

PALOUSE
CHORAL
SOCIETY



Carmina Burana

Carl Orff, Leipzig, 1936.

CARL ORFF

**Palouse Choral Society Chorale &
University of Idaho Vandaleers & select members of Women's Choir**

Lynette Pfund, soprano ~ Christopher Pfund, tenor ~ Richard Zeller, baritone
Elena Panchenko & Roger McVey, piano
Jeffrey Grubbs~Matthew Grubbs~Neil Paterson~Jeremy Quinn~Brooke Trumm
percussion

Michael Murphy, Artistic & Music Director

Friday, April 15, 2016 ~ 7:30pm Sunday, April 17, 2016 ~ 4:00pm
University of Idaho Administration Auditorium

Palouse Choral Society

Chorale

and

University of Idaho Vandaleers & select members of the Women's Choir

Lynette Pfund, soprano ~ Christopher Pfund, tenor ~ Richard Zeller, baritone

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Jeffrey Grubbs, Matthew Grubbs, Neil Paterson, Jeremy Quinn, and Brooke Trumm, percussion

Michael Murphy, Artistic and Music Director

Carmina Burana

Carl Orff

Introduction

Fortuna Imperatrix Mundi

O Fortuna (chorus)

Fortune plango vulnera (chorus)

Part I

Primo vere

Veris leta facies (chorus)

Omnia Sol temperat (baritone)

Ecce gratum (chorus)

Uf dem anger

Tanz (orchestra)

Floret silva (chorus)

Chramer, gip die varwe mir (soprano, chorus)

Reie (orchestra)

Swaz hie gat umbe (chorus)

Chume, chum geselle min (chorus)

Swaz hie gat umbe (chorus)

Were diu werlt alle min (chorus)

Part II

In Taberna

Estuans interius (baritone)

Olim lacus colueram (tenor, male chorus)

Ego sum abbas (baritone, male chorus)

In taberna quando sumus (male chorus)

Part III

Cour d'amours

Amor volat undique (soprano, chorus)

Dies, nox et omnia (baritone)

Stetis puella (soprano)

Circa mea pectora (baritone, chorus)

Si puer cum puellula (male chorus)

Veni, veni, venias (double chorus)

In trutina (soprano)

Tempus est iocundum (soprano, baritone, treble chorus, chorus)

Dulcissime (soprano)

Blanziflor et Helena

Ave formosissima (chorus)

Fortuna Imperatrix Mundi

O Fortuna (chorus)

Full Text and Translation
can be found with the Center Insert.

Thank You for:
***Holding your applause until the Finale.**
*Turning off cellular phones, pagers, and watch alarms
*Not using recording or photography devices

Carmina Burana

In 1803, a remarkable manuscript was discovered in a medieval Benedictine monastery at Beuren, in southern Germany. This document was not a religious text but a collection of secular songs and poems written by wandering students and minstrels during the 12th and 13th centuries. The verses, in Latin, Old French, and Middle-High-German, touched a broad range of topics. They satirized the clergy and nobility, celebrated the passing seasons, complained of poverty, greed, and corruption, praised the pleasures of wine and song, and above all sang the joys and sorrows of love—all while expressing a fatalistic view of human destiny controlled by a “wheel of fortune.” By turns blatant and refined, the language of these poems reflected the varied backgrounds and social stations of their authors, and the verses revealed a freshness that is striking even today. They were published in 1847 under the title *Carmina Burana* (“Beuren Songs”). In 1935 they came to the attention of an obscure German composer named Carl Orff.

Orff is one of the more curious figures of 20th-century music. He received a solid if unremarkable musical training and, like so many composers of his generation, absorbed the influence first of the German late-Romantics—particularly Strauss and the young Schoenberg—and later of Stravinsky. But his interests soon spread beyond the concerns of modern composition. During his 20s, he became involved with the theater and soon became fascinated with the possibility of combining the various arts to produce a spectacle whose total effect was greater than the sum of its parts, an idea similar to Wagner’s concept of the *Gesamtkunstwerk* (the “complete art work”).

At about the same time, Orff developed a strong interest in early music, particularly that of the medieval and Renaissance periods. Finally, in 1924, he began an association with the dancer Dorothee Gunther and with her established an educational method aimed at “reviving the natural unity of music and movement.” Orff’s work in this area, and in early music education generally, continued for decades, resulting in the famous Orff-Schulwerk teaching program, which employs simple percussion instruments and rhythmic movement, a practice now widely used throughout the world.

