

JOHANN SEBASTIAN BACH

Magnificat
and Other Seasonal Favorites

Palouse Choral Society
Palouse Choral Society Festival Orchestra
Michael Murphy, conductor

Soloists
Lynette Pfund, soprano
Pamela Bathurst, soprano
Sheila Converse, mezzo-soprano
Christopher Pfund, tenor
Steven Mortier, bass

With special guests
Pullman Elementary School Choir
Theresa Meacham, director

Friday, Dec. 5, 2014 at 7:30 p.m.
St. Boniface Catholic Church | Uniontown, Washington

Sunday, Dec. 7, 2014 at 4:00 p.m.
Clarkston HS Auditorium | Clarkston, WA

Thank You for:

*Turning off cellular phones, pagers, and watch alarms

*Not using recording or photography devices

PALOUSE CHORAL SOCIETY

presents

Johann Sebastian Bach's *Magnificat* & other seasonal favorites

featuring

Lynette Pfund, soprano
Pamela Bathurst, soprano
Sheila Converse, mezzo-soprano
Christopher Pfund, tenor
Steven Mortier, bass

Palouse Choral Society Festival Orchestra

With special guests
Pullman Elementary Choir,
Theresa Meacham, director

under the direction of

Michael Murphy, Artistic and Music Director

Full Chorale

Magnificat in D major, BWV 243

Johann Sebastian Bach

I. Chorus

Magnificat anima mea Dominum.
My soul proclaims the greatness of the Lord.

II. Aria - Pamela Bathurst, soprano

Et exsultavit spiritus meus in Deo salutari meo
and my spirit has exulted in God my savior.

III. Aria - Lynette Pfund, soprano

Quia respexit humilitatem ancillae suae;
because he has regarded the lowly state of his handmaiden;
ecce enim ex hoc beatam me dicent
for look! from now on [they] will say that I am blessed

IV. Chorus

Omnes generationes.
every generation.

V. Aria - Steven Mortier, baritone

Quia fecit mihi magna qui potens est, et sanctum nomen eius.
because he who is mighty has done great things for me,
and holy is his name.

VI. Duet - Sheila Converse, mezzo-soprano Christopher Pfund, tenor

Et misericordia a progenie in progenies timentibus eum.
and his mercy [continues] from generation to generation
for those who fear him.

VII. Chorus

Fecit potentiam in brachio suo, dispersit superbos
mente cordis sui.
He has made known the power of his arm, scattered those
who are arrogant in the thoughts of their heart.

VIII. Aria - Christopher Pfund, tenor

Deposuit potentes de sede et exaltavit humiles.
He has put down the mighty from their seats [of power]
and raised up those who are lowly.

IX. Aria - Sheila Converse, mezzo-soprano

Esurientes implevit bonis et divites dimisit inanes.
The hungry he has filled with good things, and the rich he
has sent away empty.

X. Chorus- Chamber Choir women

Suscepit Israel puerum suum recordatus misericordiae suae.
He has taken under his protection his servant
Israel, in remembrance of his mercy.

XI. Chorus

Sicut locutus est ad Patres nostros,
in accordance with what he said to our fathers,
Abraham et semini eius in saecula.
to Abraham and to his seed forever.

XII. Chorus

Gloria Patri, gloria Filio,
Glory to the Father, glory to the Son
gloria et Spiritui Sancto!
glory also to the Holy Spirit!
Sicut erat in principio et nunc et semper
As it was in the beginning and [is] now and always
et in saecula saeculorum.
and throughout ages of ages.
Amen.

Intermission

Chamber Choir

Ya viene la vieja

Alice Parker & Robert Shaw

Here comes a lady with a little gift,
It seems so much to her.
That she takes some of it away.

Through the desert,
And they bring to the Child
A real tower.

Little green leaves
Lemon leaves,
The Virgin Mary
Mother of the Savior.
Here comes the Kings

Here come the kings
Down this road,
And they bring to the Child
Sweet-cakes in wine.
~Traditional Spanish

O Magnum Mysterium

César Alejandro Carrillo

Ken Grubbs, conductor

O great mystery and wondrous sacrament,
That animals should see the newborn Lord
Lying in their manger.

Blessed is the Virgin whose womb
Was worthy to bear the Lord Jesus Christ.
~Traditional Latin

A Consort of Choral Christmas Carols

P.D.Q. Bach

Throw the Yule Log On, Uncle John

O Little Town of Hackensack

Good King Kong Looked Out

It's the Most Wonderful Time of the Year

arr. Hawley Ades

Full Chorale

'Twas the Night Before Christmas

Ken Darby, arr. Harry Simeone

Ken Grubbs, conductor

Kent Keller, baritone

Phillip Branigan, tenor

Pullman Elementary Choir

Theresa Meacham, director

Ellen Potratz, Accompanist

Sing We Now of Christmas

Traditional French Carol arranged by John Riggio

Over the River

Traditional American Carol arranged by Paul Jennings

Joy to the World

Isaac Watts/Lowell Mason

We Wish You a Merry Christmas

Traditional

Full Chorale with special guests, Pullman Elementary Choir

Climb to the Top of the Highest Mountain

Carolyn Jennings

Thank you for joining us this evening. We wish all of you and yours a safe, peaceful, and joyous celebration.

