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**Palouse Choral Society**

*2011-2012 Concert Season*

**Friday, October 21 and Sunday, October 23, 2011**

Concert I    Eternal Light

An enlightening program of some of the most ethereal choral music of our time and featuring Franz Joseph Haydn's *Missa brevis St. Joannis de Deo*

**Friday, December 16 and Sunday, December 18, 2011**

Concert II    Tidings of Joy

Featuring Cantata 1 "Jauchzet frohlocket" from Johann Sebastian Bach's *Christmas Oratorio* and other seasonal favorites.

**Friday, March 2, Saturday, March 3 & Sunday, March 4, 2012**

Palouse Choral Society & Washington-Idaho Symphony

Wolfgang Amadeus Mozart *Kyrie in D Minor*

Wolfgang Amadeus Mozart "Ave verum corpus"

Robert Schumann Symphony No. 4 in D Minor

Gabriel Fauré *Requiem*

\*Note: This is a benefit concert for both our organizations and is therefore a special edition to our season. Tickets to this event will be sold separately from our season ticket package.

**Friday, May 18 and Sunday, May, 20 2010**

Concert III    A Night at the Opera

Details coming soon!

**Idaho-Washington Concert Chorale**  
IWChorale.org | iwchorale@gmail.com | 509.432.4796



**Part III  
SPRING  
HEAD TOSING!**

**Bach to Bernstein**

Friday, April 29, 2011	7:30 p.m.	St. Boniface Catholic Church	Uniontown, WA
Sunday, May 1, 2011	6 p.m.		

Featuring J. S. Bach's *Christ lag in Todesbanden* and Leonard Bernstein's *Chichester Psalms*.

Thank you to our concert sponsors:  
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\*\*\*\*\*SPECIAL ANNOUNCEMENT\*\*\*\*\*

Dear Friends,

As of July 1, 2011, your Idaho-Washington Concert Chorale will be known by a new name! After months of consideration, Chorale members and leadership arrived at the decision to call ourselves

## Palouse Choral Society.

Thank you for your generous support (for over a decade) on our journey as the Idaho-Washington Concert Chorale. Under our new name, we pledge to continue striving for excellence in choral performance. Next season promises to be one to remember! Consult the back cover of this program for the season schedule.

Thank you,  
Idaho-Washington Concert Chorale

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Andrea Allen	Ann Norton	McCollister	Wilmerding
Kathy Anderson	Kari Olsen	Laura McMichael	<b>Bass</b>
Susan Beamer	Janice O'Toole	Janet Parsons	Allen Alstad
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Shari Carter	Melissa Smith*	Abby Patthoff	Jack Keller*
Andrea Chavez	Tybee Wall	Stephanie Sant	Kent Keller
Michelle Evans	Janice Willard	Karen	Jack Kelly
Jill Freuden*	Liz Wilmerding	Weathermon	Kirk McMichael
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Meredyth	Mary Berthiaume	Wellington	Eric Nilsson
Goodwin*	Cheryl	Carole Wells	Carl Peters
Karin Herbert	Blackburn*	<b>Tenor</b>	David Peterson
Kara Johnson*	Section Leader	Kevin Brackney	Tim Prather
Holly Kelley	Liz Brandt	Tom Brandt*	Jim Reece*
Karen Kelly	Judy Campbell	Section Leader	Dave Spencer*
Nicole LeBlanc	Jennifer Coleman	John Brewer	Section Leader
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	Ellen Kittel	Bob Stone	*Denotes Chamber Choir Singer

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<u>Violin 1</u>	<u>Viola 1</u>	<u>Bassoon</u>	<u>Percussion</u>
Ferenc Cseszko	Grace Young	Susan Hess	Michael Mitchell
Concertmaster	<u>Viola 2</u>	<u>Trombone</u>	<u>Harp</u>
Heather Hagen	Kieran Gordon	Paul Lynch	Leslie Norris
Carol Reid	<u>Cello</u>	Denise Snider	<u>Organ</u>
<u>Violin 2</u>	Miranda Wilson	Gavin Carney	Elena Panchenko
Becky Miller	<u>Bass</u>	<u>Cornet</u>	Kraig Scott
Angie Schauer	Ruth Boden	Sean Butterfield	
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# Bach to Bernstein

(Full Chorale)

*Christ lag in Todesbanden* Johann Sebastian Bach  
Sinfonia

Versus I: Chorale

Christ lay in death's bonds,  
sacrificed for our sins.  
He has risen again  
and brought us life;  
therefore we shall be joyful,  
praise God, and be thankful to Him,  
and sing Hallelujah.  
Hallelujah!

