment, and talent our musicians and volunteers have contributed to bring our community an outstanding musical experience. In addition, many of you have generously provided your financial support. *Without* you this venture would not be possible. *Because* of you, this Gift of Music *truly is* A Community Celebration. It has been our pleasure to bring you this performance. Now we invite you to enjoy the celebration!

With Gratitude,
Janice O'Toole
Executive Director
Palouse Choral Society

Our Seasons at a Glance



The Louis and Samuel Butterfield Memorial

Family Concert

March 31, 2012

Mussorgsky *Pictures at an Exhibition*

Mussorgsky *Night on Bald Mountain*

Bohemian Sketches

April 28-29, 2012

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With Walter Gray, Cello

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Dust off your Opera Garb
and step out with the
Palouse Choral Society for

A Night of Broadway and Opera

Friday, June 15, 2012, 7:30 p.m.

Sunday, June 17, 2012, 6:00 p.m.

UI Administration Auditorium



&



present

The Gift of Music

A COMMUNITY CELEBRATION

Program

Kyrie in D minor, K. 341

Wolfgang Amadeus Mozart
(1756-1791)

***Ave verum corpus*, K. 618**

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 4 in D minor, Op. 120

Ziemlich langsam— Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam; Lebhaft

Robert Schumann
(1810-1856)

Intermission

***Requiem* in D minor, Op. 48**

Introit et Kyrie
Offertoire
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum

Gabriel Fauré
(1845-1924)

Kyle Ferrill, Baritone

Jill Freuden (March 2 & 3), Brianne Lindsay (March 4), Soprano

Thank you for:

**Turning off cellular phones, pagers, and watch alarms*

**Not using Recording or Photography Devices*

**Allowing the choir to exit the hall before leaving your seats.*

Translations

Kyrie in D minor, K. 341

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Ave verum corpus, K. 618

*Ave verum corpus,
natum de Maria virgine,
vere passum, immolatum
in cruce pro homine,
cuius latus perforatum
fluxit et sanguine.
Esto nobis praegustatum
in mortis examine.*

Requiem in D minor, Op. 48

I. Introit et Kyrie

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi redetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Kyrie eleison,
Christe eleison.*

II. Offertoire

*O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu.
O Domine Jesu Christe, rex gloriae,
libera animas defunctorum
de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.*

*Hostias et preces tibi, Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.*

III. Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!*

IV. Pie Jesu

*Pie Jesu, Domine, dona eis
requiem;
Dona eis requiem, sempiternam
requiem.*

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Hail, true body,
born of the Virgin Mary
who truly suffered, sacrificed
on the Cross for man,
whose pierced side overflowed
with [water] and blood.
Be for us a foretaste [of heaven]
in the test of death.

Lord, Grant them eternal rest,
and let perpetual light shine upon them.
You shall have praise in Zion, O God,
and homage shall be paid to you in Jerusalem.
Hear my prayer,
All flesh shall come before you.
Lord have mercy,
Christ have mercy.

O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the pains of hell
and from the depths of the pit.
O Lord Jesus Christ, King of glory,
deliver the souls of the departed
from the mouth of the lion,
lest hell engulf them,
lest they fall into darkness.

Lord, in praise we offer you
sacrifices and prayers:
accept them on behalf of those souls
whom we remember this day:
Lord, make them pass
from death to life,
as once you promised Abraham
and to his seed.

Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of your glory,
Hosanna in the highest!

Gentle Lord Jesus, grant them rest;
grant them eternal rest.



Translations

V. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Lamb of God, you take away the sins of the world,
grant them rest.
Lamb of God, you take away the sins of the world,
grant them rest.
Lamb of God, you take away the sins of the world,
grant them eternal rest.
May eternal light shine upon them,
with your saints forever,
for you are compassionate.
Grant them eternal rest, Lord,
And may eternal light shine upon them.

VI. Libera Me

*Libera me, Domine, de morte aeterna
in die illa tremenda,
quando coeli movendi sunt et terra,
dum veneris judicare saeculum per ignem.*

Deliver me, Lord, from everlasting death
on that awful day
when heaven and earth will be moved,
when you come to judge by fire.

*Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira:
quando coeli movendi sunt et terra.*

I am made to tremble and am afraid
because of the judgement and wrath to come
when heaven and earth will be moved.

*Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

That day, that day of wrath,
of calamity and misery,
a great and bitter day.
Lord, grant them eternal rest,
and let perpetual light shine upon them.

VII. In Paradisum

*In paradisum deducant angeli;
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam
Jerusalem.*

May the angels lead you into paradise;
may the martyrs receive you at your coming
and lead you into the holy city of Jerusalem.

