

PALOUSE
CHORAL SOCIETY
presents

Sponsored by
Scott and Janet
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VMRD



Johann Sebastian Bach
SAINT JOHN

PASSION

The Palouse Choral Society in concert with the
Palouse Festival Orchestra and special guests: The Vandaleers Concert Choir
under the direction of
Michael Murphy, Artistic and Music Director

Dann Coakwell, Evangelist; Kyle Ferrill, Jesus; Josh Vander Plaats, Pilate
Other soloists: Anjuli Dodhia; Jason Dyer; Lexa Ferrill; Michael Heitmann; Daniel Johnson as Peter;
Matt Kelly; Rachael Lewis; Wesley Saunders as Servant; Kaarin Vander Plaats as Maid

Saturday, May 3, 2014 7:30 pm
UI Administration Auditorium

Sunday, May 4, 2014 4:00 pm
Clarkston High School Auditorium

Thanks to all who contributed to our riser fund, with special thanks to Beatriz and Edmund Schweitzer for their exceptional gift. We are proud to perform this exciting piece of music history from our own seated risers.



Johann Sebastian Bach's *St. John Passion*

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Part One

NO. 1 CHORUS

Lord, our ruler, whose praise is glorious in all the lands!
Show us through your Passion that you, the true Son of God, at all times, even in the greatest abasement, have been glorified!

NO. 2 EVANGELIST

Jesus went with his disciples across the brook Kidron, where there was a garden, which Jesus and his disciples entered. Judas, however, who betrayed him, also knew the spot, for Jesus often gathered in that very place with his disciples. Now when Judas had engaged the band [of Roman soldiers] and attendants of the chief priests and of the Pharisees, he comes to that place with torches, lanterns, and with weapons. Now since Jesus knew everything that was supposed to happen to him, he went out and said to them:

JESUS

Whom do you seek?

EVANGELIST

They answered him:

CHORUS

Jesus of Nazareth.

EVANGELIST

Jesus said to them:

JESUS

I am the one.

EVANGELIST

Judas, however, who betrayed him, also stood with them. Now since Jesus said to them, "I am the one," they drew back and fell to the ground. He then asked them once more:

JESUS

Whom do you seek?

EVANGELIST

They again exclaimed:

CHORUS

Jesus of Nazareth.

EVANGELIST

Jesus answered:

JESUS

I have said to you that it is I; if you are in fact looking for me, then let these others go.

NO. 3 CHORALE

O great love, O love beyond all measure that [has] brought you on this path of torment!
I lived with the world in delight and joy, and you have to suffer.

NO. 4 EVANGELIST

In order that the Word would be fulfilled, which he said, "I have not lost one of those whom you have given me." Then Simon Peter had a sword and drew it out and struck at the high priest's servant and cut his right ear off; and the servant's name was Malchus. Then Jesus said to Peter:

JESUS

Put your sword in the scabbard. Shall I not drink the cup that my Father has given me?

NO. 5 CHORALE

Your will be done, Lord God, alike on earth as [it is] in the kingdom of heaven.
Give us patience in time of suffering, to be obedient in love and woe; restrain and hold in check all flesh and blood that acts against your will!

Thank You for:

*Turning off cellular phones, pagers, and watch alarms

*Not using recording or photography devices

NO. 6 EVANGELIST

The band, however, and the captain and the attendants of the people took Jesus and bound him and led him at first to Annas (the father-in-Law of Caiaphas, the one who was high priest in that year). But it was Caiaphas who advised the people it would be good that one man would be put to death for all the people.

NO. 7 ARIA

From the ropes of my sins to unbind me my Salvation is bound. From all my vice-boils fully to heal me, he lets himself be wounded.

NO. 8 EVANGELIST

Simon Peter however, and another disciple followed Jesus.

NO. 9 ARIA

I will follow you likewise with joyful steps and will not let you [go], my life, my light. Hasten the way, and do not cease, yourself, to pull at, to push, [and] to beseech me.

NO. 10 EVANGELIST

This same disciple was known by the high priest and went with Jesus into the high priest's palace. Peter, however, stood outside, in front of the door. Then the other disciple, who was known by the high priest, went out and spoke with the woman keeping the door and led Peter in. Then the maid, the doorkeeper, said to Peter:

MAID

Are you not one of this man's disciples?

EVANGELIST

He exclaimed:

PETER

I am not.

EVANGELIST

But the servants and attendants stood around, having made a charcoal fire (for it was cold), and warmed themselves. Peter stood among them and warmed himself and the high priest asked Jesus about his Disciples and about his teaching. Jesus answered him:

JESUS

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews come together, and have spoken nothing in secret. Why do you ask me about this? About this, ask those who have heard what I have spoken to them! Behold, these same ones know what I have said.

EVANGELIST

But when he spoke such things, one of the attendants who stood nearby gave Jesus a blow to the face and exclaimed:

ATTENDANT

Should you so answer the high priest?

EVANGELIST

But Jesus answered:

JESUS

If I have spoken wickedly, then demonstrate that it had been something evil; but if I have spoken rightly, why do you strike me?

NO. 11 CHORALE

Who has struck you so, my Salvation, and you with torments handled so roughly? Indeed, you are not a sinner, like we and our children; you know nothing of misdeeds. I, I and my sins, which are as [numerous as] the grains of sand on the seashore, they have caused you the sorrow that strikes you and the grievous host of pain.

NO. 12 EVANGELIST

And Annas sent him, bound, to the high priest Caiaphas. Simon Peter stood and warmed himself when they said to him:

CHORUS

Are you not one of his disciples?

EVANGELIST

He denied it again and exclaimed:

PETER

I am not.

EVANGELIST

One of the high priest's servants, a kinsman of him whose ear Peter had cut off, exclaimed:

ATTENDANT

Did I not behold you in the garden with him?

EVANGELIST

Then Peter denied it once more, and immediately the cock crowed. Then Peter remembered the words of Jesus and went out and wept bitterly.

