

# Palouse Choral Society

Celebrating Our

**20th**

(+2)

**Anniversary!**

*Chorale, Chamber Choir, Children's Choir*

**Matthew Myers**

*Artistic Director*

**Stephanie Sant**

*Children's Choir Conductor*

**Elena Panchenko**

*Accompanist*

**Jacob Johnson**

*Children's Choir*

*Accompanist*

**Alisa Toy**

*Soprano*

**Codi Linafelter**

*Mezzo Soprano*

**Nicholas Klein**

*Tenor*

**Aaron Agulay**

*Baritone*



*Chorale*  
*Chamber Choir*  
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**Nicholas Klein**  
*Tenor*

**Aaron Agulay**  
*Baritone*

*Chorale*

*Vox Crepusculum*

Kevin T. Padworski (b. 1987)

Poetry by James Thomson (1700-1748) and Siegfried Sassoon (1886-1967)

Alisa Toy, soprano

Aaron Agulay, baritone

For I must sing of all I feel and know,  
Waiting with Memnon passive near the palms,  
Until the heavenly light doth dawn and grow  
And thrill my silence into mystic psalms;  
From unknown realms the wind streams sad or gay,  
The trees give voice responsive to its sway.

For I must sing: of mountains, deserts, seas,  
Of rivers ever flowing, ever flowing;  
Of beasts and birds, of grass and flowers and trees  
Forever fading and forever growing;  
Of calm and storm, of night and eve and noon,  
Of boundless space, and sun and stars and moon;

And of the secret sympathies that bind  
All beings to their wondrous dwelling-place;  
And of the perfect Unity enshrined  
In omnipresence throughout time and space,  
Alike informing with its full control  
The dust, the stars, the human soul;

And most supremely of my human kin,  
Their thoughts and deeds, their valors and their fears,  
Their griefs and joys, their virtue and their sin,  
Their feasts and wars, their cradles and their biers,  
Their temples, prisons, homes and ships and marts,  
The subtlest windings of their brains and hearts.

Music of whispering trees hushed by the broad-winged breeze  
Where shaken water gleams;  
And evening radiance falling with reedy bird-notes calling.  
O bear me safe through dark, you low-voiced streams.  
I have no need to pray that fear may pass away;  
I scorn the growl and rumble of the fight  
That summons me from cool silence of marsh and pool,  
And yellow lilies islanded in light.  
O river of stars and shadows, lead me through the night.

Is it not strange?  
I could more amply tell  
Such woes of men as I discern or dream,  
Than this great happiness which I know so well.  
Which abides forever pure and deep,  
Beneath all dreams of wakefulness or sleep.  
  
So rich and sweet is Life. And what of Death?  
The tranquil slumbers dear and strange and boon  
That feed at whiles our waking being's breath;  
The solemn midnight of this glorious noon,  
  
What shall we do? How can we live? What can we say?  
For we must sing of rivers flowing forever.

For we must sing of all I feel and know,  
Waiting with Memnon passive near the palms,  
Until the heavenly light doth dawn and grow  
And thrill my silence into mystic psalms;  
From unknown realms the wind streams sad or gay,  
The trees give voice responsive to its sway.

For we must sing: of mountains, deserts, seas,  
Of rivers ever flowing, ever flowing;  
Of beasts and birds, of grass and flowers and trees  
Forever fading and forever growing;  
Of calm and storm, of night and eve and noon,  
Of boundless space, and sun and stars and moon;  
  
And we shall sing.



Dr. Kevin T. Padworski, the artistic director of the Colorado Chorale, earned his DMA in choral conducting from the University of Colorado. Active also as a composer, he has works published through Santa Barbara, Hal Leonard, Pavane, and MusicSpoke. His work *Vox Crepusculum* was commissioned by the Palouse Choral Society for its twentieth anniversary concert, intended to be held in 2020 but finally occurring this afternoon. Before selecting the poetry for the piece, he communicated with members of the Chorale to hear their feelings about what singing and making music mean to them. Their responses led him to select poems by James Thomson and Siegfried Sassoon. These texts are interwoven in the piece; the first, second, third, and fourth stanzas come from Thomson's "For I Must Sing of All I Feel and Know," while the fifth comprises Sassoon's poem "Before the Battle." The sixth and eighth stanzas feature texts inspired by responses from the Choral Society, and the seventh, ninth, and tenth stanzas return to Thomson's poem. We hope you enjoy the first ever performance of this new choral-orchestral work!