Versus II: Duet – Janet Parsons, Cheryl Blackburn

No one among all mortals  
could conquer death.  
Our sin causes all this;  
no innocence was to be found.  
Therefore death came so soon,  
seized power over us, and  
held us captive in his realm.  
Hallelujah!

Versus III: Aria – Tony Rosetti

Jesus Christ, the Son of God,  
has come in our stead  
and taken away our sin.  
Thereby he has taken from death  
all its dominion and power.  
Nothing remains but death's mere form;  
it has lost its sting.  
Hallelujah!

Versus IV: Chorale

It was a strange war  
when life and death struggled:  
life retained the victory;  
it has devoured death.  
The scripture has proclaimed this,  
how one death consumed the other;  
death has become a mockery.  
Hallelujah!

Versus V: Aria – Dean Luethi

Here is the true Paschal Lamb  
whom God has offered;  
he is high on the stem of the cross,  
roasted in burning love.  
His blood marks our door, and  
faith holds this up before death;  
the slayer can harm us no more.  
Hallelujah!

Versus VI: Duet – Emily Sternfield-Dunn, Tony Rosetti

Therefore we celebrate the high feast  
with joyous heart and great delight  
that the Lord allows to shine upon us.  
He is Himself the sun,  
who through the splendor of His grace  
wholly illumines our hearts;  
the night of sin has vanished.  
Hallelujah!

Versus VII: Chorale

We eat and live well  
on the true Passover bread;  
the old leaven shall not exist  
beside the word of grace.  
Christ desires to be the food  
that alone will feed the soul;  
faith wants to live on no other.  
Hallelujah!

by Bernstein to be “old-fashioned and sweet,” as well as “the most accessible, B-flat majorish piece I’ve ever written.”

The set of psalms, written in the original Hebrew, was composed to fulfill a commission for an annual music festival held at Sussex, England in the Cathedral of Chichester. Although the original conception was for an all-male choir, orchestra, and boy soloist, Bernstein in his preface allows for mixed chorus performances with the request that the soloist representing the male cantor remain a male soloist. While the work was originally composed for full orchestra, Bernstein also provided his own reduction of organ, harp, and percussion, which is the version heard tonight.

The first movement of the set contains a proclamatory, homophonic entrance of Psalm 108:2 (“Awake, psaltery and harp,”) followed by a lively rendition of Psalm 100 (“Make a joyful noise unto the Lord”) in its entirety. The second movement consists of Psalm 23 (“The Lord is my shepherd”) arranged symmetrically in form around Psalm 2:1-4 (“Why do the nations rage.”) The movement starts with the boy soloist singing the first three verses of Psalm 23, followed by the sopranos in a round singing verse four. Psalm 2:1-4 is then forcefully interjected by the lower voices and remnants of it still persist when the upper voices repeat the music of the previous round to continuation of Psalm 23. The movement is then completed by the boy soloist as he finishes the psalm with the same music as the start of the movement. The third movement offers a lilting Psalm 131 (“Lord, Lord, My heart is not haughty”) rounded off by a serene statement of the opening harmonies of the entire set with Psalm 133:1 (“Behold how good, and how pleasant it is.”)

—END—

The motet “**Christus factus est**” (1884) performed tonight was the third and most popular setting of the same by **Anton Bruckner** (1824-1896). The gradual, used as part of services for Maundy Thursday, is third in a set of motets composed soon after the composer’s Symphony No. 7 and *Te Deum*. Bruckner’s self study of Italian Renaissance composers such as Palestrina can be heard throughout the work in his imitative polyphony, as well as in some of his melodic lines, although the harmony is very much that of a late nineteenth-century composer. Also heard within this motet are blocks of homophonic music exposing Bruckner’s roots as an organist.

“**Sure On This Shining Night,**” Op. 13, No. 3, was the first of two settings of text by the twentieth-century American poet James Agee by the American composer **Samuel Barber** (1910-1981). Although Agee and Barber became close friends later in Barber’s life, both text settings took place before their first meeting. Because the solo vocal setting was such a resounding success, Barber revisited the song twice for an arrangement for solo voice and orchestra, as well as the SATB choral setting with piano heard tonight.

One of the most striking features of the original solo vocal composition, aside from the Romantic pulsating chordal accompaniment, is the canonic interaction between the vocal line and the piano. While the pulsating accompaniment in the piano stays the same in the choral version, the canonic duet at a third between the solo voice and piano is transformed into a duet between the sopranos and the inner voices.