NO. 13 ARIA

O, my disposition, where do you at last intend to go; where shall I restore myself? Shall I stay here, or do I wish mountains and hills [to fall] upon my back? In the world there is no counsel whatsoever, and in my heart remain the agonies of my misdeed: for the servant has disavowed the Lord.

NO. 14 CHORALE

Peter, who does not think back, denies his God; he, however, at a penetrating glance weeps bitterly. Jesus, glance on me as well, whenever I am unrepentant; whenever I have done something evil, stir my conscience!

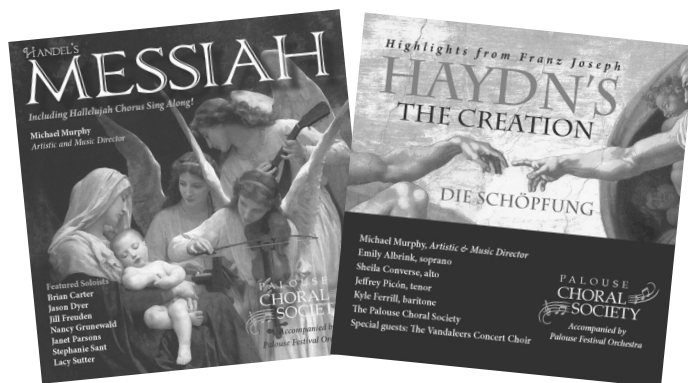
Intermission

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Part Two

NO. 15 CHORALE

Christ, who makes us blessed, [who] has committed no evil, he was for us in the night seized like a thief, led before godless people and falsely accused, mocked, scorned, and spat upon, as then the Scripture says.

NO. 16 EVANGELIST

Then they led Jesus from Caiaphas before the hall of judgment, and it was early. And they did not go in the hall of judgment, lest they would be defiled, but that they might eat [the] Passover. Then Pilate went out to them and exclaimed:

PILATE

What charge do you bring against this man?

EVANGELIST

They answered and exclaimed to him:

NO. 16 CHORUS

Were this one not an evil doer, we would not have given him over to you.

NO. 16 EVANGELIST

Then Pilate exclaimed to them:

PILATE

So take him away and judge him according to your own law!

EVANGELIST

Then the people exclaimed to him:

CHORUS

We are not permitted to put anyone to death.

EVANGELIST

So that the word of Jesus would be fulfilled, which he said when he indicated what kind of death he would die. Pilate then went back into the hall of judgment and summoned Jesus and said to him:

PILATE

Are you the King of the Jews?

EVANGELIST

Jesus answered:

JESUS

Do you speak of that on your own [initiative], or have others said it to you about me?

EVANGELIST

Pilate answered:

PILATE

Am I a Jew? Your people and the chief priests have given you over to me; what have you done?

EVANGELIST

Jesus answered:

JESUS

My kingdom is not of this world; were my kingdom of this world, my attendants would fight on that account, so that I would not be given over to the people; again, as it is, my kingdom is not from here.

NO. 17 CHORALE

O great king, great through all the ages, how can I satisfactorily display this faithfulness? No human's heart could meanwhile conceive of something [fit] to give you. I cannot with my capacities reach anything with which surely to compare your mercy. How can I, then, to you your acts of love with my deeds repay?

NO. 18 EVANGELIST

Then Pilate said to him:

PILATE

So you are a king, then?

EVANGELIST

Jesus answered:

JESUS

You say that I am a king. For this I am begotten and come into the world: that I shall bear witness to the truth. Whoever is of the truth, he hears my voice.

EVANGELIST

Pilate says to him:

PILATE

What is truth?

EVANGELIST

And when he [had] said this, he went back out to the people and said to them:

PILATE

I find no guilt in him. But you have a custom that I release one to you. Now do you want me to release to you the King of the Jews?

EVANGELIST

Then they shouted out in return, all together, and exclaimed:

CHORUS

Not this one, but Barabbas.

EVANGELIST

But Barabbas was a murderer. Pilate then took Jesus and scourged him.

NO. 19 ARIOSO

Ponder, my soul, with anxious pleasure, with bitter delight and half-uneasy heart, in Jesus' agony your highest good; how, for you, out of the thorns that pierce him, the key-of-heaven flowers blossom! You can break off much sweet fruit from his [bitter sorrow] wormwood, so behold him without ceasing!

NO. 20 ARIA

Consider, how his blood-tinged back, in all aspects is just like the sky. Thereon, after the flood waves of our sins' deluge have passed by, the most beautiful rainbow remains as a sign of God's grace!

NO. 21 EVANGELIST

And the soldiers plaited a crown of thorns and placed it upon his head and put on him a purple robe and exclaimed:

CHORUS

Greetings, dear King of the Jews.

EVANGELIST

And gave him blows to the face. Then Pilate went back out and said to them:

PILATE

Behold, I am leading him out to you, so that you will recognize that I find no guilt in him.

EVANGELIST

Thus Jesus went out, wearing a crown of thorns and purple robe. And he [Pilate] exclaimed to them:

PILATE

Behold, what a man!

EVANGELIST

When the chief priests and the attendants beheld him, they shouted out and exclaimed:

CHORUS

Crucify, crucify.

EVANGELIST

Pilate said to them:

PILATE

Take him away and crucify him; for I find no guilt in him!

EVANGELIST

The people answered him:

CHORUS

We have a law, and according to the law he ought to die: for he has made himself the Son of God.

EVANGELIST

Now when Pilate heard this, he was the more afraid and went once again into the hall of judgment and said to Jesus:

PILATE

From whence are you?

EVANGELIST

But Jesus gave him no answer; then Pilate said to him:

PILATE

Will you not speak to me? Do you not know that I have the power to crucify you, and the power to release you?

EVANGELIST

Jesus answered:

JESUS

You would have no power over me if it were not given you from above; therefore, he who has given me over to you has the greater sin.

EVANGELIST

From this, henceforth, Pilate sought how he might release him.