Far from remaining isolated, these interests came together in a fascinating synthesis in Orff’s creative work. He sought new ways to dramatize concert music, presenting staged versions of oratorios and other pieces. His own compositions relied increasingly on modal melodies derived from medieval plainchant, and on the percussion instruments and simplicity of utterance that characterize Orff-Schulwerk. Orff plainly was searching for a vehicle by which to bring these disparate elements together in a telling and original way. He found it in *Carmina Burana*.

Orff composed his setting of Beuren monastery verses in 1935-36. Upon completing it, he wrote to his publisher: “Everything I have written to date ... can be destroyed. With *Carmina Burana*, my collected works begin.” Hearing the composition, one can understand how Orff might have been tempted to make this extreme declaration, for the sound of *Carmina Burana* was virtually unprecedented. Its pounding and repetitive rhythms, simple motifs, elemental harmonies, and huge orchestral sound blocks convey a pagan and often quite orgiastic energy. In an audacious gambit, Orff deliberately abandoned Western music’s traditional techniques of counterpoint and thematic development in favor of a deliberately primitive rhetoric. This aimed unapologetically for physical and emotional sensation rather than aesthetic response. “In all my work,” Orff wrote later, “my final concern is not with musical but with spiritual exposition.” *Carmina Burana* may indeed turn its back on “musical exposition” as this is usually conceived, but its raw emotive power cannot be ignored.

Framing *Carmina Burana* is a massive chorus, “O Fortuna,” whose allusion to both happiness and woe, “power and poverty alike,” sets out a broad canvas of human experience to be filled by the intervening numbers. These are divided into three large sections. The first, “In Springtime,” is a hymn to reawakening nature and love. “In the Tavern” treats the pains and pleasures of hedonistic abandon. “The Court of Love,” the work’s final section, celebrates love and sensuality. A reprise of the opening chorus brings the work full circle to conclude as it began.

Carmina Burana was first heard in 1937, and it immediately brought Orff international attention. It has since become one of the most frequently performed of modern choral works, its impact undiminished in the decades since Orff composed it.

Program notes © 2014 by Paul Schiavo

Thank you for joining us this evening and for your patronage and support this season.
May your Spring & Summer be enjoyable and safe.

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 joined the faculty at the University of Idaho in the fall of 2015 assisting in opera productions.

Lynette moved to Moscow, Idaho in the fall of 2014 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.



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.

In addition to his active performance career, Pfund is currently Assistant Professor of Voice at the University of Idaho where he teaches studio voice and directs the opera program.



Richard Zeller is internationally acclaimed for both his concert and opera roles. During the 2014-2015 season he sang the title role in *Elijah* with the Bach Festival Society of Winter Park and Beethoven's *Symphony No. 9* with the Oregon Symphony Orchestra. During the 2015-2016 season he returns to the Winter Park Bach Festival for the *St. Matthew Passion* and Rossini's *Stabat Mater*.

He made his Metropolitan Opera debut in 1989 and has since appeared with the Met in several roles including *Marcello* in *La Bohème*. In addition to the Met, Richard has also appeared with Scottish Opera, Deutsche Opera, Portland Opera, and San Diego Opera, Lyric Opera of Chicago, and English National Opera in London.

On the concert stage, his appearances include the title role in Mendelssohn's *Elijah*, *Les Troyens*, Handel's *Messiah*, *Carmina Burana*, Beethoven's *Symphony No. 9*, His international orchestra credits include appearances with the Toronto Symphony, Montreal Symphony, Winnipeg, Ottawa, the Nord Deutscher Rundfunk (Hanover), MDR Symphony Orchestra (Leipzig), Dresden Staatskapelle, Czech Philharmonic, Tokyo Philharmonic, Korea Philharmonic, Rotterdam, Bergen Philharmonic Orchestra (Norway), Orchestre Philharmonique de Monte-Carlo, and Prague Beethoven Festival; as well as a performance for the Spanish Royal Family in Madrid with conductor Helmuth Rilling.