J. S. Bach's Magnificat in D major, BWV 243

On 29 May 1723, Johann Sebastian Bach arrived in Leipzig with his family and all their worldly belongings. He had left his position at Cöthen as princely Kapellmeister to fill a post as both cantor at the St. Thomas School and music director for Leipzig's four city churches, a position that Bach would hold for the rest of his life. The position had become vacant on 5 June 1722 upon the death of the former cantor Johann Kuhnau. George Philipp Telemann, one of the most eminent musicians in Europe at the time, had first been offered the position, but declined. Thus, Bach's appointment to this highly prestigious position as cantor carried with it a great expectation—that he would indeed reshape the musical life of the entire city, a role that, in the words of Gottfried Lange (search committee member and reigning burgomaster of Leipzig) only a “famous man” could fulfill.

A full appreciation of Bach's work in Leipzig must take into consideration the four seasons which governed his life there—not the four seasons of the climate, but the four seasons of the church year. These were set by the four major festivals of the church calendar, including (1) Christmas and Epiphany (including Advent), (2) Easter (including Lent), (3) Pentecost (including Ascension Day), and (4) Trinity Sunday (including the no festive cycle of Sundays after Trinity). These seasons determined the rhythm of Bach's musical activities, and set the program for both his compositions and his performances.

The composition and first performance of Bach's Magnificat was driven by the need to fulfill this seasonal responsibility. Because he had only arrived in Leipzig the previous spring, the first real opportunity for Bach to exhibit his musical prowess was at the beginning of the first full cycle of the church calendar—Christmas. For that occasion, Bach composed the Magnificat in E-flat major, BWV 243a, his first large-scale work for the Leipzig churches. The work was Bach's fullest and most elaborate compositional effort of his then-young career. Though the Magnificat was later revised by Bach and transposed into the key of D major (BWV 243), the first performance of the original version took place on Christmas day at Vespers, 1723. The performance was expanded, in keeping with a tradition that dated back to the Middle Ages, by the inclusion of four German and Latin songs known as Laudes.

The Magnificat is a musical setting of Luke 1:46-55 and had been a part of Christian worship services dating back to the early church. Sometimes referred to as the Canticle of the Virgin, in the Latin Vulgate it begins “Magnificat anima mea Dominum,” (or in the KJV, “My soul doth magnify the Lord”). Luke's recording of the nativity and early childhood of Jesus is one of the most eloquent and poetic passages of the New Testament. In the passage leading up to the canticle, Luke describes the visitation of the angel Gabriel who reveals to Mary that she will give birth to a child whom she will name Jesus: “He shall be great, and shall be called the Son of the Highest; and the Lord God shall give unto him the throne of his father David: And he shall reign over the house of Jacob for ever [sic]; and of his kingdom there shall be no end.” When Mary responds that she has known no man, therefore how is this possible, Gabriel explains that “the Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God.” The angel also relates that Mary's cousin, Elizabeth, is already six months pregnant, even though she “was called barren.” Mary immediately left to visit her cousin, and when Elizabeth heard Mary's salutation, “the babe leaped in her womb.” When Mary realized the unfolding of Gabriel's prophesy, she uttered one of the most poignant and heartfelt prayers in the Bible, the Magnificat.

Sometime between 1732 and 1735, Bach revised his Magnificat in E-flat major, transposing it to D major, and removing the four Christmas hymns that were inserted into its original version. Eliminating the hymnal insertations made the Magnificat more appropriate for any high feast day, instead of just for Christmas. The vocal structure of the Magnificat involves an unusual five-part chorus (SSATB) along with soloists in each of these vocal categories. The work is extremely demanding of in all of its component parts, with difficult solo and choral passages, sometimes involving lengthy and repeating sixteenth-note passages, as in the opening chorus. The transposition to D major also made the work more appropriate for the insertion of trumpets into the orchestration. Additionally, recorders were replaced with modern transverse flutes. Bach made other adjustments in the scoring, as well. The full orchestral score includes three trumpets, timpani, and two transverse flutes, two oboes doubling as two oboes d'amour, bassoon, two violins, viola, and continuo. It is likely that the first performance of the revised version took place at the Vespers service 2 July 1733 at the Marian feast of the Visitation, also the fourth Sunday after Trinity.

The Magnificat was distinctive for a number of reasons. Its five-part choral texture was Bach's only such work prior to his Mass in B minor, for which the Magnificat, incidentally, served as a model. The instrumental setting is richly wed to the text, and, as Bach scholar Christoph Wolf describes, "The piece's symmetric frame and the different polyphonic textures and expressive gestures of the individual movements were distinctive innovations" (J. S. Bach: the Learned Musician, p. 289).