NO. 22 CHORALE

Through your imprisonment, Son of God, freedom has come to us; your dungeon is the throne of grace, the refuge of all the devout; for had you not entered into servitude, our servitude would have had to be everlasting.

NO. 23 EVANGELIST

But the people shouted out and exclaimed:

CHORUS

If you release this one, then you are no friend of the emperor's; for whoever makes himself a king is against the emperor.

EVANGELIST

When Pilate heard those words, he led Jesus out and sat himself on the judgment seat, at the place that is called "High Pavement," but "Gabbatha" in Hebrew. It was, however, the preparation day in Passover, at the sixth hour, and he [Pilate] said to the people:

PILATE

Behold, this is your king!

EVANGELIST

But they shouted out:

CHORUS

Away, away with him, crucify him!

EVANGELIST

Pilate said to them:

PILATE

Shall I crucify your king?

EVANGELIST

The chief priests answered:

CHORUS

We have no king but the emperor.

EVANGELIST

Then he gave him over, that he would be crucified. They took Jesus again and led him away. And he carried his cross and went out to the place that is called "Place of Skulls," which is called in Hebrew, "Golgotha."

NO. 24 ARIA WITH CHAMBER CHORUS

Hurry, you besieged souls, leave your dens of torment, hurry, where? To Golgotha! Embrace faith's wings; flee -where? -to the cross's hilltop; your welfare blossoms there!

NO. 25 EVANGELIST

There they crucified him, and with him two others, one on either side, but Jesus in the middle. But Pilate wrote a title and put it on the cross, and [it] was written, 'Jesus of Nazareth, the King of the Jews.' Many Jews read this title, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the chief priests of the Jews exclaimed to Pilate:

CHORUS

Write not: "The King of the Jews" rather, that he said: "I am the King of the Jews"

EVANGELIST

Pilate answered:

PILATE

What I have written, I have written.

NO. 26 CHORALE

In the bottom of my heart, your name and cross alone shines forth every age and hour, for which I can be joyful. Appear before me in the image, as comfort in my distress: how you, Lord Christ, so tenderly [for us] did bleed to death!

NO. 27 EVANGELIST

The soldiers, however, when they had crucified Jesus, took his clothes and made four parts, to each soldier his part; in addition, also, the robe. But the robe was seamless, woven in one piece from top to bottom. Then they exclaimed among themselves:

CHORUS

Let us not cut it up, but toss for it, [to see] whose it shall be.

EVANGELIST

So that the scripture would be fulfilled, which says: "They have parted my clothing among themselves and have cast lots for my robe." Such a thing the soldiers did. But there stood by the cross of Jesus his mother and his mother's sister, Mary, Cleophas' wife, and Mary Magdalene. Now when Jesus beheld his mother and the disciple whom he loved standing nearby, he exclaimed to his mother:

JESUS

Woman, behold, this is your son.

EVANGELIST

After that he exclaimed to the disciple:

JESUS

Behold, this is your mother!

NO. 28 CHORALE

He thought of everything in the final hour; his mother still [being] considered, [he] assigns her a guardian. O humankind, set everything in order, love God and humankind, die afterwards without any woe, and be untroubled!

NO. 29 EVANGELIST

And from that hour forth the disciple took her to his own. After this, since Jesus knew that everything had already been accomplished, so that the Scripture would be fulfilled, he exclaimed:

JESUS

I thirst!

EVANGELIST

There stood a vessel filled with vinegar. But they filled a sponge with vinegar, set it upon a hyssop branch, and held it up to his mouth. Now when Jesus had taken the vinegar, he exclaimed:

JESUS

It is accomplished!

NO. 30 ARIA

It is accomplished! O comfort for the afflicted souls! The night of mourning now counts the final hour. The hero from Judah triumphs with power and closes the battle. It is accomplished!

NO. 31 EVANGELIST

And bowed his head and expired.

NO. 32 ARIA WITH CHORALE (CHAMBER CHORUS)

My precious Savior, let me ask you: Jesus, *you who were dead*, since you by this time [are] nailed to the cross and [have] yourself said, "It is accomplished," [*but who*] *now live[s] without end*, have I been made free from death? In *the final throes of death*, [*I*] *turn myself nowhere*. Can I through your pain and death inherit the kingdom of heaven? Is redemption of all the world here? *But to you, who made propitiation for me, O you dear Lord!* You can, in agony, it is true, say nothing; *Give me only what you [have] merited*; but you bow your head and exclaim in silence, "Yes." *more I do not desire!*

NO. 33 EVANGELIST

And behold then, the veil in the Temple rent in two pieces from top to bottom. And the earth quaked, and the rocks crumbled, and the graves opened, and there arose the bodies of many saints.

NO. 34 ARIOSO

My heart, while the entire world with Jesus' suffering likewise suffers, the sun clothes itself in mourning, the veil tears, the rock crumbles, the earth quakes, the graves split open, because they behold the creator growing cold -what do you for your part want to do?

NO. 35 ARIA

Dissolve, my heart, in floods of tears to honor the Most High! Declare to the world and to heaven the distress: your Jesus is dead!

NO. 36 EVANGELIST

But the Jews, because it was the preparation day, that the corpses might not remain on the cross during the Sabbath (for that particular Sabbath was a very great day), asked Pilate that their legs would be broken and that they would be taken down. Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus, because they beheld that he was already dead, they did not break his legs; rather, one of the soldiers opened his side with a spear, and immediately blood and water went out.

And he who has beheld this has borne witness to it, and his witness is true, and this same one knows that he says the truth, so that you may believe. For such a thing has happened so that the scripture would be fulfilled: "You shall break none of his bones." And another scripture exclaims once more: "They will behold whom they have pierced."

NO. 37 CHORALE

O help, Christ, Son of God, through your bitter suffering, that we, ever to you submissive, may shun all [spiritual and moral] failing, [and] your death and the reason for it fruitfully consider for which, though poor and weak, [we] give you a thanks offering!