More of Richard Zeller's biography is available at: <http://www.dispeker.com/artist.php?id=rzeller&aview=bio>

Guest Pianist



American pianist Roger McVey has performed as a soloist and collaborative pianist throughout the United States, in Europe, Asia, Cyprus, New Zealand, and Mexico. Dr. McVey is an Assistant Professor of Piano at the University of Idaho, and has previously taught at the University of Kansas, Mercer University, and the University of Wisconsin-River Falls. He holds degrees in piano performance from the University of Kansas, Indiana University, and East Carolina University. Additionally, he has studied at the Aspen Music Festival and the Chautauqua Institute. Dr. McVey has studied with internationally acclaimed pianists Menahem Pressler, Jack Winerock, Anton Nel, Herbert Stessin, and Henry Doskey, and has coached with artists such as Claude Frank, Janos Starker, William Warfield, Eric Rosenblith, and the Emerson Quartet. He was a top prizewinner in the International Beethoven Competition

(U.S.A.), and was a Semi-Finalist at the International Franz Liszt Competition in Poland, where critics praised his "passionate artistry and electrifying virtuosity." Recent performances have taken him to China, Korea, Spain, and Italy, as well as New York, Minneapolis, and Atlanta. In 2012 he released his third CD recording, entitled *Perspectives*. In addition to his solo concerts, Dr. McVey performs with his trio, the Trio St. Croix, and regularly collaborates as a chamber musician. An active clinician, Roger frequently gives masterclasses and presentations at universities, music schools, and for music teacher associations. He has presented at the College Music Society national conference, and for the Wisconsin Music Teachers Association. An avid listener of rock music, jazz, rap, and funk, Roger's other interests include cooking, playing chess, surfing, and skiing. He resides in Moscow, Idaho with his wife Giselle and their three children.

Percussionists



Timpanist and percussionist Jeffrey D. Grubbs is an active professional orchestral/freelance musician in the greater Central New York and Capital District areas. Mr. Grubbs is a native of Memphis, Tennessee, and has resided in the Syracuse, New York area since 1980. He is a regular member of the Glimmerglass Opera Theatre Orchestra (Cooperstown, New York) and the Utica Symphony Orchestra, and is the Principal Percussionist and Associate Timpanist of the Catskill Symphony Orchestra (Oneonta, New York). Additionally, Mr. Grubbs has been a frequent substitute/extra percussionist with the Syracuse Symphony Orchestra. He has served on the faculties of the music departments of Hartwick College (Oneonta, New York) and Schenectady County Community College (Schenectady, New York).

Mr. Grubbs has composed and published several original compositions for percussion ensemble (Lullaby Rhapsody, Two Musical Pictures) and has also published transcriptions for keyboard percussion ensemble of several significant orchestral works (selections from Ravel's Mother Goose Ballet, the "Adagietto" from Mahler's Symphony No. 5, "Habanera" from Ravel's Rapsodie Espagnole, Chabrier's Joyeuse Marche, "Castillane" and "Aragonaise" from Massenet's Le Cid Opera Ballet Suite).

Grubbs holds a Bachelor's of Music in Percussion Performance from Boston Conservatory of Music and an Master's of Music in Percussion Performance from New England Conservatory. His studio teachers include Arthur Press, Fred D. Hinger, Frank Epstein, and Alan Abel.



Matthew is currently first-call extra percussionist with the Spokane Symphony and has played timpani regularly with the Palouse Choral Society since 2013. He maintains a private studio through Keeney Brothers Music in Moscow and Clarkston.

He is a graduate of New England Conservatory where he earned his Bachelor's studying with Will Hudgins, and Cleveland State where he completed his Masters in percussion performance with Tom Freer. He was a Tanglewood Music Center Fellow and studied privately with Tim Genis.

Matthew was an active freelance performer in the Great Lakes region from 2004-2011. He was a contracted section percussionist with the Erie Philharmonic from 2005-2011, and has performed with Opera Cleveland and Michigan Opera Theatre, Canton, Toledo, Youngstown, and Mansfield symphonies in Ohio, the San Antonio Symphony, and the Buffalo Philharmonic.

Neil Paterson is a Music Minor and percussionist at the University. Coming from southern Idaho, he had very little experience in the concert world but became heavily interested after receiving lessons and performing in some of the ensembles. Since his lessons with Dan Bukvich, he has committed to learning more about the art of composing. He continues to perform in Percussion Ensemble, Jazz Choir, Concert Band, Marching Band, DDD, and on student recitals.

Jeremy Quinn is currently a Junior at the University of Idaho and is on track to receive both an Instrumental Music Education and Percussion Performance degrees. Originally from Las Vegas, Nevada, Jeremy grew up around a family of musicians and discovered his passion for drums at an early age. In 2007, He moved from Nevada to Eagle, Idaho where he continued to learn and grow as a musician. Jeremy was involved with Symphonic Band, Marching Band, Jazz Band, Orchestra, and Choir at Eagle High School and played percussion every chance he could get.