*Prayer for Ukraine*

Mykola Lysenko (1842-1912)

Translation from Ukrainian:

Lord, oh the Great and Almighty,  
Protect our beloved Ukraine,  
Bless her with freedom and light  
Of your holy rays.

We pray, oh Lord Almighty,  
Protect our beloved Ukraine,  
Grant our people and country  
All your kindness and grace.

With learning and knowledge enlighten  
Us, your children small,  
In love pure and everlasting  
Let us, oh Lord, grow.

Bless us with freedom, bless us with wisdom,  
Guide into kind world,  
Bless us, oh Lord, with good fortune  
For ever and evermore.

Ukrainian composer Mykola Lysenko composed a variety of operas, choral works, orchestral works, and songs during the late Romantic period. His work was pivotal in maintaining nationalism in Ukrainian music. His hymn "Prayer for Ukraine," set to a poem by Oleksandr Konysky, is often considered the nation's "spiritual anthem." This performance is dedicated to all Ukrainians throughout the world as they observe the dangerous conflict obliterating their home at this time. We are especially grateful to our pianist, Elena Panchenko, for her consistent guidance and artistry even during this time of turmoil.

*Children's Choir*

*Cantate Deo*

George Frideric Handel (1685 – 1759)

Adapted and arranged from Water Music Suite by Becki Slagle Mayo

Mason Bledsoe, trumpet

*Sakura*

Japanese Folk Song

Arrangement and English translation by Michael Scott

*Oh, Susanna!*

Stephen C. Foster (1826—1864)

Arranged by John Leavitt

*Chamber Choir*

*Fyer, Fyer*

Thomas Morley (1557-1602)

Fyer, fyer! My heart!  
Fa la la la.  
O, help! Alas, O, help!  
Ay me! I sit and cry me,

and call for help,  
alas, but none comes nigh me.  
Fa la la la.

Thomas Morley was an English composer, editor, theorist, and organist in the Renaissance Era. He is best known for adapting existing Italian madrigals into his own English arrangements. The new piece, called a "contrafactum," often became more famous than its predecessor. *Fyer, Fyer* is a contrafactum of *A la strada, o Dio*, by the celebrated late Italian madrigalist Luca Marenzio. Marenzio's three-part madrigal from 1585 became a five-part piece after Morley revisited the work ten years later. *Fyer, Fyer* explores the frantic emotions of falling in love. The five choral parts imitate one another in a hectic manner to display the deep and uncontrollable force of love.

"3:29 am" from *This Is How You Love*

Leave the lights off.  
Leave only sound.  
Leave only skin.  
Leave only you,  
each rib, for counting.

- *Julia Klatt Singer*

Jocelyn Hagen (b. 1980) and Timothy C. Takach (b. 1978)

I don't  
Need magic,  
I need your arms around me  
At 3:29 a.m. when  
The dark  
Is too much, I  
Need you to be real  
When nothing  
Else is.

- *a.r. asher*

"Love/Light" from *This Is How You Love*

yours is the light by which my spirit's born:  
yours is the darkness of my soul's return  
you are my sun, my moon, and all my stars.

- *e. e. cummings*

Jocelyn Hagen (b. 1980) and Timothy C. Takach (b. 1978)

Even after all these years,  
the Sun never says  
to the Earth  
"You owe Me."  
Look what happens—  
with a Love  
like that,  
it lights  
the whole  
sky.

- *Hafiz, trans. Daniel Ladinsky*

Married couple Jocelyn Hagen and Timothy Takach have been active composers in the Twin Cities area since their wedding in 2006, the same year that they founded Graphite Publishing, a pioneering organization in the distribution of choral music via digital download rather than paper scores. In 2017, the couple relocated to Hagen's parents' lake cabin while their new home was being built in the suburbs of Minneapolis. While they holed up near the lake, they worked together to complete a collaborative commission for the Seattle-based choir The Esoterics. They sat at the piano side by side and took the time to hone every detail of the larger work collaboratively. *This is How You Love*, the thirteen-movement piece, includes a variety of poems about love as well as transcripts from couples' therapy sessions. The third and third-to-last movements (excerpted in this performance) are both set for double choir. Each choir sings a different poem about love in a different key. The two choirs subsequently perform the texts simultaneously. The resulting bitonality provides both the tension and warmth of dissonant chords. The extended work displays both composers' lyricism and penchant for rhythmic and harmonic complexity.