NO. 38 EVANGELIST

After that, Joseph of Arimathea, who was a disciple of Jesus (but secretly, for fear of the people), asked Pilate that he might take down Jesus' corpse. And Pilate allowed it. Consequently he came and took down Jesus' corpse. But there came also Nicodemus, who formerly had come to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds. Then they took Jesus' corpse and bound it in linen cloths with spices, the way the Jews are accustomed to burying. But there was by the place where he was crucified a garden, and in the garden a new grave, in which nobody had ever been laid. Right there they laid Jesus, for the sake of the preparation day of the Jews, because the grave was near.

NO. 39 CHORUS

Be fully at peace, you holy bones, which I will no longer bewail; be fully at peace and bring also me to this peace! The grave, so to you predestined and henceforth no distress will enclose, opens to me the [gates of] heaven and closes the [gates of] hell.

NO. 40 CHORUS

O Lord, let your dear angels at the very end carry my soul to Abraham's bosom; [let] my body in its little sleeping chamber, completely in peace, without any tribulation and pain, rest until the Last Day! Then from death awaken me, so that my eyes will behold you in all joy, O Son of God, my Savior and Throne of Grace! Lord Jesus Christ, grant me this; I want to praise you forever! ■

Thank you for joining us for Bach's St. John Passion this evening. We are honored to share this masterpiece with you.

Program Notes

The *St. John Passion* was first performed 290 years ago on Good Friday, April 7, 1724 in the St. Nikolai Church, one of the two principal churches in Leipzig. Bach and his family had moved to the central German city of Leipzig the previous May when accepting the post of cantor for St. Thomas School and as music director for the city's four churches. Leipzig, a university town of around 30,000, was a commercial and intellectual center and must have been an attractive position for Bach as he began working right away in his new post.

Bach's first year in his new position brought about an amazing compositional output that included composing a cantata of around fifteen to twenty-five minutes in duration for each Sunday and festival of the liturgical calendar that required concerted music (music with instruments). This encompassed all Sundays except for three in December and those during *tempus clausum*, six weeks in Lent where no modern church cantatas were performed. In all, an impressive four years' worth of cantatas have survived from this period.

Among other things, the dramatic nature of the Good Friday scripture made the services of that day a musical and spiritual climax of Holy Week. Good Friday entailed two services, a morning Eucharist and a Vespers at which the Passions of Bach and other composers were performed. The Vesper service opened with a hymn, followed by the first part of the Passion. The sermon, usually lasting at least an hour, would be followed by the second part of the Passion, a Latin motet, the verse and collect, the benediction, and a concluding hymn. Given that the *Saint John Passion* is two hours, the Good Friday service (like most church services of this time) was quite considerable in duration and not for the faint hearted or those with short attention spans.

The Palouse Choral Society's performances differ from the original performances in physical setting and in vocal forces. In Bach's time a choir of boys and young men of somewhere between ten and twenty-four singers sang all of the vocal parts of the work. The instruments, due to use of gut strings and construction, were different as well, possessing a gentler, mellower tone.

Proleptical attempts to reenact the Passion story in the Christian church can be traced as far back as the fourth century. It is believed that until the thirteenth century, a single presenter recounted the events surrounding the crucifixion, but during this time, this developed into division of parts, including the turba chorus (the mad, mob-like community), which added to the dramatic nature of the monophonic passion. Gradually around the fifteenth century, polyphony (many voices) was introduced into the Passion genre. In northern seventeenth-century Germany, in and around Hamburg,

the pioneering of a new style developed that fused dramatic elements from the oratorio with the passion and became known simply as the oratorio-passion. Compositionally, monody was organic in its construction as demonstrated with its figured bass notation. Textually, the Gospel retained central importance but it became increasingly popular to insert poetic passages that were sentimental and moral in tone. This form came belatedly to the city of Leipzig. Its conservative atmosphere, as demonstrated by the failed enterprise into opera, had long been accustomed to the traditional monophonic chanted Passions. Bach's predecessor, Johann Kuhnau, presented a modern polyphonic oratorio-passion in Leipzig only two years prior to Bach's accepting the Leipzig post.

John's account of the Passion can be divided into five scenes: Garden, Priests, Pilate, Cross, and Burial. The monumental opening chorus, a Christocentric inspired setting of Psalm 8, sets the tone that Jesus is *Christus Victor* (Christ Victorious, the King who is resolute and in complete control of the events leading up to his crucifixion). The chorus delivers a strong sense of "verherrlichen" (to glorify) and "rühmen" (praise). The first scene is delivered in movements 2-5, where Jesus is handed over to the authorities and Peter impulsively cuts off the ear of one of the high priest's servants. In movements 6-14, Jesus appears before the priests and Peter denies Christ, which ends the first part of the Passion. Part 2 of the Passion begins with the chorale "Christ, who makes us blessed," which is followed by Pilate's interrogation of Jesus. These movements contain the majority of the dramatic, mob-like crowd choruses (movements 16-26). Movements 27-37 represent the longest section of the Passion and contain the crucifixion scene. The work ends with the comparatively pithy burial portion of the story (movements 38-40).

The *St. John Passion* contains a variety of musical forms that are similar to the other dramatic form known as opera: music declamation sung in rhythms of ordinary speech also known as recitatives (Evangelist and individual characters) arias for soprano, mezzo, tenor, and bass that also feature solo instruments, four-part chorales with instruments playing *colla parte* (doubling the voices), and monumental choruses found at the beginning and end of the work. *The St. John Passion* illustrates Bach's mastery of text painting and music rhetoric. While there are copious examples of Bach's text painting, here are a few examples: In the orchestral introduction of the opening chorus Bach writes dissonances of a 2nd and tritones in the flutes and oboes to portray the tortured crucifixion of the cross, the 16th whirling notes of the violins represents the Holy Spirit, the slurs played in the viola represents humankind sobbing, and the steady, persistent cello, bass, and continuo as the Father.