Brooke Trumm is a sophomore Music student at the University of Idaho. She is from Oregon City, Oregon and has been playing percussion for ten years. She is involved in Orchestra, Jazz Choir I, Dancers Drummers Dreamers, and the Vandal Marching Band. Upon graduation, Brooke hopes to compose scores for musical theater and film.

Artistic and Music Director



Michael 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.

Dr. Murphy is Director of Choral Activities and Associate Professor of Conducting at the University of Idaho where he conducts choral ensembles, teaches graduate and undergraduate courses in conducting, choral literature, and techniques, and administers the Masters in Choral Conducting program. He is the Founder and Co-Artistic Director of the annual Idaho Bach Festival. Last spring, Michael was recognized with the University of Idaho Mid-Career Faculty Award for outstanding scholarship, teaching, and engagement.

Michael 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. This fall, Michael represented the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. In May 2016, Michael will serve as a Confucius China Studies Fellow and Visiting Scholar to South China University of Technology. As an active member, he has held several state leadership positions in ACDA and NAFME. Presently he is Vice-President (Immediate Past President) of the Idaho American Choral Directors Association.

Michael made his debut as Artistic and Music Director of the Palouse Choral Society in 2009. Under his baton, Palouse Choral Society has increased its membership, operating budget, choirs, and the concert series to four concerts per year. As an active church musician, Murphy is the Choral Director at Trinity Lutheran Church in Pullman, Washington. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. Michael resides in Moscow with his wife, Claire, and two sons, William and Colin.

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 law student.

Palouse Choral Society Board of Directors & Staff

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Jan Keller, *President*
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Jack Keller, *Secretary*
Jim Reece, *Treasurer*

Chorale Member Representatives

Janet Adams
Judy Croskey

Community Members

Laura Hill
Kathy Pitman
Julia Pomerenk
Sharon Walbridge

Staff

Janice O'Toole, *Executive Director*
Claire Murphy, *Children's Choir Director*
Michael Murphy, *Artistic and Music Director*

Singers

Sopranos	Altos	Tenors
Janet Adams	Jennifer Bledsoe	Kevin Brackney
Anna Branigan*	Elizabeth Brown	Tom Brandt*
Susan Beamer	Sue Byrne	Philip Branigan
Laurie Caraher	Jennifer Coleman	John Brewer
Judy Croskey	Andrea Falk	Christine Dopke
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Meredyth Goodwin	Dominique Lloyd	Teri Riedner
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Rebecca Hemphill	Emmanuella Mazile*	Bob Stone
Karin Herbert	Anne Moscrip	Bass
Karen Hunt	Miho Nam	Allen Alstad
Alison Jones	Heather Nelson	Walt Asbe
Josephine Jones	Annamarie Pearson	Todd Bailey
Jana Joyce	Stephanie Sant*	Darrick Blood
Karen Kelly	Chris Talbott	Edmund Brown
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Monique Lillard	Carole Wells	Jesse Hampsch*
Hannah May	Erika Whittington	Maxton Homer
Shelley Nice	Raechael Wilkinson	Jack Keller*
Ann Norton	Natalie Wren	Jack Kelly
Sydney Penner		Hammond Limbong
Charlotte Riersgard		Kirk McMichael
Emily Sandoval		Clyde Mooney
Jordan Schenck		Eric Nilsson
Beth Stockinger	* Section Leader	Gary Peterson
Danika Stromberg		Tim Prather
Janice Willard		Jim Reece
Tru Williams-Pierone		Derec Steinman
Madison Winn		Nick Tack
Caila Zimmerman		

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.

Jim Reece ~ Thoughtful, Dedicated, and Meticulous are just a few words that describe our wonderful outgoing Treasurer. Jim accepted the position of Receipts Treasurer in 2008 and was elected in as Treasure the next year. From penny pinching to German text editing, his consummate approach has served Palouse Choral Society well and his gracious manner has made him a joy with whom to work. Given that you are such an asset, Jim, don't be surprised when we knock on your door again! With deep gratitude, we thank you for your service and comradery.

Judy Croskey ~ Judy has served on our Board of Directors, not once, but twice. Several years ago, before she came back to sing with us, Judy served as a Community Board member. Her tenure on our board since 2014 has been as a Chorale Representative which entails representing the singers interests and concerns. In both cases, Judy worked hard on behalf of Palouse Choral Society using her musical background and deep connections to the community. We will miss your thoughtful and wise contributions, Judy. Thank you for your service!