## *Brief Intermission*

IDAHO WASHINGTON CONCERT CHORALE  
*Sings*

## Chorale

### *Krönungsmesse (Coronation Mass)*, K. 317

Wolfgang Amadeus Mozart (1756-91)

Alisa Toy, soprano  
Codi Linafelter, mezzo soprano  
Nicholas Klein, tenor  
Aaron Agulay, baritone

1. Kyrie  
Translation from Greek:  
Lord, have mercy. Christ, have mercy. Lord, have mercy.
2. Gloria  
Translation from Latin:  
Glory to God in the highest, and on earth peace to people of good will.  
We praise you, we bless you, we adore you, we glorify you.  
We give you thanks for your great glory.  
Lord God, heavenly King, almighty God and Father.  
Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father,  
you take away the sins of the world, have mercy on us;  
you take away the sins of the world, receive our prayer;  
you are seated at the right hand of the Father, have mercy on us.  
For you alone are the Holy One, you alone are the Lord,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit in the glory of God the Father. Amen.
3. Credo  
I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
of all things visible and invisible.  
I believe in one Lord Jesus Christ,  
the Only Begotten Son of God,  
born of the Father before all ages.  
God from God, Light from Light,  
true God from true God,  
begotten, not made, consubstantial with the Father;  
through him all things were made.  
For us men and for our salvation  
he came down from heaven,  
and by the Holy Spirit was incarnate of the Virgin Mary,  
and became man.
4. Sanctus  
Holy, holy, holy Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.
5. Benedictus  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.
6. Agnus Dei  
Lamb of God, you take away the sins of the world, have mercy on us.  
Lamb of God, you take away the sins of the world, have mercy on us.  
Lamb of God, you take away the sins of the world, grant us peace.

Wolfgang Amadeus Mozart, one of the most prolific and original melodists of the Austrian Classical Era, composed seventeen extant settings of the Mass Ordinary. The Ordinary texts include the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei— five moments in each Mass service in which the texts remain the same every Sunday. (During the Classical Era, the Sanctus was often divided into two movements, with a separate Benedictus section taking on its own unique musical character.) Mozart's Masses are divided into two categories: *missa brevis*, or short Mass, and *missa solemnis*, or solemn (longer) Mass. Mozart composed most of his *missa brevis* settings in the early part of his career, when Emperor Joseph II preferred for church services to have less music. Later in his career, Mozart was free to expound on the musical material in his Mass settings, resulting in lengthier solemn Mass settings. The *Krönungsmesse* is the shortest of the long Masses -- or the longest of the short Masses -- so in a sense it defies such classification. He wrote the Mass in 1779, and it soon became the preferred Mass by Austrian monarchs during regal events. By the early 1800s, it had earned its nickname *Krönungsmesse* (or *Coronation Mass*). Throughout the piece, Mozart infuses the serious and ornamented Baroque style with the stable chord progressions of the Classical Era. This afternoon's performance will include the Austro-Germanic pronunciation of the Greek and Latin texts for a historically informed performance.



## Alisa Toy - Soprano

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Originally from Alberta, Canada, Alisa holds a MM in Voice and Choral Conducting from the University of Idaho and a Bachelor's degree in Music Education from Mississippi University for Women. Favorite singing opportunities include the role of Pamina in Mozart's *The Magic Flute*, Gertrude in *Hänsel and Gretel*, and soloing with the Palouse Choral Society, Mississippi State Symphony Choir and Orchestra, and the Greeley Chorale and Philharmonic Orchestra. She has soloed in Great Britain and Italy including a concert for Pope Benedict XVI. She recently won the University of Idaho Concerto/Aria Competition and placed first in the Southern Region NATS vocal competition in 2011. Alisa enjoyed serving several years in public and private schools teaching K-12 music and is in her 28th year of teaching voice and piano through her private studio.

