

Palouse Choral Society

Chorale, Chamber Choir, & Children's Choir

present

America Sings Again

Honoring our Veterans

Dr. Matthew Myers
Guest Conductor

Stephanie Sant
Children's Choir Conductor

Alisa Toy
Assistant Conductor

Sunday, November 14, 4:00 pm

St. Boniface Catholic Church, Uniontown, Washington

PALOUSE
CHORAL SOCIETY
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The Star-Spangled Banner

John Stafford Smith (1750-1836)

O say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight
O'er the ramparts we watched were so gallantly streaming?
And the rockets' red glare, the bombs bursting in air
Gave proof through the night that our flag was still there.
O say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?
-Francis Scott Key

Francis Scott Key wrote the text of "The Star-Spangled Banner" after the Battle of Baltimore in the War of 1812, after which the American flag remained untarnished despite the destruction. The melody came from an existing British tune called "To Anacreon in Heaven," a song associated with the Anacreontic Society, a group of amateur musicians. This choral arrangement from 1917 became the standardized Service Version. The patriotic song officially became the United States national anthem in 1931.

Chorale

Shenandoah, American Folk Song

arr. James Erb (1926-2014)

O Shenandoah, I long to see you,
And hear your rolling river,
O Shenandoah, I long to see you,
'Way, we're bound away,
Across the wide Missouri.

I long to see your smiling valley,
And hear your rolling river,
I long to see your smiling valley,
'Way, we're bound away,
Across the wide Missouri.

'Tis seven long years since last I see you,
And hear your rolling river,
'Tis seven long years since last I see you,
'Way, we're bound away,
Across the wide Missouri.
-American Folk Song

"Shenandoah" is a folk tune and sea chanty made popular throughout the United States and Canada in the 1800s. It likely originated from fur traders in the Great Lakes region, but it grew in popularity worldwide. Many different versions of the tune exist, with a plethora of verses appropriate to various regions in which the piece has been sung. James Erb's choral arrangement, written in 1975 for his choir at the University of Richmond, has become the standard choral version amongst a wide variety of different arrangements.

Wade in the Water, Traditional Spiritual

arr. Moses Hogan (1957-2003)

Alisa Toy, conductor

Anneliese Zook and Jill Freuden, soloists

Wade in the water, children. God's a-gonna trouble the water.
See that host all dressed in white. The leader looks like an Israelite.
See that band all dressed in red. Well, it looked like the band that Moses led.
-Traditional Spiritual

The African American spiritual "Wade in the Water" is a sorrow song associated with the Underground Railroad. The text juxtaposes the experiences of Israelites escaping captivity in Egypt with those of enslaved people in the United States. The Jordan River and the Ohio River both served as the final obstacles for those who sought out the Promised Land, a place of hope and opportunity. This arrangement is by composer Moses Hogan, who in his short life became the most prominent arranger of spirituals in his generation. His works capture the essence of the source material while providing rhythmic variation and changes in choral texture.

Chamber Choir

Zion's Walls

Aaron Copland (1900-1990), arr. Glenn Koponen (1943-2021)

Alisa Toy, conductor

Come, fathers and mothers,	O, fathers, don't you feel determined
Come, sisters and brothers,	to meet within the walls of Zion?
Come join us in singing the praises of Zion.	We'll shout and go 'round the walls of Zion.
	-John G. McCurry

Aaron Copland, best known for the rousing Americana style of his ballet scores like *Appalachian Spring* and *Rodeo*, composed two sets of Old American Songs for solo voice and piano. "Zion's Walls," a Southern revivalist tune, appears in the second of these song sets. Glenn Koponen, longtime dean of music at Nyack College, arranged the choral version of the tune. Copland uses the melodies of "Zion's Walls" in another of his most popular works, the quintet "The Promise of Living" from the opera *The Tender Land*.

Waniska, Traditional Cree

arr. Brian Tate (b. 1975)

Cree Text

Waniska pitapan oma.
Asay pisisak inika mowak.
I miyonakwan kitaskinan.