Bach divides the text of the Canticle into eleven parts with a movement devoted to each, thus allowing for careful attention to textual clarity, and providing the appropriate musical mood or "affection" to each segment of text. The twelfth movement is a musical setting of the Lesser Doxology. There are no *da capo* arias, no chorales, and no *secco* recitatives—all of which were the norm in Bach's cantatas and passions. The work is almost abruptly straightforward and with a "kaleidophonic" array of musical styles. Though the work is replete with musical variety, the performance requires only around thirty minutes, making the Magnificat perhaps the most concise and diverse work in Bach's extensive repertoire.

1. Magnificat anima mea Dominum (My soul doth magnify the Lord) Chorus
The opening chorus is a jubilant and brisk magnification of God, set in a triple meter in D major. From the abrupt initial proclamation of the orchestra (which opens and closes the movement—and for that matter, the entire Magnificat) to the entry of the highly active and dramatic chorus, the movement runs swiftly through sixteenth-note flourishes and upward leaps of praise. The choral parts are often paired and set against each other in antiphonal repetitions of "Magnificat!" Jubilation is further enhanced by the delightful melisma on the vowel of the first syllable, "-ah," simulating a joyful laughter. The overall tenor of the movement is an unequivocal affection of glory and praise.
2. Et exultavit spiritus meus (And my spirit hath rejoiced in God my Savior) Aria
The second movement, for solo second soprano, is also in D major, in 3/8 meter and begins with a brief orchestral statement with a rising melodic line in the strings, a figure heard in the cellos and basses, and a dance-like gesture in the strings before the entry of the soloist who sings the same rising melodic line. This theme is often repeated, varied and sometimes recurs a step higher. Bach expresses the affection of inward joy in the simple arching melodic lines of the soloist. The movement closes with a repeat of the opening orchestral passage.
3. Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent... (For he hath regarded the low estate of his handmaiden: for behold, from henceforth I shall be called blessed by...) Aria
In sharp contrast to the previous movement, the third movement is in B minor and in 4/4 time, marked Adagio by Bach. Of special note in this movement is Bach's use of the oboe d'amour as it interacts with the first soprano soloist. Bach very effectively conveys a sense of humility with the downward movement of melodic lines by step, the simple unobtrusive harmonies, and figures that seem to bow in submission, all providing an appropriate musical depiction of the text. The final syllable of the last word (dicent) of the text becomes the first beat of the next movement.
4. Omnes generationes (All generations) Chorus
Typically, movements three and four are treated as one in Magnificat settings, but Bach chose to separate out the final two words of the sentence of the text for special treatment in a separate movement. The last word of the previous movement leads directly into the fourth movement without break and with a dramatic change of affection, from humility to a jubilant proclamation of "all generations." Explosive, riveting, pulsating, and all-inclusive, emanating out of the key of F-sharp minor, Bach brilliantly exploits the full resources of both the chorus and the orchestra to depict the exclamatory shouts of Omnes Generationes! (All generations), with each choral section entering successively, at times seemingly on top of one another, with powerful echoes portraying the forthcoming generations that will call Mary blessed.

5. Quia fecit mihi magna qui potens est, et sanctum nomen eius (For he that is mighty hath done to me great things; and holy is his name) Aria

The bass voice, emblematic of power and majesty, and continuo with its low strings provide an appropriate musical setting for this text, set in A major and duple meter. The cellos open with a forceful melodic line with downward and upward leaps, and is followed in turn by the bass soloist. The extended melisma on “potens” (mighty) and “magna” (great things) further accentuate the theme of power and might of this movement. A subtle change occurs in the setting of “sanctum nomen est.” The mode changes to F-sharp minor, the melodic line becomes more stepwise with fewer large leaps, and there are melisma on the word “sanctum”.

6. Et misericordia a progenie in progenies timentibus eum (And [his] mercy is on them that fear him from generation to generation) Aria duet

The opening pulsating bass of this movement with the text’s plea for mercy is strongly reminiscent of the opening chorus of the St. Matthew Passion. The text is set for alto and tenor soloists, accompanied by muted strings, doubled by flutes. In the key of E-minor and in 12/8 meter, this seemingly insecure expectation of mercy is further made fragile by the downward chromatic movement of the bass line. Note the upward turn of the melodic line at the ends of phrases, further portraying a song of supplication.

7. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui (He hath shown strength with his arm; he hath scattered the proud) Chorus

As if to arouse us from the “stupor” of the previous movement, Bach, with a powerful show of strength, engages most of the chorus in fanfare-like proclamations, with upward leaps and in dotted rhythm, while the tenors initiate a fugal subject, almost obscured by all the clamor around it. The subject of this concealed fugue is then taken up by the altos, followed by the second sopranos, then the basses, then first sopranos, leading up to a madrigal-like depiction of the scattering of the proud on “dispersit.” This is immediately followed by a surprising diminished chord on “superbos,” then a brief pause before a stupendous Adagio coda on the phrase “mente cordis sui” (the proud in the imagination of their hearts) ends the movement.