## Codi Linafelter - Mezzo Soprano

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Codi Linafelter grew up following her father around in the United States Air Force. Born in Maryland, Codi quickly moved across several states and, after a stint in Europe, her family retired to Burley, Idaho. Codi is currently studying Vocal Performance with Dr. Christopher Pfund at the University of Idaho—a 180° turn from where she thought her life was headed. Codi planned on becoming an Air Force pilot for nearly a decade. After a profound call to music and performance, she found herself at the foot of the Lionel Hampton School of Music—and the rest is history. Codi is finishing her second semester of studying voice at the University of Idaho, where she has been heard singing with the University of Idaho's Jazz Band II as a featured jazz vocalist as well as in the roles of Orpheus in the *Orfeo* Opera Workshop scenes of 2021, the Second Lady in *Die Zauberflöte*, and Hansel in *Hansel and Gretel*. She earned 1st place as an Alto at the 2021 IMEA State Solo and Ensemble Competition, as well as 1st place as a First-Year Female vocalist at the 2021 NATS Competition. This is Codi's second performance with the Palouse Choral Society as their featured Mezzo soloist, after her debut performance in Handel's *Messiah* in December of 2021. In addition to singing alongside orchestras and bands, Codi writes and produces her own music. Most of all, Codi is thrilled beyond measure to be sharing music with the world around her and is excited to be performing with the Inland Northwest Opera this summer in *Carmen and the Bull* as the title role. Remember, "Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything." -Plato

## Nicholas Klein - Tenor

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A teacher, singer, conductor, and pianist/accompanist/coach based out of Seattle, WA, Nicholas Klein, tenor, is often known for his warmth and clarity of tone in addition to his exceptional musicianship. Dr. Klein is a member of the music faculty at Eastern Washington University as a Lecturer in Vocal Music and Seattle Pacific University as an Instructor of Voice and the director of the new Vocal Jazz Ensemble this year. In addition to his positions at EWU and SPU, Nicholas currently serves as the Music Director for Central Lutheran Church in the Capitol Hill neighborhood of Seattle. Prior to beginning his studies at University of Washington, Nicholas lived in Columbus, OH, where he was a tenured soloist and section leader of the Cathedral Schola at St. Joseph Cathedral, where he also served for 6 months as the Interim Director of Music for the Catholic Diocese of Columbus. Nicholas has been recognized internationally as a soloist and chorus member for his performances in Hungary, Switzerland and Italy (Tuscany region and Rome). Recent engagements/roles include BWV 97 (Soloist) with the Seattle Bach Choir, Larry/Matt (*The Face on the Barroom Floor*), Don José (*Carmen* - excerpts), and Flavio (*Norma*). Future engagements include performing as the tenor soloist in the Mozart *Requiem* with the Spokane Symphony, and Dr. Caius in *Falstaff* with Puget Sound Concert Opera. Nicholas is also a member of Choral Audacity, a professional choir based in the San Francisco bay area.

## Aaron Agulay - Baritone

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Aaron Agulay, baritone, is incredibly grateful to be performing and sharing live music once again with the Palouse Choral Society. Agulay has extensive performing experience in venues and organizations worldwide ranging from summer-stock theaters to nationally and internationally renowned opera houses --Opernhaus Zürich, Konzert Theater Bern, Theater Magdeburg, Central City Opera, Opera Theatre of St. Louis, and Carnegie Hall. As a performer, adjudicator and clinician, Agulay continues to garner recognition throughout the Pacific Northwest region with ongoing performances, masterclasses, collaborations, festivals and competitions. This season Agulay will be making his debut at the Martin Woldson Theater at the Fox as the baritone soloist in Carl Orff's *Carmina Burana* with the Spokane Symphony under the baton of music director, James Lowe. He will also be making his debut with Wenatchee Valley Symphony Orchestra for their 75th Diamond Anniversary Season as a soloist for Handel's *Messiah* under the baton of music director, Nikolas Caoile. At Washington State University, he is part of the voice faculty and on January 28th, he joined his colleague Dr. Yoon-Wha Roh to perform Schubert's *Winterreise*, as part of the Elson S. Floyd Cultural Series Inaugural Season and SOM's Faculty Artist Series.