Written near the end of a sabbatical from his duties with the New York Philharmonic, ***Chichester Psalms*** (1965) by **Leonard Bernstein** (1918-1990) was the musical successor to a year of experimentation with various twelve-tone and avant-garde works in an attempt to come to terms with twentieth-century musical composition and to find his own voice. The set of psalms, a far cry harmonically from the other works composed that year, and even from his more adventurous previous works, was the only work from that period not discarded. Whereas previous works felt dishonest to Bernstein as they were too far from his own voice, the psalms were acknowledged

(*Chamber Choir*)

Haec Dies William Byrd  
 This is the day which the Lord has made;  
 let us rejoice and be glad in it. Alleluia!

The Continental Harmony — Creation William Billings

Choral Dances from *Gloriana* Benjamin Britten  
 1. Time  
 2. Concord  
 3. Time and Concord  
 4. Country Girls  
 5. Rustics and Fishermen  
 6. Final Dance of Homage

— INTERMISSION —

(*Full Chorus*)

Hallelujah Ludwig Beethoven

How lovely is Thy dwelling place Johannes Brahms

Christus factus est Anton Bruckner  
 Christ became obedient for us unto death,  
 even the death of the cross. Therefore God  
 also has exalted Him, and given Him  
 a name which is above every name.

Sure On This Shining Night Samuel Barber

*Chichester Psalms* Leonard Bernstein  
 Movement I: soloists Jill Freuden, Stephanie Sant,  
 Mark Reagan, Dean Luethi

Awake, psaltery and harp!  
 I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.  
Serve the Lord with gladness.  
Come before His presence with singing.  
Know ye that the Lord, He is God.  
It is He that hath made us, and not we ourselves.  
We are His people and the sheep of His pasture.  
Enter into His gates with thanksgiving  
And into His courts with praise.  
Be thankful unto Him, and bless His name.  
For the Lord is good, His mercy is everlasting,  
And His truth endureth to all generations

Movement II: Alex Mumford, boy soprano

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures.  
He leadeth me beside the still waters.  
He restoreth my soul.  
He leadeth me in the paths of righteousness  
For His name's sake.  
Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff,  
They comfort me.  
Thou preparest a table before me  
In the presence of mine enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed,

—INTERMISSION—

Although *Christus am Ölberge* (*Christ on the Mount of Olives*, 1803), **Ludwig van Beethoven's** (1770-1827) first and only oratorio, has been relegated to relative obscurity since its initial success following the premiere, the final “**Halleluia**h” chorus (originally “Welten singen Dank und Ehre”) has found a home in current standard choral repertoire. The oratorio was written quickly as part of the start of a new post only months after his famous “Heiligenstadt Testament,” a turning point to the composer who realized for the first time in writing that his incipient deafness was permanent. Despite this realization, Beethoven rebounded quickly to compose this oratorio, including the chorus performed tonight which is quintessentially Beethovenian in harmonic and dramatic nature.

“**How lovely is Thy dwelling place**” (originally “Wie lieblich sind deine Wohnungen”) is the fourth movement of the larger work *Ein deutsches Requiem*, op. 45 (ca. 1865-1867) of **Johannes Brahms** (1833-1897). The Requiem, meant as a cathartic work for all people regardless of religious persuasion, most likely has roots in the mourning of Christiane Brahms, the composer's mother. His first drafts and mentions of the work were shared with Clara Schuman in letters, with the draft of this particular movement and its description being among the first sent: “It's probably the least offensive part. . . . But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words. . . . I hope to produce a sort of whole out of the thing and trust I shall retain enough courage and zest to carry it through.” Working off and on over the next two years he found that courage to produce a work that ensured his financial livelihood for his near future, freeing him, for a period of time, from his monetary reliance on conducting and performance.

An interesting coincidence: the first time Brahms conducted a Bach composition was for a concert containing none other than the cantata performed tonight, *Christ lag in Todesbanden*.

new music would be included in the compilation. The anthem was first published in *Music in Miniature* (1779), a collection of psalm tunes, and was revisited in *Continental Harmony* with the addition of a fugue.

Along with his work as a composer, Billings was also an adept pedagogue and described in detail compositional and performance practices of his time in his preface to *Continental Harmony*. According to Billings, one is to start with the melody, usually found in the tenor line, and then compose each other voice independently, all the while ensuring that every voice is subservient to the initial melody and also harmonizes well together. His description of compositional method, unique to early-American music and yet retaining direct roots to the music of antiquity, can be heard clearly in the first stanza of "Creation."

Riding high from a wave of success after his operas *Peter Grimes* (1945) and *Billy Budd* (1951), **Benjamin Britten** (1913-1976) embarked on a new patriotic opera, *Gloriana*, in response to a commission by Covent Gardens to celebrate the Coronation of Queen Elizabeth II in June 1953. His libretto by William Plomer was based on the story of *Elizabeth and Essex* by Lytton Strachey and portrayed the new queen's namesake in amorous dalliances with Lord Essex. Due to numerous reasons the opera received ill-favor from both Elizabeth II as well as the audience, and the harsh critical reviews from the first night sank any possibilities of future immediate revival. Although the work in very recent years has experienced a revival of sorts, for Britten the work represented his first and certainly largest failure.