8. Deposuit potentes de sede et exaltavit humiles (He hath put down the mighty from their seats, and exalted them of low degree) Aria

The opening unison violins, in concert with a strongly assertive cello accompaniment, paint a vivid picture of the deposing of the mighty from their thrones, first grabbing them with the opening dotted two-note figure, and then swiftly and violently casting them downward to another dotted figure that finishes them off. In the key of F-sharp minor and in triple time, the movement opens and ends with a thirteen measure orchestral tutti that frames the tenor soloist’s vigorous melodic line, which is very similar to the opening violins. In contrast to the dashing of the mighty, the tenor line exalts the humble with an extensive rising melisma on the word “exaltavit,” and then depicts a long humble bow with the sustained final syllable of “humiles” for nine and a half beats on the lowest pitch of the phrase.

9. Esurientes implevit bonis et divites dimisit inanes (He hath filled the hungry with good things; and the rich he hath sent empty away) Aria

In a moment of serene pleasantries, Bach uses a flute duet over a continuo accompaniment to introduce an alto solo in E major. The image of contentment and satisfaction is easily portrayed with instrumental phrases ending in smiling trills, an on-the-beat um-pah bass line, and an easily moving melodic vocal line. The goodness of this movement is further accentuated by the long melisma on “bonis” (goodness) and “implevit” (he hath filled).

10. Suscepit Israel puerum suum recordatus misericordiae suae (He hath helped his servant Israel, in remembrance of his mercy) Aria trio

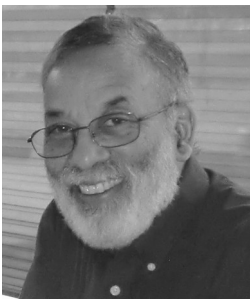
A trio of soloists (first and second sopranos and alto) are set against a plainchant *cantus firmus* in the oboes, while the continuo provides a sparse harmonic backdrop. The chant is based on the *tonus perigrinus*, a psalm tone of great antiquity. Bach treats it here as a chorale melody in the center of the musical texture. Except for the subtly pulsating bass, the setting of this reflective text seems to be a nostalgic glimpse into the music of the ancient past.

Program Notes

11. *Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula* (And he spake to our forefathers, to Abraham, and to his seed for ever) Five soloists w/ continuo
For the final statement of the Magnificat proper, Bach employs all five soloists in a straightforward fugue. What better musical reference than a fugue in citing God speaking to “our forefathers [and] to Abraham,” canon being the musical embodiment of God’s law, covenant, and promise made to Abraham. And not just any fugue, but a five-voice fugue whose subject extends for twenty-one measures in the bass, all to the sparest accompaniment of the cello.

12. *Gloria Patri, Gloria Filio, Gloria et Spiritui sancto! Sicut erat in principio, et nunc, et semper et in saecula, saeculorum. Amen* (Glory to the Father, and to the Son, and to the Holy Ghost! As it was in the beginning is now and ever shall be, world without end. Amen) Chorus
The last movement of the work is a setting of the Lesser Doxology, and for it, Bach musters all of his choral and orchestral resources for the grandest of conclusions to this masterwork. Beginning with three grand chords in A major in a dotted rhythm, Bach proceeds to wind out an ascending melisma on the first syllable of “Gloria” with staggered entrances, beginning with the bass and moving up through the vocal ranges to 1st soprano. Each of the three parts of the Trinity is given similar majestic treatment, culminating in a melisma on the first syllable of “sancto.” Then, following a long pause on the final chord of that melisma, the orchestra brings back the opening orchestral tutti from movement one, and Bach, reflecting the text of the Doxology—“sicut erat in principio” (as it was in the beginning), ends the Magnificat as it began.

Welcome Dr. Stephen Martin, Author of our Program Notes



Professor Martin taught courses in music history and ethnomusicology at Portland State University. His broad academic background includes degrees in English Literature, Music History and Ethnomusicology, in which he holds a Ph.D. from the University of Washington. Prior to his tenure at PSU, he held teaching positions at Grinnell College, the University of Washington, Yale University, and the University of Alabama.

Dr. Martin's research interests include the music of Africa (he was a Fulbright Scholar to Tanzania in 1976), American musical traditions, nineteenth-century German Romanticism in music and literature. He has produced numerous publications, including articles in the *Garland Encyclopedia of World Music*, the *Journal for Ethnomusicology*, the *Hartford Studies in Literature*, the *Journal of African Studies*, and, most recently, a chapter in the *Garland Handbook of African Music*.

As an active member of the Society for Ethnomusicology and the American Musicological Society, he has presented papers, chaired panels, and served as an Officer and Board member of both national and regional chapters of these organizations. For several years, Dr. Martin has been a consultant for the National Endowment for the Arts, for which he has chaired numerous grants panels and conducted over a dozen site visits to NEA projects around the country.