## Artistic Director

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Recently hired as Palouse Choral Society's Artistic Director, Dr. Matthew Myers is new to the Palouse region. He works as associate director of choral music education at Washington State University, where he conducts the University Singers and Treble Choir and teaches courses in music education, conducting, and rock history. He earned his DMA in choral conducting from Louisiana State University, his master's degree in choral conducting from Northern Arizona University, and his bachelor's degree in vocal performance and music education from Luther College. After completing his degree at Luther, he taught grades 6-12 choir at The American International School of Muscat in Oman. For the following five years, he worked as director of choirs and musical theatre at Boylan Catholic High School in Rockford, Illinois. In addition to conducting five choirs, he taught AP music theory, class piano, and critical thinking and coordinated a middle school choral program at four of Boylan's constituent grade schools. He has served as conductor of the NAU Men's Chorale and Chamber Singers, the LSU Chamber Singers, the Master Chorale of Flagstaff, and the Flagstaff Youth Chorale and has held church music positions in Iowa, Illinois, Louisiana, and Alabama. Prior to his time at

WSU, Dr. Myers taught at the University of Alabama, where he conducted two choirs and taught courses in music appreciation, choral literature, vocal pedagogy, and diction. He is the co-host of the Choir Fam Podcast.

## Chorale Accompanist

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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 Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with Palouse Choral Society, 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 their son Ivan, an attorney.

## Children's Choir Conductor

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Stephanie Sant received her Bachelor of Music in K-12 Vocal Music Education and her Master of Education in Curriculum and Instruction from the University of Idaho. She studied voice with noted vocalist and professor Dorothy Barnes. Ms. Sant has taught K-6 General Music at A.B. McDonald Elementary School in Moscow and currently conducts the Moscow High School Choir and extra-curricular jazz choir Encore. She also teaches movement and dance at McDonald Elementary, her 24th year in Moscow School District. She has conducted the children's choir for 5 years. Stephanie is active in the national music fraternity Sigma Alpha Iota, which promotes and supports music education and fine arts in schools and communities. She participates in American Choral Directors Association and the National Association for Music Education. Ms. Sant enjoys singing in the Chamber Choir and Chorale and in the community as a soloist

## Children's Choir Accompanist

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Jacob Johnson is a pianist currently studying at Lionel Hampton School of Music to be a music teacher. He started playing piano in early 2018 and hasn't stopped since. Jacob likes playing and performing late romantic and classical music such as Chopin and Beethoven. Jacob has known the conductor, Stephanie Sant, for several years. Stephanie Sant taught Jacob and helped him dip his toes into the world of music. Now Jacob practices three hours a day and loves playing for Ms. Sant and other talented musicians.

## Chorale & Chamber Choir

### **Soprano**

Susan Beamer - 2006  
Elizabeth Chilton ♪ - 2021  
Deborah Collins ♪ - 2016  
Michelle Drake ♪ - 2022  
Natalie Fisher - 2022  
Karin Herbert - 1977 & 2007  
Tricia James - 1995 & 2022  
Terry Keller ♪ - 1988 & 2011  
Conny Kirchhoff - 2018  
Monique Lillard - 1988  
Baily McCulloch ♪ - 2021  
Stephanie Sant ♪ \* - 1997 & 2010  
Victoria Sundin ♪ - 2022  
Alisa Toy ♪ - 2018  
Janice Willard ♪ - 1998

### **Alto**

Destiny Barker - 2022  
Jennifer Bledsoe - 2011  
Brittney Buissink - 2022  
Jill Creighton ♪ - 2021  
Kerry Darnall - 2018  
Chris Dopke ♪ - 2013  
Kelly Fonteijn - 2016  
Jill Freuden ♪ - 1991  
Judie Hanley - 1978  
Miranda Kling - 2022  
Holly McCollister - 2000  
Gail Miller - 2021  
Mac Murphy - 2021  
Miho Nam - 2007  
Maureen O'Callaghan - 2022  
Gillian Sharma - 2017  
Karen Weathermon - 1990  
Carole Wells - 2007  
Anneliese Zook ♪ - 2018

### **Tenor**

Brian Collins ♪ - 2021  
Thomas LeClair ♪ - 2022  
Bryan Lewis - 2016  
Scott Milner ♪ \* - 2016  
Teri Riedner - 2009  
Kylan Robinson ♪ - 2021  
Rod Sprague - 2022

### **Bass**

Allen Alstad - 1996  
Seth Hull ♪ - 2022  
Glenn Johnson - 2021  
Kent Keller ♪ \* - 1988 & 2008  
Eric Nilsson ♪ - 2001  
Jim Reece ♪ - 1992  
Philip Sitze - 2022  
Ray Wallace ♪ - 2022  
Leonard West - 2003

\* Section Leader

♪ Chamber Choir

Year = Joined

## Chorale Members in Spirit

Remembering our singers who have passed.