*Chorus angelorum te suscipiant
et cum Lazaro, quondam paupere,
aeternam habeas requiem.*

May the choir of angels receive you
and with Lazarus, once poor,
may you have eternal rest.



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About our Conductors



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church. Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. Summer 2011 he accompanied several PCS singers to the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy continues to serve as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.



Jeremy Briggs Roberts serves as Music Director and Conductor of the Washington Idaho Symphony in Pullman, Washington. Prior to this appointment, Dr. Briggs Roberts served as Associate Conductor of the Philharmonisches Kammerorchester Berlin, Music Director of the Icicle Creek Youth Symphony and Summer Symphony, Music Director of the University of Washington Opera, Associate Conductor of the University of Washington Symphony Orchestra, and Music Director of the University of Washington Baroque Ensemble and Contemporary Group. A member of the conducting faculty at the 2009 Marrowstone Summer Music Festival in Bellingham, Washington, he has led such ensembles as the Ensemble Orchestral de Paris, Spokane Symphony, London Soloists Chamber Orchestra, Moscow Symphony Orchestra, Thüringen Philharmonie, Sofia Festival Orchestra and the Bacau Philharmonic Orchestra, among others. His opera credits include productions of Cimarosa's *Il Matrimonio Segreto*, Poulenc's *Dialogues des Carmélites*, Offenbach's *Orphée aux Enfers*, Britten's *Turn of the Screw*, Ravel's *L'enfant et les Sortilèges*, Mozart's *Così fan Tutte*, *Die Zauberflöte*, *Le Nozze de Figaro*, and *Der Schauspieldirektor*, Salieri's *Prima la Musica e Poi le Parole*, and Smetana's *Bartered Bride*.

Dr. Briggs Roberts was a prizewinner at the 2006 Vendôme Academy of Orchestral Conducting in Paris. He has studied and worked closely with many of today's leading conductors including Peter Erös, Janos Fürst, Gerard Schwarz, Jorma Panula, John Nelson, Gennady Rozhdestvensky, and Gianluigi Gelmetti. He received a Bachelor of Arts degree in Political Science and Music from the University of Puget Sound and a Doctor of Musical Arts degree in Orchestral Conducting from the University of Washington where he also studied piano with Craig Sheppard and Patricia Michaelian.

About our Soloists



Dr. Kyle Ferrill, baritone, joined the faculty of the Lionel Hampton School of Music in the fall of 2011. Dr. Ferrill is a passionate and committed educator, and enjoys teaching both applied voice and voice-related subjects. As a professor, Dr. Ferrill places special emphasis on holistic musical development--his goal is for each student to be a complete musician by connecting the various aspects of musical training. Prior to joining the faculty at the University of Idaho, Ferrill taught at Indiana University, Boston University, Butler University, DePauw University, Walnut Hill School for the Arts, the Asolo (Italy) Song Festival, and the Interlochen Center for the Arts. Dr. Ferrill's students have enjoyed success at competitions such as NATS, and gone on to graduate studies at prestigious institutions or to successful careers as music educators. His formal schooling has been enriched by studies at Tanglewood, Songfest, Ravinia, and several sessions in the Carnegie Hall Professional Training Workshops. Dr. Ferrill has coached with Phyllis Curtin, Ken Griffiths,

Dennis Helmrich, Rudolf Jansen, Graham Johnson, Martin Katz, Helmuth Rilling, Anthony Rooley, and Dawn Upshaw. Dr. Ferrill's doctoral dissertation, *William Parker and the AIDS Quilt Songbook*, reflects his interest for new music, and particularly for collaborating with living composers. He has worked closely with David Bruce, Anna Clyne, Ruth Fazal, Osvaldo Golijov, Ricky Ian Gordon, John Harbison, and Jake Heggie.

Dr. Ferrill is an active performer with a vast repertoire spanning from Monteverdi to modern music. He has sung on 5 continents, including a recent tour of China. He has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include the Brahms Requiem and Mendelssohn's *Elijah* with St. Olaf College Choir and Orchestra, the Oregon Bach Festival with Helmuth Rilling, a commercial recording of Ruth Fazal's *Awakening* with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce's *Piosenki*, in London. He and his wife, mezzo Lexa Ferrill, enjoy performing together and also love to travel, cook, hike, and ski.