Program Notes—continued

In movement 7, Bach marvelously captures the bound and unbound theme of the mezzo-sopranos words, “From the ropes of my sins to unbind me,” by writing dissonant notes that wind around each other and are tied over the bar line and followed by consonant notes in parallel motion in the oboe duet. After a brief recitative where the Evangelist comments that Peter and another disciple followed Jesus, Bach inserts movement 9, “Ich folge dir gleichfalls mit freudigen Schritten” (I will follow you likewise with joyful steps). The solo soprano begins a dance-like melody and is followed one beat later by the solo flute with the same melody while the continuo bass moves in stepwise patterns. In 21d and 23d, Bach borrows the dissonances and tritones of the opening chorus as the chief priests and the people call out “Crucify!” Bach portrays the text of movement 21f, “We have a law and according to that law he ought to die,” by setting the text to the musical form that is governed by complex rules and laws, a fugue subject of 7 measures. In movement 34 while the tenor sings, “My heart while the entire world with Jesus’ suffering likewise suffers,” the strings punctuate 32nd notes to illustrate a heartbeat. The text for the rest of the brief movement is an interpolation of the dramatic scene from Matthew 27:51-52. The strings, in the span of four measures, paint the temple veil tearing with a rapidly descending passage; brisk descending arpeggios representing the rocks crumbling; repeated, pulsating 32nd notes mimicking the earth quaking; ascending passage coincides with graves splitting open; and finally the strings finishing with deep sigh motives when the text asks “What do you want to do for your part?” The answer comes in the next heart-wrenching aria, “Dissolve, my heart, in floods of tears.” In the C harmonic minor large scale chorus, “Ruht wohl, ihr heiligen Gebeine” (Be fully at peace, you holy bones) we hear the sigh motives in the upper strings and voices and in the lower strings and voices we hear the descending passage known as the “burial motive.”

In terms of musical architecture, the *St. John Passion* is composed in a *chiasmus*. A chiasmus is a way of structuring movements so that they radiate from a central point, from a point of crossing, x. This is exemplified best in the scene of Pilate, which is in the third or middle scene (movements 16-26). At the very center of the scene with Pilate is the chorale “Durch dein Gefängnis, Gottes Sohn, muß uns die Freiheit kommen” (movement 22 “Through your imprisonment, Son of God, freedom has come to us”). This chorale is distinctive in that the text is not from any known chorale – all of the other chorales use actual verses from common hymns of the day - but contains free poetry set to a different chorale tune. Around this central chorale are sister choruses, one on each side.

The crucifixion scene contains a smaller chiasmus centered on the beautiful and somber aria, “Es ist vollbracht” (movement 30, “It is accomplished”) that uses the final three words spoken by Christ on the cross as its point of departure. The richer, mezzo soprano voice is complemented by the lamenting viola da gamba. The mood is broken abruptly when the middle section of the aria proclaims, “The hero from Judah triumphs with power and closes the battle.” The contrast is magnified by the addition of the full string and continuo sections playing a spirited battle in the music. After returning to the slower beginning section (da capo aria) the instrumental solo continues with the closing ritornello. Though typical of da capo arias, what is unique and profound in this aria is that the mezzo soprano voice joins in the final cadence repeating one last time the text, “it is accomplished,” underscoring the text that it is finished.

After the dance movement of “Ruht wohl”, which is disguised as a lament (movement 39), the Passion closes with a simple chorale. The chorale emphasizes again John’s message that Jesus is the glorious King who has triumphed and who is worthy of thanks and praise.

~Michael Murphy

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A chamber Choir Concert
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Feb. 8, 2015, 4:00 p.m.

Israel in Egypt
George Frideric Handel
April 17, 2015, 7:30 p.m. &
April 19, 2015, 4:00 p.m.

Tickets Available
Online at www.palousechoralsociety.org
boxofficepcs@gmail.com
By calling the Box Office (509) 432-4796
At the door | Block tickets - 4/\$48.
Adult tickets - \$15 each Student tickets - \$8 each

Our Soloists



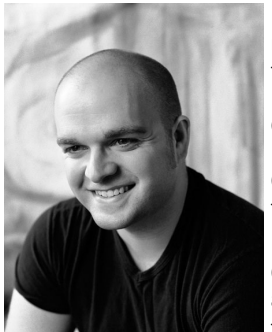
Dann Coakwell, tenor, has performed as a soloist internationally and nationally under such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, Nicholas McGegan, Matthew Halls, and Craig Hella Johnson. He has shared the solo stage with celebrated soloists such as Thomas Quasthoff, Rufus Müller, Robin Blaze, and Nicholas Phan. In New York's Lincoln Center, Coakwell made his Alice Tully Hall solo debut as Evangelist in Bach's *St. Matthew Passion* in March 2014, and he debuts at Avery Fisher Hall in May 2014, in Brad Ellingboe's new oratorio, *Star Song*. Coakwell has appeared multiple times in New York's Carnegie Hall, and with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan, Philharmonia Baroque Orchestra in San Francisco, Oregon Bach Festival, and Conspirare.

Specializing in the Evangelist and tenor roles of J.S. Bach, Coakwell has performed numerous productions of all of Bach's major oratorios — *St. Matthew Passion*, *St. John Passion*, *Christmas Oratorio*, and *Mass in B-Minor* — as well as many of Bach's cantatas. An enthusiast of Benjamin Britten, Coakwell has appeared in multiple productions of Britten's *Canticles*, *Serenade for Tenor, Horn, and Strings*, and *St. Nicolas*. Among the most prominent solo and titular roles of other frequently performed composers include: Handel's *Samson*, *Judas Maccabaeus*, *Israel in Egypt*, *Alexander's Feast*, and *Messiah*; Haydn's *Creation*; Mozart *Requiem* and *Mass in c* (Levin and Süssmayr completions); Medelsohn's *Elijah*; and Beethoven's *Missa Solemnis*.