Though he grew up in inner-city Philadelphia, Dr. Martin thinks of himself as a country boy at heart. During his last sabbatical, he built a barn on his ranch in northern Idaho, where he has retired to write and raise organic grass-fed cattle. In addition, Dr. Martin manages and provides customer service in his wife’s Palouse, Washington business, Mimi’s Bakery.

Our Soloists



Soprano Lynette Pfund was praised by the New York Times for her "easy stage manner" and "fluid vocal technique." She has performed roles with regional opera companies throughout the United States including the Chautauqua, Omaha, and Sarasota operas, as well as solo concert appearances at both Avery Fisher Hall and Carnegie Hall in New York City. Her wide-ranging opera repertoire includes Pamina in Mozart's *Die Zauberflöte*, Drusilla in Monteverdi's *L'incoronazione di Poppea*, Frasquita in Bizet's *Carmen*, Rosalinda in Johann Strauss' *Die Fledermaus*, Gretel in Humperdink's *Hänsel und Gretel* as well as the title role in Verdi's *Luisa Miller*. Pfund can also be heard singing the role of Miss Wordsworth in Britten's *Albert Herring*, on Vox Records.

Lynette recently moved to Moscow, ID with her husband Christopher Pfund and three children. Previously, in addition to her busy schedule as singer and mom, she was volunteering as a literacy tutor for homeless and underprivileged children in Mt. Vernon, New York.



Pamela Bathurst is a lyric soprano who has performed in a variety of venues. From singing back-up for Barbara Cook, to opera, musical theatre, and recitals, Pamela has been an active international performer.

An A.G.M.A. and Equity member, Pamela attended the University of Michigan for graduate work and subsequently lived in NYC for 11 years while studying with Boris Goldovsky, Richard Crittenden, Judith Raskin, Thomas Martin, David DiChiera, James de Blasis, Steven Blier and Joan Dornemann, Assistant Conductor of the Metropolitan Opera.

Pamela has sung lead roles coast to coast in over 25 different operas, including: Olympia in *Les Contes d'Hoffmann*, Gretel in *Hänsel und Gretel*, Lucy in *The Telephone*, Rosina in *Il Barbiere di Siviglia*, Miss Havisham in *Miss Havisham's Wedding Night*, Susanna in *Le Nozze di Figaro*, Eurydice in *Orpheus in the Underworld* and Mable in *The Pirates of Penzance*.

In concert, Pamela has soloed with orchestras throughout the United States. Her repertoire includes Bach's *Magnificat*, Brahms' *Requiem*, Handel's *Messiah*, Haydn's *Creation*, Mahler's *Symphony No. 4*, Carl Orff's *Carmina Burana*, Vivaldi's *Gloria* and Schoenberg's *Pierrot Lunaire*.

Having taught at the University of Michigan, the Interlochen Center for the Arts, and the University of Missouri Kansas City, Pamela is presently Associate Professor of Voice at the University of Idaho (Voice Area Coordinator) where she has taught since 1997. Her current passion is Studio Voice, Freshman Voice Studio, Vocal Pedagogy, Meditation and History of Musical Theatre. She is a District Governor for Idaho and Vice-President for the National Association of Teachers of Singing (NATS) and is a member of the international VoiceCare Network.



Sheila Kearney Converse, a native of upstate New York, teaches Studio Voice, Vocal Pedagogy, Women and Music and A Domain of the Arts seminar in the Honors College of Washington State University. Before joining the faculty at WSU, Ms. Converse taught at the University of Idaho in Moscow, Idaho and at Centre College in Danville, Kentucky.

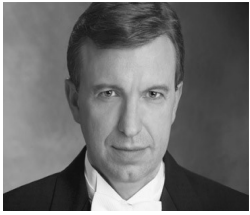
She received a Bachelor of Arts degree in Music from Manhattanville College in Purchase, New York; a Master of Arts in Music Therapy from New York University, New York, NY; a Master of Music in Vocal Performance from The University of Idaho, Moscow, ID; and an Interdisciplinary Ph. D. exploring gender issues in 20th Century music from Washington State

University. Her voice teachers have included Evelyn Hertzmann, Giulio Gari, Marjorie Lawrence, Elisabeth Parham, Leona Roberts and Dorothy Barnes.

Among the roles Ms. Converse has sung are Carmen in "Carmen", Dorabella in "Cosi Fan Tutte", Marthe in "Faust", the Mother in "Amahl and the Night Visitors", Hansel in "Hansel and Gretel", Augusta in "The Ballad of Baby Doe" and the Principessa in "Suor Angelica". She has appeared with the New Jersey Opera Young Artist's Quartet, The Long Beach Grand Opera, The Opera of Central Kentucky, and Washington Opera East. Additionally with organizations as diverse as The Washington Idaho Symphony, The Arkansas Symphony, The Lexington Philharmonic, she has sung Handel's "Messiah", Verdi's "Requiem", Rossini's "Petit Messe Solenne" and Mozart's "Requiem".