Our Soloists—continued



Soprano **Jill Freuden** is thrilled to participate in this historic joint venture between the Palouse Choral Society and Washington Idaho Symphony and is especially pleased her favorite work, Faure's beautiful "Requiem" will be included. Jill first sang the "Requiem" and it's enchanting soprano aria, "Pie Jesu", while earning her BA Music at Washington State University and the work holds a special place in her heart from her early days with the Choral Society over twenty years ago.

Jill's favorite chorale solos have been Brahams' "Requiem", Bernstein's "Chichester Psalms", Mozart's Vespers "Solennes de Confessore", Britton's "Ceremony of Carols", Rutter's "Requiem" and three with the symphony, Vaughan Williams' "Serenade to Music", Vivaldi's "Gloria", and selections from Humperdinck's "Hansel & Gretel". She has performed in several recitals and plans a recital in Münster, Germany in 2013. Jill is a student of Kyle Ferrill and studied voice previously with Chris Thompson, John Weiss, Rosemary Waldrop, and Jane Wyss.

When she's not singing, Jill manages the Stadium Way McDonald's in Pullman and designs websites for a firm in San Diego. She enjoys wine, great food, entertaining, adventures with her husband and step-daughters, and four very pampered rescue felines.



Brianne Lindsay, soprano, started singing as a very small child. Her interest in music continued to grow as she studied piano, flute, and voice. Her mother Connie Holmes greatly influenced her love of singing. When Connie lost the use of her voice to thyroid cancer, Brianne was determined to carry on her mother's legacy. Brianne earned a bachelor's degree in Vocal Performance at Brigham Young University in 2006. Brianne has dabbled in classical, opera, jazz, sacred, and Broadway solo music; she has also spent a number of years singing with choirs. She currently teaches voice and piano lessons, directs a small children's choir, and serves as the music leader for the children at her church. Brianne grew up in Chattanooga, Tennessee, and has also spent a fair amount of time living in Utah. She and her husband moved their family to Pullman in 2009. They are the parents of four children: Caleb, 7; Savanna, 5; Joseph, 3; Isaac, 1.

About our Program

Kyrie in D minor, K. 341

Wolfgang Amadeus Mozart

This superb, powerful work, an isolated setting of the opening section of the Ordinary of the Mass, remains the subject of much mystery and scholarly debate. Otto Jahn, Mozart's first great biographer, assigned the work to a period dating from between November 1780 and March 1781, when the composer was in Munich for the first performances of *Idomeneo*. This attribution, made principally on the basis of the inclusion of clarinets (not available in Salzburg), has been followed by all editions of Köchel's catalog. More recently it has been suggested that the work dates from much later, possibly even as late as 1788, a time when Mozart was hoping to be appointed Kapellmeister of St. Stephen's Cathedral in Vienna and composed a number of fragments of sacred works. However, if the work was in the complete state known today, it seems inconceivable that he would have not have entered it in the thematic catalog he started in 1784. The suspicion that the *Kyrie* may have been completed by another hand is given added weight by the marking of "tutti" in the contemporary copy, a clear indication that soloists would emerge at some point. But they never do, leaving this richly scored and superbly constructed choral movement, in the words of its composer's biographer Alfred Einstein, "enough to make one fall to one's knees."

Robins, B. n.d.. *Kyrie for chorus and orchestra in D minor, K. 341*. Ann Arbor, MI. Accessed February 28, 2012. Available at <http://www.allmusic.com/work/kyrie-for-chorus-orchestra-in-d-minor-k-341-k-368a-c50417>.

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart composed his final motet *Ave Verum Corpus* in D major, K. 618, in the spring of June 1791 for a schoolmaster in Baden near Vienna. It was his first sacred work since the unfinished Mass in C minor of 1781. Setting the four-line Catholic communion hymn for four-part chorus, strings, and organ in a simple yet sublime 46 bars, Mozart's *Ave Verum Corpus* was also his last completed sacred work as he did not live long enough to complete his *Requiem*. But with its serene serenity, the motet is transcendently glorious, and in its final line, "Be for us a foretaste of the trial of death," the work achieves the sense of the eternal and the infinite that the *Requiem* never attains.

Leonard, J. n.d. *Ave verum corpus, motet for chorus, strings, & organ, K. 618*. Ann Arbor, MI. Accessed February 28, 2012. Available at <http://www.allmusic.com/work/ave-verum-corporis-motet-for-chorus-strings-organ-k-618-c2822>.