Anne Ramsey ~ Serving as Vice President since 2014, Anne brought her wealth of board service to her position with Palouse Choral Society. Anne provided insightful guidance as the organization explored fund raising and development approaches. In addition, she served on the Grant Writing committee and more recently on the search committee as PCS sought a new Artistic and Music Director. We greatly appreciate your time and service, Anne. You will be missed!

Help us thank our wonderful 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 fill out the included volunteer card or email palousechoralsociety@gmail.com

Special Acknowledgments

Thank you to Susan Billin, Judy Croskey, and Jana Joyce for our wonderful receptions.



Thank you to all who wrangled risers and stage equipment for us this season.



Thank you to our Carolers for all of their time and hard work on behalf of Palouse Choral Society



Thank you to the City of Moscow and Heart of the Arts for their generous support of our Children's Choir



Thank you to our Search, Grant Writing, Marketing, and Children's Choir Committees for their exemplary work this season.



Thank you to Kurt Queller who guided us on the pronunciation of the Carmina Burana text.



Thank you to Daniel Bukvich and Kenneth Grubbs for their help in securing percussionists.

Kay Youngblood ~ "Thousands of candles can be lighted from a single candle, and the life of the candle will not be shortened." - Buddha

You may not realize it, but you know Kay and she probably knows you. When Kay's husband, Lynn, joined the bass section in 2008, he said, "...and Kay, here, would be glad to volunteer and help you out." Ever since, Kay has been the face of Palouse Choral Society, greeting concert goers, representing PCS in the community, and bringing together community members to join her in service as she completely revolutionized the way that we welcome all of you to our concerts. For eight years, we have been graced with the light and energy of her candle and though Kay is taking a step back to "just volunteer" for us, her dedication and work on our behalf will continue to light our way for many years to come. Kay, "thank you" seems inadequate for all that you have done. We are deeply grateful to and for you!

Michael Murphy ~ "Celebrating choral music through masterful performances, educational outreach, and cultural enrichment." - Palouse Choral Society mission statement.

Nearly eight years ago, as he was preparing to audition for the position of our Artistic and Music Director, Mike shared his vision for our organization, then known as the Idaho Washington Concert Chorale. His knowledge and enthusiasm had us all jumping on his train, ready to take that ride with him. Well, it has indeed been quite a wonderful ride, complete with leaps of faith and a renewed belief that the organization could and would be greater than it was.

Under his baton, we maintained an ambitious four-concert season. The Chamber Choir took on the challenge of preparing for and performing its own concert. The Chorale performed at least one masterwork per year. Two orchestra-accompanied concerts per year became a reality. The organization changed its name to Palouse Choral Society, a better fit for a growing organization with more than one choir. Palouse Choral Society then hired an executive director. The organization developed a stronger sense of direction and developed a stronger, working board. A new mission statement was born out of that awareness. Growth was not limited to the internal workings. Our concert venues now welcome more patrons and the organization enjoys greater community support. In September, the long awaited PCS Children's Choir became a reality and if you heard their concert last week, you know what a fantastic success that remaining part of Mike's vision has become. These achievements took the efforts of many hard working board members and volunteers, all who did so because they were inspired to reach for the vision that Mike brought to PCS.

Having to say good bye to the holder of such a vision is much like a grieving process. Shock, disbelief, grudging acceptance, fear of moving forward, the proverbial pulling up of the bootstraps and march of one foot in front of the other finally reveal a warmth and deep sense of gratitude to this person who put so much of himself into all that he helped the organization accomplish. Mike, we thank you for sharing your vision and providing your thoughtful guidance. We thank you for the countless hours, the sleep stealing-worries, and for showing us your human side. We thank you for using your passion and talent in every aspect of your position. The list is long.

The memory of where IWCC was eight years ago, a phenomenal contrast to where PCS is today, unmistakably demonstrates the impact that Mike has had on Palouse Choral Society. It's been a great journey with you, Mike. May your new adventures bring many joys.

Our 2015 –2016 Conductor's Circle, Concert Sponsors, and Concert Partners

These patrons and businesses are underwriting the many expenses inherent with producing excellent choral performances. We express our sincerest gratitude for their contributions and dedication to Palouse Choral Society!

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Palouse Choral Society is recognized by the IRS as 501 (c) (3) Charitable Organization #91-2046954

Contributions to PCS may be made through our website at www.palousechoralsociety.org or by mailing your contribution to:
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