English Translation

Wake up, the dawn is here.
Already the birds are singing.
It looks good in our land.
-Traditional Cree

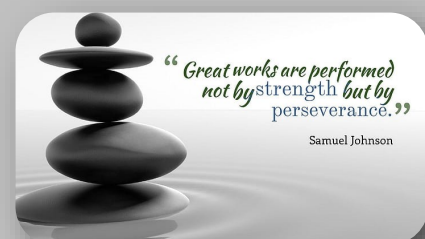
The Cree people are one of the largest groups of First Nations in Canada. Today they reside mostly in Alberta, Saskatchewan, and Manitoba, though many live nearby in British Columbia and Montana. Their historical lands spread throughout the vast spaces west of Lake Superior. Brian Tate's arrangement of this traditional Cree morning greeting is filled with positivity about nature.

Kittery

William Billings (1746-1800)

Our Father who in heaven art,	Thy kingdom come; thy will be done,
All hallowed be thy name.	Throughout this earthly frame.
	-Nicholas Brady and Nahum Tate

William Billings, known widely as the first great composer of classical music in the United States, worked as an itinerant teacher and traveled throughout New England to help church members to sing with better tone and intonation. He used the shape-note system to aid the singers in their musicianship. Though he composed at the same time as Haydn and Mozart, his music sounds less florid, for his American singers had much less formal musical training than those in Europe. "Kittery" sets the text of the Lord's Prayer as a fusing tune—it begins homophonically and delves into imitative polyphony.



“The Coolin (The Fair Haired One)” from *Reincarnations*

Samuel Barber (1910-1981)

Come with me, under my coat,
And we will drink our fill
Of the milk of the white goat,
Or wine if it be thy will.

And we will talk until
Talk is a trouble, too,
Out on the side of the hill;
And nothing is left to do,

But an eye to look into an eye;
And a hand in a hand to slip;
And a sigh to answer a sigh,
And a lip to find out a lip.

What if the night be black!
And the air on the mountain chill!
Where the goat lies down in her track,
And all but the fern is still!

Stay with me, under my coat!
And we will drink our fill
Of the milk of the white goat,
Out on the side of the hill!

-James Stephens (after the Irish of Raftery)

Samuel Barber was one of the finest melodists of American composition—works for solo voice, his operas, and choral music all prominently feature the beauty of long, spun-out phrases. “The Coolin,” the third and final piece in his choral set *Reincarnations*, features lengthy vocal lines and extensive sections of polyphony. The title of the piece refers to an ancient Irish melody of courtly love. Some scholars believe a “coolin” was a loved one’s lock of hair, while others think it is a nickname for any person from County Limerick.

America, the Beautiful

R. Nathaniel Dett (1882-1943)

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea.

O beautiful for pilgrim feet,
Whose stern impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw.
Confirm thy soul in self-control,
Thy liberty in law.

O beautiful for glorious tale
Of liberating strife,
When valiantly for man’s avail
Men lavished precious life.
America! America!
May God thy gold refine.
Till all success be nobleness.
And every gain divine.

O beautiful for patriot’s dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea. -Katherine Lee Bates

Nathaniel Dett was a Canadian-American composer who composed music in the early twentieth century. He was one of the first widely celebrated Black composers in the United States, and his music has recently experienced a resurgence. His oeuvre includes numerous settings of sacred music that are based upon spirituals and Black folk music, though he also has music that is less idiomatic. His 1918 setting of “America the Beautiful” features the same text as the better-known melody composed by Samuel Ward in 1910.

“Somewhere” from *West Side Story*

Leonard Bernstein (1918-1990), arr. Robert Edgerton (b. 1937)

There’s a place for us,
Somewhere a place for us,
Peace and quiet and open air
wait for us somewhere.

There’s a time for us,
Someday a time for us.
Time together with time to spare,
Time to learn, time to care.