Symphony No. 4 in D minor, Op. 120

Robert Schumann

Robert Schumann's Symphony No.4 in D minor, Op. 120, although last by number, is hardly his final effort in the genre. It was, in fact, originally composed immediately following the completion of the First Symphony in 1841, and thus predates either the Second or the Third symphonies. Schumann, however, refrained from publishing the work until 1853, during which interval he undertook some revisions (principally in the area of orchestration, though the work's complexity would lead us to suspect that he continued to tinker with details for some time). The work is far and away the most formally innovative of the composer's four symphonies: the four movements, each structurally incomplete, are to be played without any break. Collectively, they form a single large-scale formal design. Significantly, Schumann considered calling the piece "Symphonic Fantasia"--no doubt wondering if such a creation were still a genuine symphony.

Johnston, B. n.d. Symphony No. 4 in D minor, Op. 120. Ann Arbor, MI. Accessed February 28, 2012. Available at <http://www.allmusic.com/work/symphony-no-4-in-d-minor-op-120-c34622/description>.

Requiem in D minor, Op. 48

Gabriel Fauré

Given the enormous and enduring popularity of Fauré's Requiem, it is curious to contemplate the sheer haphazardness by which this familiar masterpiece took shape. The initial version of 1887-1888 included but five movements, lacking the Offertorium and the Libera me, and was scored moreover for mixed choir and organ, harp, tympani, violas, and cellos divided, and double basses, with a boy soprano (for the Pie Jesu), and a solo violin for the Sanctus. This version was first heard at the Madeleine, where Fauré was choirmaster, on January 16, 1888, with children taking the soprano choral parts and the young Louis Aubert singing the Pie Jesu. These gentle prayers were found to be dangerous "novelties" by the Madeleine's vicar, and the composer was reprimanded for them immediately following the ceremony. By May, two trumpets and two horns had been added. And in June 1889, the Offertorium was composed and added with a Libera me dating from 1877. Parts for trombones, bassoons, and violins were sketched and may have been included in a performance at the Madeleine on January 21, 1893 -- the manuscripts are ambiguous. Likewise, it is not known whether the elision of several bars from the Kyrie was made before or after that performance. Attempts to reconstruct the intimate, "authentic" 1893 chamber ensemble version of the Requiem have yielded two editions: one by composer and choral director John Rutter, the other by Fauré scholar Jean-Michel Nectoux. Although similar, these editions differ in details of both scoring and text. Meanwhile, a third and final version of the Requiem with full orchestra was prepared in 1899, though it has been impossible to establish whether the instrumentation is Fauré's or that of his pupil, Jean Roger-Ducasse. This "symphonic" Requiem -- the version most often performed and recorded -- had its premiere at the Trocadéro, July 12, 1900, with a chorus of 250, a Torrès taking the Pie Jesu (a number that had to be encoed), Eugène Gigout at the organ, and the orchestra and chorus of the Conservatoire under the direction of Paul Taffanel.

Throughout, the suggestion of Gregorian chant informed by modern measure and melos lends Fauré's idiom immediate appeal and an aura of timelessness at once. The Requiem's seven movements form an arch whose keystone and crown is the central Pie Jesu -- the lone voice petitioning its savior for eternal rest in long-breathed, classically balanced, tender, and infinitely moving phrases -- flanked by the serene lift of the Sanctus (over which an exquisite violin cantilena wafts) and the gently consoling Agnus Dei. Coming before and after, respectively, the somber Offertorium and Libera me are reminders of judgment, the more effective for being understated, with their baritone solos standing forth from the choral body to plead for deliverance and rest. At the extreme points, the opening darkly hued Introit and Kyrie are balanced by the sublime radiance of the final In Paradisum -- "There may the choir of angels receive thee, and, with Lazarus, once a beggar, mayst thou have eternal rest."

Corleonis, A. n.d. Requiem for 2 solo voices, chorus, organ, & orchestra, Op. 48. Ann Arbor, MI. Accessed February 28, 2012. Available at <http://www.allmusic.com/work/requiem-for-2-solo-voices-chorus-organ—orchestra-op-48-c27141/description>



Our Musicians

Palouse Choral Society

SOPRANOS

Janet Adams
Andrea Allen
Susan Beamer
Laurie Caraher
Michelle Evans
Lisa Feltis
Jill Freuden
Felicia Gaskins
Meredyth Goodwin
Karin Herbert
Kara Johnson
Jana Joyce
Terry Keller
Holly Kelley
Karen Kelly
Nicole LeBlanc
Donna Lewis
Brianna Lindsay
Mary Macey
Kathleen Norris
Ann Norton
Charlotte Riersgard
Melissa Smith
Janice Willard

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Liz Brandt
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Marcia Cooke
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Judie Hanley
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Daralyn Hougardy
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Rochelle Smith
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