Leo Ames	John Jordan
Walter Asbe	Jack Kelly
Duane Baker	Karen Kelly
Ken Baker	George LeBar
Jan Brandt	Helen Lombard
John Brewer	Liz McNeal
Elinor Butcher	Charles Probasco
Marcia Cook	Stan Shepard
Kathy Curley	Dean Vanderwall
Jean Jones DeLong	Ruth Vanderwall

*Your lives "go on in endless song"...*

## Children's Choir Member in Spirit

Henry-Jon Wacker

*"Jubilate Deo"*

*Sing Joyfully, our friend.*

## **Palouse Choral Society Members Not Currently Singing**

If you are or have been a member of this choir during any of its iterations, please stand and allow us to recognize you during our announcements.

**Thank you for joining us today!**



## Children's Choir

Lily Carmin - 2021  
Ella Mae Chacon - 2021  
Jonas Fonteijn - 2019  
Isaac Johnston - 2021  
Kaiya Lowry - 2022  
Sophie Maag - 2021  
Sylvia Pierce-Garnett - 2018  
Kaylee Swift - 2021  
Enid Wannamaker - 2021  
Linus Wannamaker - 2019  
Year = Joined

## Orchestra

### **1st Violin**

Christiano Rodrigues\*  
Diane Worthey  
Diane Cook

### **2nd Violin**

Inga Kingsley  
JaNae Anderson  
Samuel Song

### **Viola**

Nanette Erickson  
Katie O'Dea

### **Cello**

Benita Stafford  
Gavin Warnick

### **Bass**

Cameron Shurtz

### **Flute**

Jake Berreth

### **Oboe**

Hannah Wallis  
Luke West

### **Clarinet Bb**

Christian Robinson  
Matt Zook

### **Bassoon**

Javier Rodriguez  
Oliver Blumenstein

### **Horn**

Court Crocker  
Denise Crossler

### **Trumpet**

Dave Turnbull  
Ashley Swanson

### **Timpani**

Houston Fleischmann

### **Percussion**

Darryl Singleton

\* Concertmaster



# Thoughts on singing, choral music, and singing with Palouse Choral Society brought to you by our members:

...singing makes me happy

Singing brings joy to me. Part is physical - breathing, rattling the sinuses, heart beating faster; I always get warm. Part is emotional - the beauty of the music, the meaning of the words, the appreciation when the conductor teaches us aspects of the music (for me, especially historical info about the composers). Part is social/emotional - it is moving to be standing as an individual among others, all breathing together, harmonizing, matching our rhythms....

*It feeds my soul.*

I love being a small part of an exquisite sound, hearing my own part blend in with those of others. For me, it is a metaphor for community, how we come together to create something far richer than we can create on our own.

**Singing makes me whole. It gives me joy.**

*I sing for fun.*

*I sing because I have always sung, and always will. Singing is like a reflex, or another way of speaking. I sing without realizing I'm doing it.*

**Singing makes me whole. It gives me joy.**

**Singing helps to give my life meaning. It's a form of worship. It has a big impact on my life. It comforts and cheers me, lets me soar above the mundane and the hurts of life. It carries my joys.**

...one Christmas over a decade ago I heard the Palouse Choral Society sing in St. Boniface. It was such a moving concert I knew I wanted to be a part of that sound. Choral singing is such a collaborative piece of art. Years later I still love singing surrounded by other voices that immerse me in a powerful musical experience shared with our community.