Someday, somewhere,
We’ll find a new way of living,
We’ll find a way of forgiving,
somewhere.

There’s a place for us,
A time and place for us,
Hold my hand and we’re halfway there.
Hold my hand and I’ll take you there
Somehow, someday, somewhere.
-Stephen Sondheim

Leonard Bernstein is among the most celebrated American composers, with success in orchestral, choral, operatic, and Broadway repertoire. His 1957 musical *West Side Story* is among his best-known works. The lyrics of the musical were written by the young Stephen Sondheim, who a few years later became the most prominent composer of American theatre music. In the stage musical, “Somewhere” is sung by a backstage soprano during the dream ballet sequence, but in the musical it is sung by the lead characters Tony and Maria (the mid-century reimaginings of Romeo and Juliet).

Peace I Leave with You

Amy Beach (1867-1944)

Peace I leave with you,
my peace I give unto you.

Not as the world giveth give I unto you.
Let not your heart be troubled.
-John 14:27

Amy Beach is the finest American choral composer of the Romantic era. She is known as a member of the Second New England School of American composers (the first being led by William Billings in the Classical Era). In her youth, she was recognized as a piano prodigy and performed as soloist with the Boston Symphony at age 18. That same year, she was married and stopped her public performing career until the death of her husband in 1910. She then toured Europe and the United States as a performer. She was a prominent advocate for music, leading both the Music Teachers National Association and Music Educators National Conference. She also cofounded the Society of American Women Composers in 1925. "Peace I Leave with You" is the third of her Three Choral Responses, published in 1891.

Children's Choir

A Patriotic Festival

arr. Mark Williams (1955-2008)

The Journey

arr. Joseph M. Martin (b. 1959)

from *Symphony in E minor* by Antonin Dvorak and the Shaker hymn *Simple Gifts*

Armed Forces Service Songs

- 1. U.S. Army
- 2. U.S. Marine Corps
- 3. U.S. Navy
- 4. U. S. Air Force
- 5. U. S. Coast Guard



Chorale

Frostiana

Randall Thompson (1899-1984)

I. The Road Not Taken

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth.

Then took the other as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing way leads onto way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood and I
I took the one less traveled by
And that has made all the difference.

II. The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.
You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young
It totters when she licks it with her tongue.
I sha'n't be gone long.
You come too.

III. Come In

As I came to the edge of the woods,
Thrush music hark!
Now if it was dusk outside,
Inside it was dark.

Too dark in the wood for a bird
By sleight of wing
To better its perch for the night,
Though it still could sing.

The last light of the sun
That died in the west
Still lived for one song more
In a thrush's breast.

Far in the pillared dark
Thrush music went.
Almost like a call to come in
To the dark and lament.

But no, I was out for stars:
I would not come in.
I meant not even if asked.
And I hadn't been.



IV. The Telephone

"When I was just as far as I could walk
From here today, There was an hour All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say—
You spoke from that flower on the window sill—
Do you remember what it was you said?"
"First tell me what it was you thought you heard."

"Having found the flower and driven a bee away,
I leaned my head, And holding by the stalk,
I listened and I thought I caught the word--
What was it?
Did you call me by my name? Or did you say—
Someone said 'Come'--
I heard it as I bowed."
"I may have thought as much, but not aloud."
"Well, so I came."



V. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on a farm,
She did a childlike thing.
One day she asked her father
To give her a garden plot
To plant and tend and reap herself,
And he said, "Why not?"

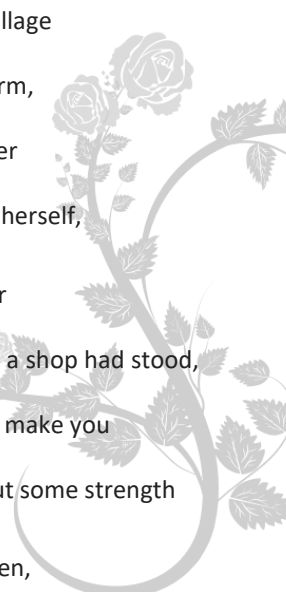
In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood,
And he said, "Just it."
And he said, "That ought to make you
An ideal one-girl farm,
And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden,
Her father said, to plough;
So she had to work it all by hand,
But she don't mind now.
She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load.