An active recitalist, her performances have included faculty recitals at The University of Idaho and Washington State University, a duet recital with colleague Dr. Julie Wieck, a recital of music by women and a lecture recital on the songs of Nadia Boulanger.

Sheila Converse is a member of The National Association of Teachers of Singing and music director of the United Church of Christ in Pullman, WA.



American tenor Christopher Pfund has performed to critical acclaim with countless major orchestras and oratorio festivals throughout North America including the Cleveland Orchestra, the Philadelphia Orchestra, the Houston Symphony, the Detroit Symphony, the Dallas Symphony Orchestra, the Bach Festival Society of Winter Park, New York Oratorio Society and the Orchestra of St. Luke's. International engagements have included performances in the Czech Republic, Germany, Mexico and Brazil. Critics have praised his "rounded vocal beauty" and The New York Times called his voice an "attractive tenor [that] helps define a sympathetic character."

Universally recognized for his irreverent portrayals of the roasting swan in Orff's *Carmina Burana*, Pfund has made the role a pillar of his career with over 150 performances on three continents. His wide repertoire includes not only the standard Baroque masterpieces such as Bach's *Mass in B minor* and Handel's *Messiah* but also much of the 20th century canon of concert repertoire including Britten's *War Requiem* and the *Klaus-Narr* from Schoenberg's *Gurre-Lieder*.

Recordings include the title role in Britten's *Albert Herring* on the Vox label, *Distant Playing Fields: Vocal Music of Amy Beach* and William Mayer on Newport Classics, and *Carmina Burana* with Fabio Mechetti and the Jacksonville Symphony.



Baritone Steven Mortier is noted for his warmth of singing combined with bold dramatic interpretations and solid musicianship.

Mr. Mortier has displayed his versatile talents season after season, by meeting the demands of a wide variety of genres. He has had starring roles with Tacoma Opera, Southern Utah University, and Tri-Cities Opera as well as Opera Grand Rapids. With Tri-Cities Opera his leading roles include *Il Barbiere di Siviglia*, *La Bohème*, *Samson et Dalila*, *The Crucible*, *L'Italiana in Algeri*, *H. M. S. Pinafore*, *The Merry Widow* and *Amahl and the Night Visitors* among others.

Recent engagements include the role Edward Rochester in the Civic Theatre of Spokane's special performances of *Jane Eyre the Musical*. Bass soloist for Idaho Bach Festival's performance of The **Bach Magnificat**., Bass soloist for J Rutter's *Mass of the Children* for the Spokane Youth Symphony, Figaro with Willamette Concert Opera, *Old American Songs (2)* with the Eastern Washington University Orchestra, a return to Coeur D'Alene Opera as Sharpless in **Madama Butterfly**, and the role of the Baron in Verdi's **La Traviata**. Mr. Mortier also recently performed the role of Don Magnifico in **La Cenerentola**, and made his directing debut, both with Coeur D'Alene Opera. He was a soloist for Spokane Opera's 25th Anniversary Gala performance at the Fox, as well as bass soloist in **Handel's Messiah** with the Coeur D'Alene Symphony.

Other performances include the title role of **Rigoletto** with the Lake Charles Symphony, Leporello in **Don Giovanni** with Tacoma Opera, a return to Mississippi Opera to perform Masetto in **Don Giovanni** and a **Holiday Pops Concert** featuring Bing Crosby tunes and **The Reluctant Dragon** with the Spokane Symphony.

Mr. Mortier made his debut at Carnegie Hall in 1996 with the New England Symphonic Ensemble under the baton of John Rutter, in Haydn's **The Creation** and at Lincoln Center with The National Chorale in the **Messiah**. Mr. Mortier then performed the role of the Traveler in Spoleto Festival USA's production of **Curlew River**, with Pittsburgh Opera in **L'Elisir d'Amore** as Dulcamara, with Lake Charles Symphony in their fully staged production of **Oklahoma** as Curley, with Mississippi Opera as Figaro in **Le Nozze di Figaro** and with Spokane Opera as the Count in **Le Nozze di Figaro**.

Mr. Mortier is frequently seen in commercials in Spokane as well as heard in voiceovers on TV and radio.

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, operating budget, and the concert series to four concerts per year. Dr. Murphy is Director of Choral Activities and Associate 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. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival.

Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics in the northwest and southeast and his international conducting experiences include Austria, China, Czech Republic, and Germany. In 2015, Michael will represent the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. As an active member, Dr. Murphy has held several state leadership positions in ACDA and NAFME. Presently he is President of the Idaho American Choral Directors Association and serves on the national board of the National Choral Collegiate Organization (NCCO). Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University.

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 Woodhall. 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.