Coakwell can be heard as a soloist on the 2009 Grammy-nominated album, *Conspirare: A Company of Voices*, and on *Conspirare's* February 2014 release, *The Sacred Spirit of Russia* (Harmonia Mundi).

Coakwell serves as instructor of voice at Yale University, and he holds an Artist Diploma in Vocal Performance from Yale University and the Yale Institute of Sacred Music, an M.Mus. from Texas Tech University, and a B.Mus. from the University of Texas at Austin.

www.danncoakwell.com



Baritone Kyle Ferrill has developed a reputation as a sensitive and versatile performer of repertoire from Monteverdi to modern works. Ferrill's special interests include Baroque music, German Lieder, and contemporary music. Ferrill has sung on five continents, including a recent tour of China. Ferrill has worked with such conductors as Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Helmuth Rilling, Gil Rose, Robert Spano, and John Williams. Orchestras include the Boston Pops, the Chicago Symphony Orchestra, the Indianapolis Baroque Orchestra, the Indianapolis Chamber Orchestra, the Orchestra of St. Luke's, and the Tanglewood Music Center Orchestra. Festival appearances include Ravinia, Songfest, Tanglewood, and the Oregon Bach Festival. A committed chamber musician, Ferrill has also performed with Bach Collegium San Diego, Seraphic Fire, the Berwick Chorus of the Oregon Bach Festival, and the Tucson Chamber Artists.

Recordings include Eccles' "Semele" with Florida State Opera (Forum), Ruth Fazal's "Awakening" with the Slovak National Orchestra (Tributary) and a forthcoming recording of Argento's songs (Centaur). Ferrill enjoys working closely with composers, and these collaborations have included Osvaldo Golijov, Ricky Ian Gordon, John Harbison, and Jake Heggie. One such collaboration led to Ferrill's Carnegie Hall debut, performing works by David Bruce and Anna Clyne. Coaches and masterclasses include

Iain Burnside, Phyllis Curtin, Graham Johnson, Martin Katz, Malcolm Martineau, William Sharp, James Taylor, Dawn Upshaw, and John Wustman, Susan Youens, and Brian Zeger.

Ferrill received his undergraduate training at Butler University and his master's and doctorate from Florida State University. Equally devoted to teaching, Ferrill is assistant professor at the University of Idaho, where he teaches applied voice, directs the opera program, and conducts the Men's Chorus. Previous teaching posts include Indiana University, Boston University, Interlochen Center for the Arts, DePauw University, Butler University, and Mercer University. Ferrill lives in Moscow, Idaho with his wife mezzo Lexa Ferrill (www.lexaferrill.com).

Mezzo-soprano Lexa Ferrill enjoys a wide range of performance opportunities, from opera to the concert stage. She has been seen on the stages of Opera Coeur d'Alene, Chautauqua Opera, Indianapolis Opera, Jacksonville Symphony Orchestra, Opera Hub, and Tanglewood Music Center.



On the concert stage, recent performances include Haydn's *Mass in Time of War* with Gonzaga University, Haydn's *Lord Nelson Mass* and *Durufle's Requiem* with the Fort Wayne Philharmonic, *Messiah* with both the Indianapolis Chamber Orchestra and Fort Wayne Philharmonic, Bach's *St. John Passion* with the Indianapolis Baroque Orchestra and Meridian Vocal Consort, and *Medelsohn's Elijah* with the St. Olaf College Choir. Lexa performs regularly in the annual Idaho Bach Festival on the campus of University of Idaho.

Lexa is currently on the rosters of several notable vocal ensembles, including Grammy-nominated Seraphic Fire and Conspirare, as well as the Oregon Bach Festival Berwick Chorus, and Spire Chamber Ensemble. She has also worked with the Santa Fe Desert Chorale.

Operatic roles include *Contessa di Ceprano* (*Rigoletto*), *Der Trommler* (*Der Kaiser von Atlantis*), *The Neighbor* (Stravinsky's *Mavra*) Kate Pinkerton (*Madama Butterfly*), *Betty Parris* (*The Crucible*), *Romeo* (*I Capuleti e i Montecchi*), *Meg Page* (*Falstaff*), *Dorabella* (*Così fan tutte*), and the *Secretary* (*The Consul*). Lexa balances her work on the concert stage with more intimate song recitals. She is most passionate about Lieder and works by American composers. Contemporary music also played a large role in her development, having performed both Berio's *Circles* and Ligeti's *Sippal, dobbal, nadihegedüval* at the Tanglewood Music Center.



Joshua Vander Plaats, bass, is known for his uniquely low range and dark timbre. A native of Sioux Center, Iowa, Joshua will graduate this Spring with a degree in vocal performance from the University of Idaho, where he has studied under Dr. Kyle Ferrill. In the fall he plans to continue his education at the University of Cincinnati's College-Conservatory of Music, where he will pursue a Master's degree in vocal performance. This summer Joshua will make his second appearance at the Bay View Music Festival, performing the role of Don Alfonso in Mozart's *Così fan Tutte*. Other summer programs include Bay View in 2012, where Joshua performed *Il Commendatore* in *Don Giovanni*, and the Sonoma Bach Festival's choral workshop, "Chanticleer in Sonoma," where he worked directly with members of the Grammy-Award-winning ensemble. He has also received the honor of being selected as a finalist for Chanticleer. Joshua recently made his professional debut performing the roles of Masetto and *Il Commendatore* for the Washington-Idaho Symphony Orchestra's production of *Don Giovanni*. His other roles include *Tevye* in *Fiddler on the Roof*, *Bartolo* in *The Marriage of Figaro*, *Baron Zeta* in *The Merry Widow*, and *Grandpa Moss* in *The Tender Land*.

Our Soloists—continued

A soprano from Pullman, Washington, **Anjali Dodhia** recently graduated from Washington State University in 2013. She was honored to be the WSU Symphony's Concerto Competition Winner in 2013 and has appeared in the WSU School of Music's productions of *Song By Song* by Sondheim, *I Love You, You're Perfect, Now Change*, and scenes from *Carmen* and *The Marriage of Figaro*. She has recently appeared in the Regional Theater of the Palouse's production of *Les Misérables*. She currently studies voice with Dr. Sheila Converse and is a Classical Music Host on Northwest Public Radio.