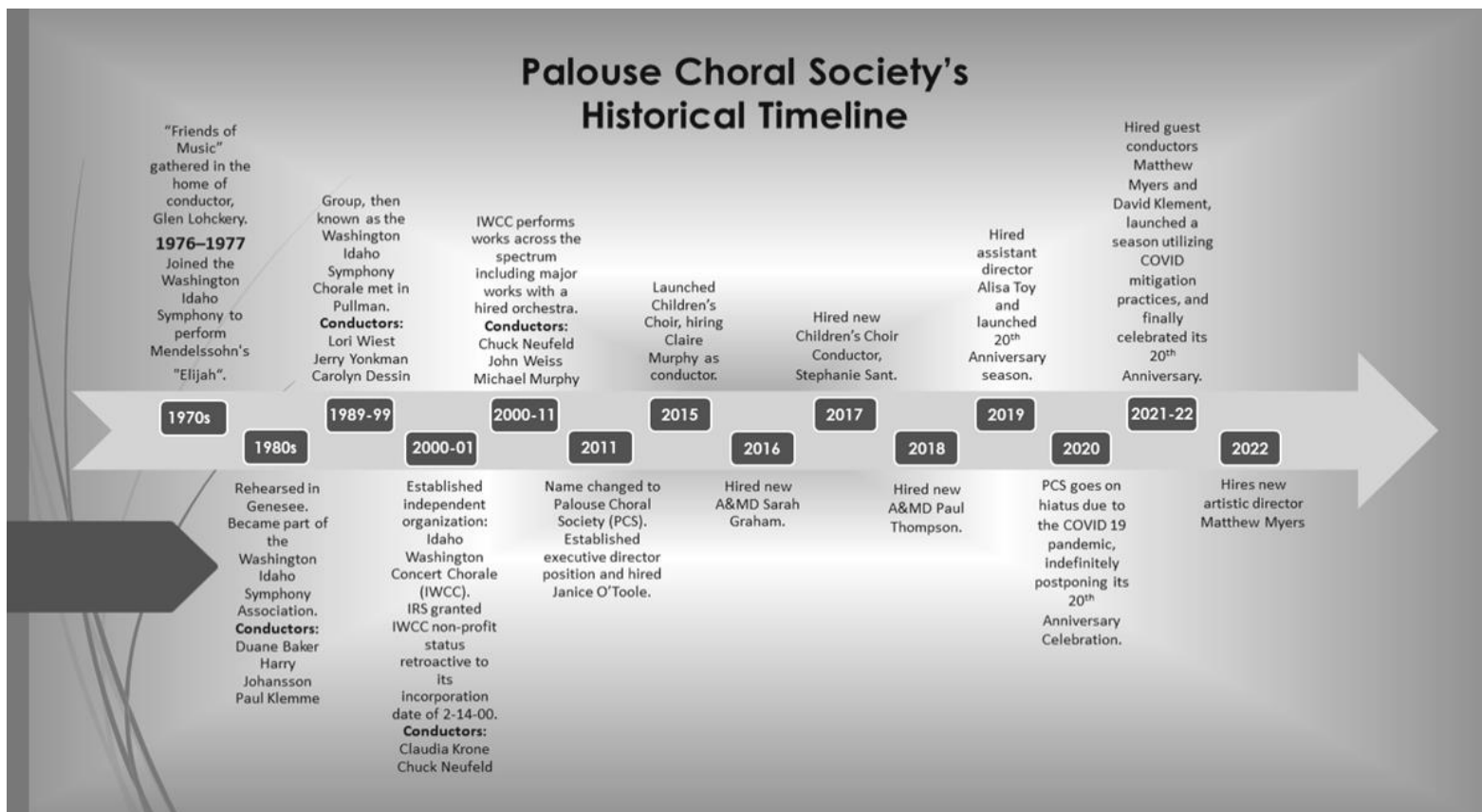
**Choral music is the spirit in each of us (breath) made audible.**

Choral music bonds us together across every culture and walk of life; to add one's voice to a choir is to understand one other's humanity. Choral music is a nuanced and graceful team sport, full of passion and beautiful sound.

*...it's goosebumps. It's magic.*

*Choral music is a way to become one with others, to produce one sound, almost as one being.*

*I joined PCS because I heard them singing at a Christmas tree lighting event and I knew I just had to be a part of it.*



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Julie Thomas  
Rebecca Tovey  
Mary Ann Wannamaker  
Kathleen Warren  
Karen Weathermon  
Charmaine Wellington  
Janice Willard  
Lynn & Kay Youngblood

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Eric Bennett  
Stephen Bergmann  
Susan Billin  
Karl & Mary Ann Boehmke  
Kevin & Elisabeth Brackney  
Amy Browse  
Dian Cornelius  
Katherine Harrison  
Deena Heath  
Karin Herbert  
Kelly Kennaly  
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Jennie McGregor  
Peter & Janet Meserve  
Gail Miller  
Kylan & Kristen Robinson  
Don & Nancy Shrope  
Troy Sprenke  
Tom & Ruby Strohschein

Becky Weber  
Carole Wells

## **Donors of Time and Talent**

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Jill Freuden  
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Terry Keller  
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Conny Kirchhoff  
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Mac Murphy  
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Osma Wannamaker  
Karin Wedell  
Joan Wedell  
Carole Wells  
Kay Youngblood  
Lynn Youngblood  
Matt Zook  
Our Board of Directors

## **Special Thank You's**

Washington Idaho Symphony  
WSU Department of Music

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

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 three hardworking board members. Please help us in thanking them for their service to PCS.