Palouse Choral Society Board of Directors & Staff

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Anne Moscrip, *Vice-President*
Jack Keller, *Secretary*
Jim Reece, *Treasurer*

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Miho Nam

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Kathy Pitman
Sharon Walbridge
Kay Youngblood

Development Officer

Dan Zenner

Staff

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Our Singers

Sopranos

Janet Adams
Susan Beamer
Judy Croskey
Anjuli Dodhia
Anna Erickson*
Jill Freuden +*
Meredyth Goodwin*
Becky Hemphill*
Karin Herbert
Colleen Jeffery
Jana Joyce
Terry Keller*
Karen Kelly
Hannah Knecht
Monique Lillard
Charlotte Riersgard
Leah Sheppard
Beth Stockinger*
Janice Willard

*Chamber Choir
+ Section Leader

Altos

Jennifer Bledsoe
Liz Brandt
Sue Byrne
Jennifer Coleman
Marcia Cooke
Christine Dopke
Sandy Field
Judie Hanley*
Tressa Hochstatter
Jan Keller*
Meg Kelley
Ellen Kittell
Suzy Krahn
Holly McCollister
Kirstin Malm*
Anne Moscrip*
Miho Nam
Heather Nelson +*
Robin Ohlgren
Janet Parsons
Teri Riedner
Stephanie Sant +*
Karen Weathermon
Charmaine Wellington

Tenors

Kevin Brackney
Tom Brandt +*
Phillip Branigan*
John Brewer
Ken Grubbs +*
Willie Hosea*
Christopher Mc Intosh*
Bob Stone

Bass

Allen Alstad
Gene Buchholz
Rob Ely*
Jack Keller*
Kent Keller +*
Jack Kelly
Kirk McMichael
Eric Nilsson
Gary Peterson
Tim Prather
Jim Reece*
Leo West

Our Festival Orchestra

Flute

Leonard Garrison
Lindsay Baker

Oboe

Carol Padgham-Albrecht
Jessica Villm

Bassoon

Javier Rodriguez

Trumpet

Sean Butterfield
David Turnbull
Kelly McReynolds

Timpani

Matthew Grubbs

Violin 1

Meredith Arksey, cm
Diane Worthey
Sarah Church

Violin 2

Becky Miller, pr
Ruth Funabiki
Cassie Byrne-Finley

Viola

Giselle Hillyer, pr
Angela Schauer

Cello

Miranda Wilson, continuo
Amy Browse

Bass

Micah Millheim

Organ

Susan Billin

Pullman Elementary Choir

Santiago Alzate	Qwyn Heim	Lydia Mc Nelly
Maysen Anderson	Alexis Hendrickson	Ryder Owen
Elizabeth Benny	Sarah Henriksen	Ellie Sanders
Kate Blehm	Madeline King	Joyce Schertenleib
Matthew Bowman	Sonora Lee	Shaylyn Sprague
Makenna Carnahan	Lucy Lippay	Hyrum Taylor
Clair Cohen	Alison Mangels	Thanhtam Tran
Audrey Cousins	Audrey Meacham	Subashree Venkatasubramanian
Jordyn Gesser	Blythe Meacham	Elayne Watts
Julian Gossard	Eliza Mc Nelly	Sharmila Yim
Lauren Greeny		Skyla Young

Theresa Meacham, Pullman Elementary Choir Conductor

Theresa Meacham has been an Elementary Music Specialist for the Pullman School District for over 10 years. Before that, she taught k-12 music and voice at Lewis and Clark State College. She is also currently Music Director at Calvary Christian Center, a position held for the last eight years. Theresa came to the Palouse to attend the University of Idaho; after graduation she settled down here with her husband Cody. They have three children ages 10, 9 and 7. Theresa loves teaching children to sing!



A big thank you to our Palouse Choral Society Carolers for the many extra hours they give of their time and talent to benefit PCS!!

Anna Erickson	Heather Nelson	Tom Brandt
Jill Freuden	Kirstin Malm	Jack Keller
Terry Keller	Anne Moscrip	Kent Keller
Beth Stockinger	Stephanie Sant	Jim Reece
Jan Keller	Willie Hosea	