Jason Dyer, tenor, is excited to be finishing up his vocal performance degree at the UI and graduating in May. He is also looking forward to teaching over this next year while applying for graduate programs in vocal performance. Jason is a passionate performer, and has a particular interest in the music of Bach. He is thrilled to be performing as a soloist in this magnificent work, and is very grateful for the many opportunities he has been given by Dr. Murphy and through the Lionel Hampton School of Music.

Baritone **Michael Heitmann's** operatic roles include Marullo in *Rigoletto*; Count Almaviva, Antonio, and Bartolo in *Le nozze di Figaro*; Top in *The Tender Land*; Danilo in *The Merry Widow*; Sergeant in *The Pirates of Penzance*; Pish-Tush in *The Mikado*, and Toymaker in *The Toy Shop*. In addition to his operatic credits, he has performed arias from Bach's *Cantata 145* and *Cantata 203* at the Idaho Bach Festival, and as a soloist in Schubert's *Mass in G Major* and Handel's *Messiah*. His upcoming performances include *Father and Sandman* in *Hansel and Gretel* and *Handsome in La fanciulla del West* with Opera Coeur d'Alene, as well as *Agamemnon* in *La belle Hélène* with the Franco-American Vocal Academy in France.

Currently, Mr. Heitmann is finishing his Master's degree in Vocal Performance at the University of Idaho. He is a Graduate Teaching Assistant at the Lionel Hampton School of Music, teaching undergraduate Voice and Music History courses.

Daniel Johnson, bass, is a first-year graduate student at the University of Idaho from Idaho Falls, Idaho. He received his Bachelor of Music degree in vocal performance from Brigham Young University-Idaho in 2012 and has since maintained an active performing circuit in addition to his continued studies. His recent engagements include the title role in the Idaho Falls Opera Theatre's 2013 production of *Gianni Schicchi*, Antonio in UI's 2013 production of *Le nozze di Figaro*, and his first master's-level song recital last week. Upcoming engagements include a month at SongFest in Los Angeles, the role of Jim Larkens in Opera Coeur d'Alene's fall production of *La fanciulla del West* and a role in UI's fall chamber opera.

Matt Kelly, baritone, hails from the Midwest and completed his BA in Vocal Performance at Oakland University, studying with Nadine Asher Washington, Fred Love, and Michael Mitchell. Matt moved to the Palouse 5 years ago and began singing with the Idaho Washington Concert Chorale. Matt has been a soloist in the Verdi Requiem, Mozart Requiem, Handel's *Messiah*, and now the *St. John's Passion* by Bach. Matt has been a soloist and performed with the Idaho Washington Concert Chorale, Palouse Choral Society, and the Pontiac Oakland Symphony. Matt currently works in higher education and loves every opportunity to sing with the phenomenal people of the PCS.

After her first performance of *Sam the Sham* and *the Pharaohs Lil' Red Riding Hood* at the age of 2, **Rachael Lewis**, soprano, has enchanted and inspired countless audiences with musical hits covering genres from jazz to classical. After this year, Rachael will continue studying with the wonderful faculty at the Lionel Hampton School of Music for a fifth year, and will graduate with a B.A. in Vocal Performance and a Minor in Business Accounting. Upon graduating she hopes to be accepted into a strong Vocal Performance Master Program where she can continue to cultivate and master her craft. It is her hope that through this experience with *St. John's Passion* she will be able to gain a new valuable life experience.

Tenor **Wesley Saunders**, singing the part of the *Servant*, is a Moscow local and a senior in vocal music education at the U of I. After graduating this spring, he plans to student teach in Boise this coming fall. He is one of eight siblings, all of which are musicians and teachers to some degree, and an avid and enthusiastic athlete. Through his music education and love for the arts, he hopes to change lives wherever he ventures.

Singing the part of the Maid, **Kaarin Vander Plaats**, soprano, is a recent graduate of voice studies at the University of Idaho. She is a regular performer at the Idaho Bach Festival, and with University of Idaho Opera, and has been a member of the Vandaleers Concert Choir since 2009. In June she plans to relocate to Cincinnati, OH, where she will be teaching private voice.

Our Singers

Sopranos

Janet Adams
Tatiana Bartlett
Susan Beamer
Elizabeth Brown*
Laurie Caraher
Judy Croskey
Jordan Eby*
Lisa Feltis
Jill Freuden+, PCS Section Leader
Meredyth Goodwin+
Erica Griffiths*
Elizabeth Hardyway
Karin Herbert
Karen Hunt*
Katharine Johnson*
Jana Joyce
Terry Keller+
Karen Kelly
Hannah Knecht
Monique Lillard
Rachael Lewis*
Andrea Mandal
Nancy Means
Shelley Nice
Ann Norton
Emily Plackowski
Camille Rieck-Armstrong
Charlotte Riersgard
Beth Stockinger+
Kaarin Vander Plaats*, VCC Section Leader
Marlena Warner*
Janice Willard
Cassandra Yarlott

Altos

Mary Berthiaume
Jennifer Bledsoe
Xandra Bonar*
Sue Byrne
Chloé Cavender*
Jennifer Coleman
Christine Dopke
Sandy Field
Nancy Grunewald
Judie Hanley+
Tressa Hochstatter
Jan Keller+
Meg Kelley
Suzy Krahn
Korynn Lacher*
Dominique Lloyd*
Sarah Marthinsen*
Emmanuella Mazile*
Laura McMichael
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Melody Potratz*, VCC Section Leader
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Madison Teuscher*
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Charmaine Wellington
Carole Wells
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Tenors

Kevin Brackney
John Brewer
Shane Brown*
Nick Courtnage+
Ted Creason
Jason Dyer*
Ken Grubbs+, PCS Section Leader
Willie Hosea*
Wesley Saunders*
Todd Scranton
Bob Stone
Kahlin Wacker