While the opera is slowly coming into the public eye, the **Choral Dances** for unaccompanied four-part choir, pulled relatively unchanged from a Masque during Act II of the opera, have established firm roots in choral repertoire. The set represents dancers of Time and Concord, along with country girls, rustics and fisherman all paying homage to the Queen and, along with the rest of the opera, evokes an Elizabethan flair through use of numerous period idioms.

Saying, "Let us break their bonds asunder,  
And cast away their cords from us."  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Movement III: soloists Jill Freuden, Stephanie Sant,  
Mark Reagan, Dean Luethi

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself.  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.  
Amen.

— END —

IWCC is an auditioned choir of community members from the Palouse and surrounding communities. We rehearse Monday nights at Moscow High School from the end of August through our last concert of the season. If you are interested in joining us, please contact: Janice O'Toole, [otoole3@inlandnet.com](mailto:otoole3@inlandnet.com), 509.597.8917

## Program Notes

This concert, *Bach to Bernstein*, traverses a span of almost four decades of music all belonging to composers with names starting with only one letter of the alphabet, “B.” While it is a given that this letter is already home to its own phrase, the “three Bs,” in regards to Bach, Beethoven, and later Brahms (originally Berlioz), the letter “B” also includes other well-known names like Byrd, Britten, Bruckner, Barber, and even Billings. That so much wonderful and diverse music can come from only one letter of the English alphabet is a testament to the size and depth of the classical music world, and shows just how much musical potential is out there regarding the other twenty-five letters.

*Bach to Bernstein* opens with the first composer of the title, the first of the “three Bs”: the highly-revered composer **Johann Sebastian Bach** (1685-1750). Bach’s Easter cantata ***Christ lag in Todesbanden*** (*Christ lay in Death’s grip*), BWV 4, is one of the composer’s earliest cantatas and the only surviving pre-Weimar cantata written for a holiday of the ecclesiastical year. It was also the only cantata of such an early heritage to be included in his later Leipzig repertoire.

This cantata, based around a Martin Luther chorale of the same name, sets the chorale melody in full or in motivic snippets in every movement, as well as devoting each movement, save the opening Sinfonia, to one of each of the seven verses of the original chorale. Within these seven verses, the cantata is arranged symmetrically via performance forces, and somewhat compositional methods, around the middle fourth verse, “Es war ein wunderlicher Krieg” (“There was a wondrous war”). This fourth verse, orchestrated more sparsely for chorus and continuo, is surrounded by two solo-voice movements, which are in turn book-ended by duets, and then choral movements. The choral first and fourth verses set the chorale melody as a *cantus firmus*, while the solo-voice movements state the chorale in full within each of them. The duets are unique among the movements in that they only state parts of the original melody and the chorale tune is never heard in full.

The entire cantata is rounded off by the seventh verse, a homophonic four-voice setting of the chorale composed later in Bach’s career when he reused the cantata in Leipzig in 1724. While the original last movement no longer survives, this new movement adds yet one more treatment of the chorale melody.

“**Haec Dies**” (“This day”), from the second set of *Cantiones sacrae* (1591) by the Renaissance English composer **William Byrd** (1543-1623), is one of only four six-voice motets in the mostly five-voice set. The motet is unique from its predecessors in that it moves more freely between polyphony and homophony while still maintaining the same rich polyphonic imitations of earlier works. The work also makes extensive use of hemiola, a feeling of triple meter inserted into what was initially duple meter, particularly in text painting the word “exultemus” (“let us rejoice”).

This psalm, typically sung for Easter Mass, is important in the ecclesiastical year as the Alleluia is forbidden during the period of Lent preceding the Easter season. The extended final section of jubilant Alleluias in this motet would have been among the first Alleluias heard in several months.

“**Creation**” from the set *Continental Harmony* was published in 1794 by the early-American composer **William Billings** (1746-1800). *Continental Harmony* is unique among publications on tonight’s program in that it was published only at the behest of local singers and not at the request of the composer. Even though Billings showed a clear interest in having the set published years earlier, the publishers had little incentive to back a set of new works when Billings’ previous anthems were already the established norm. Local singers took it upon themselves to plea for the publication of the most recent compilation of their favorite composer as a sort of charity for Billings who was experiencing financial difficulties at the time.

Although “Creation” was one of the few works in *Continental Harmony* that was not entirely newly composed music, it was changed enough for the publishers to make a pledge that only