And hid from anyone passing.
And then she begged the seed.
She says she thinks she planted one
Of all things but weed.
A hill each of potatoes,
Radishes, lettuce, peas,
Tomatoes, beets, beans, pumpkins, corn
And even fruit trees.

And yes, she has long mistrusted
That a cider apple tree
In bearing there today is hers,
Or at least may be.
Her crop was a miscellany
When all was said and done,
A little bit of everything,
A great deal of none.

Now when she sees in the village
How village things go,
Just when it seems to come in right,
She says, "I know!
It's as when I was a farmer--"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice.



VI. Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.



VII. Choose Something Like a Star

O Star, (The fairest one in sight),
We grant your loftiness the right
To some obscurity of cloud—
It will not do to say of night,
Since dark is what brings out your light.
Some mystery becomes the proud.
But to be wholly taciturn in your reserve
is not allowed.
Say something to us we can learn
By heart and when alone repeat.
Say something! And it says, "I burn."
But say with what degree of heat.
Talk Fahrenheit, talk Centigrade.

Use language we can comprehend.
Tell us what elements you blend.
It gives us strangely little aid,
But does tell something in the end.
And steadfast as Keats' Eremitte,
Not even stooping from its sphere,
It asks a little of us here.
It asks of us a certain height,
So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid.
-Robert Frost



Randall Thompson was one of the most prolific American choral composers of the twentieth century. As a first-year student at Harvard University, he was not selected to participate in the choir; he said his life was an attempt to strike back. He later taught at several prestigious universities, including the Curtis Institute of Music, Princeton University, University of Virginia, and eventually his alma mater, Harvard. His seven-movement work, *Frostiana*, features poems by Robert Frost. The work is structured in a chiasitic design, with the full choir together only in the first and last movements, tenors and basses in the second and sixth movements, sopranos and altos in the third and fifth movements, and all voices in alternation in the fourth movement. Thompson's lyrical style is present throughout all seven movements; his music is known for its meticulous text setting and its rhythmic declamation of poetry.

Chorale & Children's Choir

Songs from Silence

Elaine Hagenberg (b. 1979)

I. Song of My Heart

If the song of my heart falls silent, sing to me.

II. Stir the Embers

When our voices stir the embers, my heart remembers our song again.

-Brian Newhouse

Elaine Hagenberg is a contemporary choral composer based in Des Moines, Iowa. She is known both for the lyricism of her choral writing and for her careful selection of meaningful texts. *Songs from Silence* is a set of pieces Hagenberg composed during the COVID-19 pandemic. These simple couplets by Brian Newhouse reflect the desire by so many musicians to return to making the music they love so much. Her juxtaposition of G Minor for the first movement and G Major for the second movement represents despair being replaced with hope.

Lady of the Harbor

Joyce Eilers Bacak (1941-2009)

They tell me that you lift your lamp for me,
an immigrant from far, far across the sea.
I am tired, I am poor, I can take no more,
and I long to see your light by the golden door.

Many are the friends that I have left behind
in a land where my dreams could not come true.
But I have a dream and a faith in America,
And now I'm reaching out to you.

-Joyce Eilers Bacak

Oh Lady Of The Harbor, shine your light,
shine your light on me.

Joyce Eilers Bacak is best-known for her contributions to beginning choirs, including sight-singing methods books as well as choral literature for developing voices. She taught at the elementary and secondary levels in Oklahoma, Oregon, and Washington before working at Pacific Lutheran University in Tacoma. Eilers Bacak wrote both the music and lyrics to "Lady of the Harbor" in 1978. The work illustrates the American dream and the promise of new opportunities.