Bass

Allen Alstad
Gene Buchholz
Alex Carey*
Travis Chase
Jesse Hampsch*
Jordan Hardy*
Daniel Johnson*
Jesse Jutson*
Jack Keller+
Kent Keller+, PCS Section Leader
Jack Kelly
Matt Kelly+
Kirk McMichael
Eric Nilsson
Tim Prather
Jim Reece+
Dave Spencer
Joshua Vander Plaats*, VCC Section Leader
Lynn Youngblood
Dan Zenner

*Vandaleers Concert Choir Member

+Chamber Choir Member

PCS - Palouse Choral Society

VCC - Vandaleers Concert Choir

Our Festival Orchestra

Violin I

Meredith Arksey, concertmaster
Diane Worthey
Gladys Patten
Kezia Bauer
Cassie Byrne-Finley

Violin II

Becky Miller, principal
Ruth Funabiki
Kara Smith
Tabitha Bauer

Viola

Giselle Hillyer, principal
Molly Banks
Kalindi True

Cello

Miranda Wilson, principal and continuo
Sheila Kilcoyne

Bass

Jordan Asker, principal
Stefan Jarocki

Flutes

Leonard Garrison, principal
Mikaela Hannon

Oboes

Carol Padgham Albrecht, principal
Chelsey Caldwell

Bassoon

Susan Hess

Contrabassoon

Cole Senefsky

Organ

Susan Billin

Continuo

Elena Panchenko

Our Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church. Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. In the summer of 2011, he accompanied 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 three choral ensembles and teaches graduate and undergraduate courses in conducting and choral literature and techniques.

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. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival. He is a member of the American Choral Directors Association (ACDA), the College Music Society, the National Collegiate Choral Organization (NCCO) and the National Association for Music Education (NAfME). Dr. Murphy has had research published in national journals, and has presented clinics and served as an adjudicator for these organizations. He has also been elected to serve in leadership positions for these groups, including presently as President for the Idaho Chapter of ACDA and National Board Member of NCCO.

Our Accompanist



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

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Miho Nam

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Howard Peavy
Kathy Pitman
Sharon Walbridge
Kay Youngblood

Staff

Janice O'Toole, *Executive Director*

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

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

Jerry Berthiaume

The Board of Directors and membership of PCS were excited when Dr. Jerry Berthiaume, Washington State University Professor of Music, accepted our invitation to serve as a Community Representative to the Board in 2012. With a wealth of musical background, work in higher education, and with it, connection to the quad city communities, Jerry has been a valuable addition to the PCS leadership. Most significantly, Jerry spearheaded a revitalization of PCS's development materials which will have a long term positive impact on our development activities. Thank you, Jerry, for your insightful and hard work on behalf of PCS!

Holly McCollister

When she was nominated to serve as a Chorale Member Representative, Holly was highly qualified as she had been a singing member of PCS for nearly a decade. For six years Holly's thoughtful and adept representation aptly guided her fellow board members in their actions and decisions where the PCS membership was concerned. A good example is Holly's work with the ladies of PCS to effect a change in their concert dress. After the decision was made, she graciously took on the valuable role of ladies' dress coordinator. In all of her work on behalf of PCS, Holly has served with forthright dedication. Thank you Holly! You will be missed!

Howard Peavy

If you have a job that needs to be done, whether it be asking for donations, setting up tables, serving cake, or unloading heavy platforms, Howard Peavy is your guy! Howard joined the board in 2010 as a Community Representative. "Community" describes Howard well as he is a busy community activist and has brought that knowledge of community needs and desires to his tenure on the board. His viewpoint has served the organization effectively and has guided the board's decisions where PCS's impact in and on its communities are concerned. It's been a delight to work with you, Howard. Thank you for your thoughtful service to PCS!

Dan Zenner

A long time singing member of PCS, when asked if he was willing to serve as vice president in 2011, Dan's question was, "What is expected of the vice president?" "Good question," was not far fetched as the best answer. The previous vice president took her duties with her when she was hired as the PCS executive director. A perceptive observer, Dan embraced the challenge of redefining the position by sharing his own expertise in team building and organizational health. His astute observations also aided the board in many important decisions. Most recently, Dan has worked tirelessly in development efforts for PCS and though he is stepping down from the position of vice president, he plans to continue volunteering on behalf of the organization in the role of a development officer. Thank you for sharing your time and expertise, Dan! We really appreciate your valuable work!

Help us thank our wonderful House Volunteers

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

If you would like to become part of Palouse Choral Society's volunteer efforts, please call

Janice O'Toole 509.597.8917 or email palousechoralsociety@gmail.com

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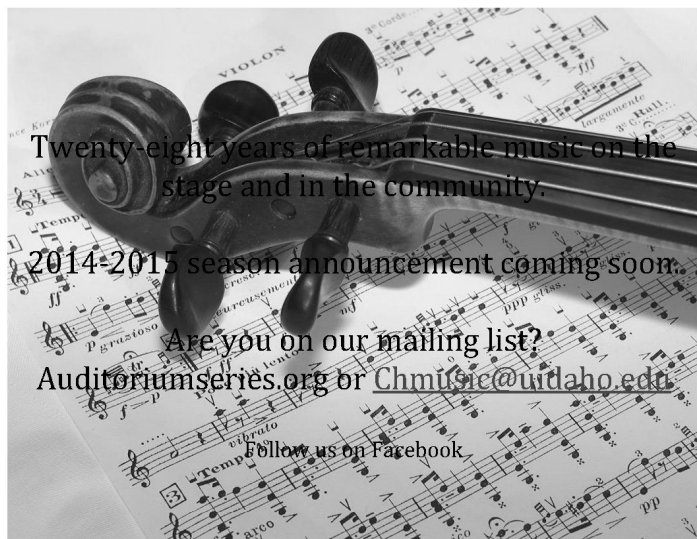
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