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### Anneliese Zook ~ Member Representative ~ 2018—2022

When Anneliese walked in the door for her audition, we were all excited to have another “Hilty-Jones” with us. Her mom, Caroline Hilty-Jones Germain had served as our awesome accompanist for many years. Little did we know that Anneliese would not only be a fantastic addition to our singing voices, she would also become an important and effective voice for our members. During her four years as Member Representative, Anneliese has served with thoughtfulness, creativity, and an unwavering dedication to her fellow PCS members’ interests. We will miss her representation, but are excited for the other ways that she plans to make a difference for Palouse Choral Society. THANK YOU, Anneliese!

### Ann Norton ~ Community Representative ~ 2018—2022

In addition to holding veteran choir member status, Ann Norton has worn a number of hats during her time with Palouse Choral Society. While Ann was still singing with the choir she served as the music librarian for many years, numbering and labeling countless pieces of music with beautiful, perfectly uniform penmanship. Even though she eventually stepped out of the library, we didn’t let her get very far out of the game before we roped her into filling a vacated secretary position. Alas, she decided to retire from the choir, but once again, we didn’t let her go far. Since her singing retirement, Ann has served as a Community Representative to the board of directors and a member of the library crew (it truly does take a crew to do what she did for so many years). In addition, it turns out that Ann is quite talented with a needle and thread. She has selflessly donated even more of her time altering our children’s choir dresses. Ann says not to be too sad because she’ll continue the alterations and endless music numbering. Thanks from the bottom of our hearts, Ann. See you at the next library day in May!

### Teri Riedner ~ Treasurer ~ 2018—2022

Prior to her four years as our treasurer, Teri served as our receipts treasurer which made her a prime target when it came time to choose a new treasurer. Teri will probably tell you that “she doesn’t know why she let us talk her into this”, but we’re so very grateful for her number crunching and tracking on PCS’ behalf! No matter the task at hand, Teri charged in and took care of it with her watchful and keen eye. Many a time we gathered for meetings around her table and were treated with home brew and homemade sausage. Teri, we will miss your apt skill with the numbers, thoughtful board service, and kind hospitality. Thank you for everything!!

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### **2021-2022 Palouse Choral Society Board of Directors & Staff**

#### **Executive Committee**

Susan Beamer,  
*President*  
Eric Nilsson,  
*Vice-President*  
Gillian Sharma,  
*Secretary*  
Teri Riedner,  
*Treasurer*  
Mac Murphy,  
*Treasurer-elect*

#### **Chorale Member**

**Representatives**  
Conny Kirchhoff  
Anneliese Zook

#### **Community Members**

Jason Abrams  
Ann Norton

#### **Children’s Choir**

**Representative**  
Deborah Collins

#### **Executive Director**

Janice O’Toole

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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 contact us at [palousechoralsociety@gmail.com](mailto:palousechoralsociety@gmail.com).

*Quotes found on [quotegarden.com](http://quotegarden.com)*


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[www.palouseband.org](http://www.palouseband.org), [www.facebook.com/PalouseBand](https://www.facebook.com/PalouseBand)  
Play a band instrument? Join us!  
Rehearsals: Tuesdays - 7:30-9 pm in the Little Theatre(B-20)  
Gladish Community & Cultural Center, Pullman.

Congratulations to Palouse Choral Society on  
your 20th Anniversary Celebration!!!

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Washington Idaho SYMPHONY  
2022-2023

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<b>JANUARY</b> <i>Spotlighting</i> <u>WIS Soloists:</u> Geoff Flolo, Clarinet Jacqueline Wilson, Bassoon	<b>MARCH</b> <i>Spotlighting</i> <u>WIS Soloists:</u> Cole Tutino, Cello Jake Berreth, Flute	<b>APRIL</b> <i>Spotlighting</i> The Greater Palouse Youth Orchestra & the Winners of the 2023 Young Artist Competition