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Sue Byrne

Gaylon & Judy Campbell

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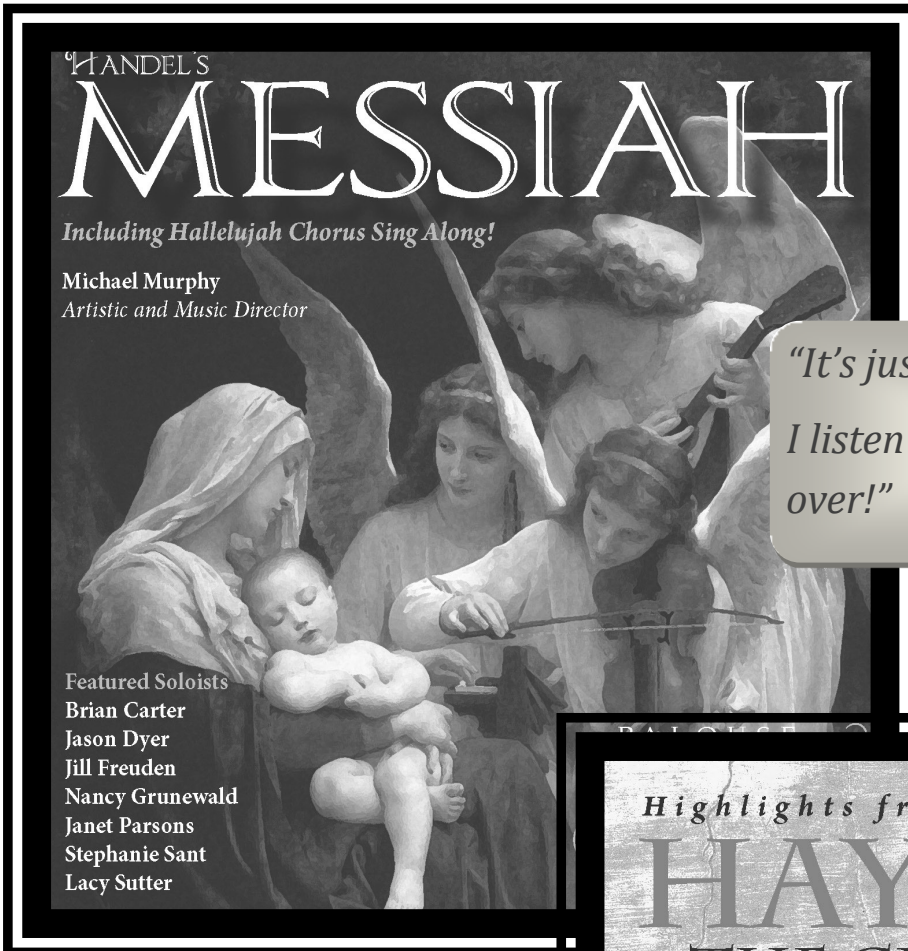
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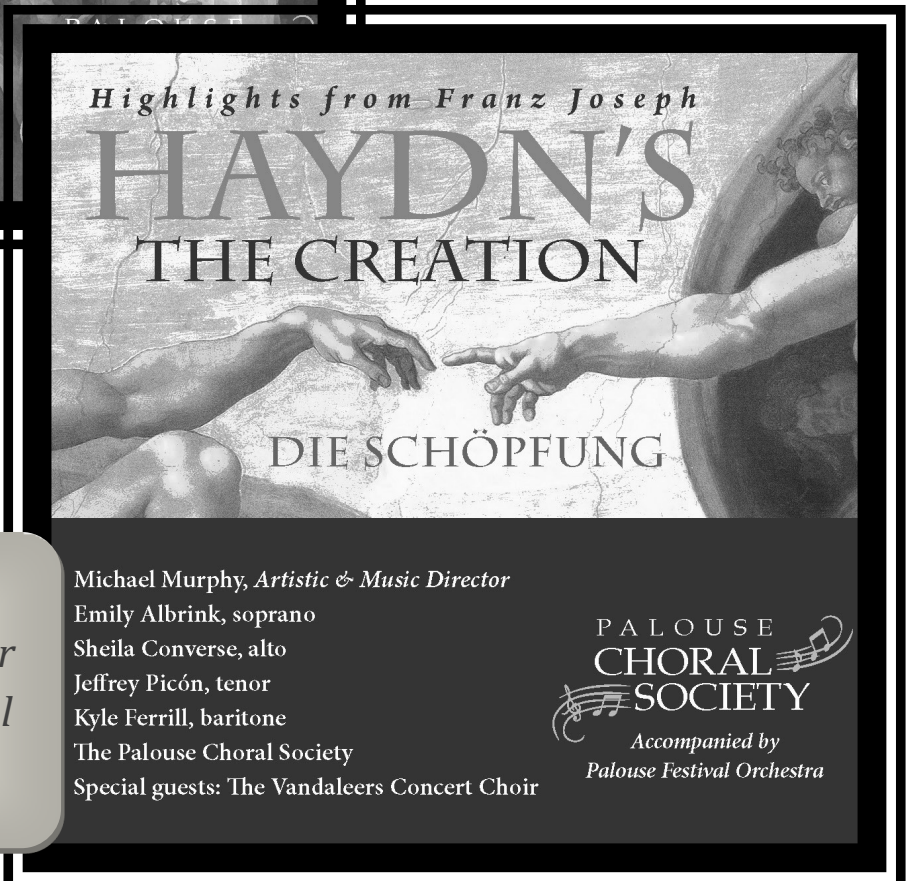
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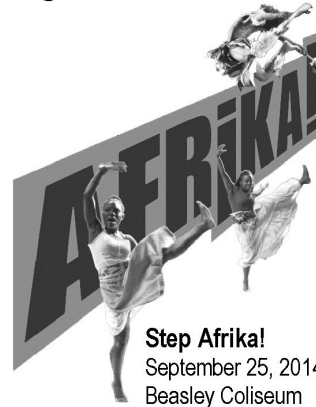
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