Guest Conductor

Dr. Matthew Myers serves as a guest conductor for the Palouse Choral Society in the 2021-22 season. New to the Palouse area, he works as assistant professor 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.

Assistant Music Director



Alisa Toy holds a Bachelors degree in Music Education from Mississippi University for Women. Alisa enjoyed conducting the Columbus Choral Society (2011-2018) and the northern Mississippi regional choir for her church (2009-2016). She enjoyed performing with the Columbus Choral Society in Carnegie Hall in 2014. She placed first in the southern region NATS vocal competition in 2011 and was a soloist with the Greeley Chorale on tour in Italy in 2005. She has performed as a guest artist with the Mississippi State Orchestra and the Memphis Symphony Orchestra. Alisa enjoyed several years in public and private schools teaching K-12 music and she has taught private voice and piano for 26 years. She is currently teaching through her private studio, SingingToy Studio, in Lewiston, ID.

Chorale 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 their son Ivan, an attorney.

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Children's Choir Conductor

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, 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. Sant's high school students have participated in solo contests at the district and state levels, Idaho Music Educators Association All-State Honor Choirs, All-Northwest Honor Choirs, the National Association for Teachers of Singing contest, and the American Choral Directors Association National Honor Choir.

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

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 for several years 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.

Palouse Choral Society Chorale & Chamber Choir

Soprano

Susan Beamer
Elizabeth Chilton ♪
Deborah Collins ♪
Christina Fangman ♪
Karin Herbert
Terry Keller ♪
Conny Kirchhoff
Baily McCulloch ♪
Stephanie Sant* ♪
Rebecca Tovey
Alisa Toy ♪
Janice Willard ♪

Alto

Jennifer Bledsoe
Jill Creighton ♪
Kerry Darnall
Chris Dopke ♪
Jill Freuden* ♪
Judie Hanley
Ellen Kittell
Holly McCollister
Shelley McGuire
Gail Miller
Mac Murphy
Miho Nam
Gillian Sharma
Karen Weathermon
Joan Wedell
Carole Wells
Anna Zook ♪

Tenor

Kevin Brackney
Brian Collins ♪
Bryan Lewis
Scott Milner* ♪
Eric Nilsson ♪
Rob Perlic ♪
Teri Riedner
Kylan Robinson

Bass

Allen Alstad
Glenn Johnson
Kent Keller* ♪
Kirk McMichael
Jim Reece ♪
Leonard West
Luke Youngvorst ♪

* Section Leader
♪ Chamber Choir

Chorale Members in Spirit

Remembering our singers who have passed.

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

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Palouse Choral Society Children's Choir

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Isla Biladeau
Gracie Boyd
Ella Mae Chacon
Lucy Collins

Sophie Collins
Deborah Fonteijn
Jonas Fonteijn
Isaac Johnston
Sophie Maag
Sylvia Pierce-Garnett

Kaebrynn Skidmore
Lemon Stockwell
Kaylee Swift
Enid Wannamaker
Linus Wannamaker

Children's Choir Member in Spirit

Henry-Jon Wacker

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Pullman Civic Theatre

pullmancivictheatre.org

Inland Harmony Chorus

See us on fb

Community Band of the Palouse

Contact: communitybandofthepalouse@gmail.com

Take Advantage of our

2021-2022 season tickets!

ALL 4 CONCERTS FOR ONLY \$60!

If you purchased a single ticket for today's performance,
APPLY THE PURCHASE PRICE TOWARD A SET OF SEASON TICKETS
after the concert.

See our ticket table in the lobby.



Saturday, December 11, 2021

Sunday, December 12, 2021

St. Boniface Catholic Church
Uniontown, Washington



Saturday, February 12, 2022

Concordia Lutheran Church
Pullman, Washington

Sunday, February 13, 2022

Nativity of the Episcopal Church
Lewiston, Idaho



Saturday, April 23, 2022

Sunday, April 24, 2022

St. Boniface Catholic Church
Uniontown, Washington