



PALOUSE
CHORAL
SOCIETY

presents

Haydn's

Die Schöpfung ~ The Creation

with special guests
The Vandaleers Concert Choir
under the direction of
Michael Murphy, Artistic and Music Director

Emily Albrink, soprano (Gabriel, Eve) ~ Jeffrey Picón, tenor (Uriel) ~ Kyle Ferrill, bass (Raphael, Adam)

Friday, April 19, 2013 7:30 pm
Clarkston High School Auditorium

Sunday, April 21, 2013 4:00 pm
UI Administration Auditorium

Sponsored by
Edmund and Beatriz Schweitzer



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Part 1

Introduction: The Representation of Chaos

Recitative: Raphael

In the beginning God created the heaven, and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters; and God said: Let there be Light, and there was Light.

Recitative: Uriel

And God saw the Light, that it was good: and God divided the Light from the darkness.

Aria: Uriel with Chorus

Now vanish before the holy beams the gloomy, dismal shades of dark; the first of days appears.
Disorder yields to order fair the place.

Affrighted fled hell's spirits black in throngs; down they sink in the deep of abyss to endless night.

Despairing, cursing rage attends their rapid fall.

A new created world springs up at God's command.

Recitative: Raphael

And God made the firmament and divided the waters which were under the firmament from the waters which were above the firmament and it was so.

Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds.

By heaven's fire the sky is enflamed and awful rolled the thunders on high.

Now from the floods in steams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Chorus with Solo: Gabriel

The marv'ulous work beholds amaz'd the glorious hierarchy of heav'n and to th' ethereal vaults resound the praise of God, and of the second day.

Thank You for:

*Turning off cellular phones, pagers, and watch alarms

*Not using recording or photography devices

Part 1 - continued

Recitative: Raphael

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land: Earth, and the gathering of waters called he seas; and God saw that it was good.

Aria: Raphael

Rolling in foaming billows uplifted roars the boist'rous sea.
Mountains and rocks now emerge; their tops into the clouds ascend.
Thro' th' open plains outstretching wide in serpent error rivers flow.
Softly purling glides on thro' silent vales the limpid brook.

Recitative: Gabriel

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself upon the earth; and it was so.

Aria: Gabriel

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight.
Here vent their fumes the fragrant herbs; here shoots the healing plant.
By load of fruits th' expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

Recitative: Uriel

And the heavenly host proclaimed the third day, praising God and saying:

Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For he the heavens and earth has clothed in stately dress.

Recitative: Uriel

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons, and for days, and for years. He made the stars also.

Recitative: Uriel

In splendor bright is rising now the sun and darts his rays; an am'rous, joyful, happy spouse, a giant proud and glad to run his measur'd course.

With softer beams and milder light steps on the silver moon thro' silent night.

The space immense of th' azure sky innum'rous host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus his power:

Chorus with trio: Gabriel, Uriel, Raphael

The heavens are telling the glory of God.
The wonder of his works displays the firmament.
Today, that is coming, speaks it the day;
the night, that is gone, to following night.

The heavens are telling, *etc.*

In all the lands resounds the word, never unperceived, ever understood.

The heavens are telling, *etc.*

INTERMISSION

Part 2

Recitative: Gabriel

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl, that may fly above the earth in the open firmament of heaven.

Aria: Gabriel

On mighty pens uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun.
His welcome bids to morn the merry lark, and cooing, calls the tender dove his mate.
From ev'ry bush and grove resound the nightingale's delightful notes.
No grief affected yet her breast, nor to a mournful tale were tun'd her soft enchanting lays.

Recitative: Raphael

And God created great whales, and ev'ry living creature that moveth, and God blessed them, saying:

Be fruitful all, and multiply!
Ye winged tribes, be multiplied, and sing on ev'ry tree!
Multiply, ye finny tribes, and fill each wat'ry deep!
Be fruitful, grow, and multiply!
And in your God and Lord rejoice!

Recitative: Raphael

And the angels struck their immortal harps, and the wonders of the fifth day sung.

Trio: Gabriel, Uriel, Raphael

Most beautiful appear, with verdure young adorn'd, the gently sloping hills.
Their narrow, sinuous veins distill in crystal drops the fountain fresh and bright.
In lofty circles plays and hovers thro' the sky the cheerful host of birds.
And in the flying whirl, the glitt'ring plumes are dy'd, as rainbows by the sun.

See flashing thro' the wet in thronged swarms the fry on thousand ways around.
Upheaved from the deep, th' immense Leviathan sports on the foaming wave.

How many are thy works, O God!
Who may their numbers tell?
Who? O God!
Who may their numbers tell?

Chorus with trio: Gabriel, Uriel, Raphael

The Lord is great, and great his might.
His glory lasts forever and for evermore.

Recitative: Raphael

And God said: Let the earth bring forth the living creature after his kind; cattle and creeping thing, and beasts of the earth after their kind.

Recitative: Raphael

Strait opening her fertile womb, the earth obey'd the word, and teem'd creatures numberless, in perfect forms and fully grown.
Cheerful, roaring, stands the tawny lion.
In sudden leaps the flexible tiger appears.
The nimble stag bears up his branching head.
With flying mane and fiery look, impatient neighs the sprightly steed.
The cattle in herds already seeks his food on fields and meadows green.
And o'er the ground, as plants, are spread the fleecy, meek, and bleating flock.
Unnumber'd as the sands in whirl arose the host of insects.
In long dimensions creeps with sinuous trace the worm.

Part 2 - continued

Aria: Raphael

Now heav'n in fullest glory shone; earth smiles in all her rich attire.
The room of air with fowl is fill'd; the water swell'd by schools of fish; by heavy beasts the ground is trod.
But all the work was not complete.
There wanted yet that wond'rous being, that grateful should God's pow'r admire, with heart and voice his goodness praise.

Recitative: Uriel

And God created man in his own image.
In the image of God created he him.
Male and female created he them.
He breathed into his nostrils the breath of life and man became a living soul.

Aria: Uriel

In native worth and honour clad, with beauty, courage, strength adorn'd, to heav'n erect and tall, he stands a man, the Lord and King of nature all.
The large and arched front sublime of wisdom deep declares the seat, and in his eyes with brightness shines the soul, the breath and image of his God.
With fondness leans upon his breast the partner for him form'd, a woman fair and graceful spouse.
Her softly smiling virgin looks, of flow'ry spring the mirror, bespeak him love, and joy, and bliss.

Recitative: Raphael

And God saw ev'rything that he had made; and behold, it was very good; and the heavenly choir in song divine thus closed the sixth day.

Chorus

Achieved is the glorious work; the Lord beholds it and is pleas'd.
In lofty strains let us rejoice!
Our song let be the praise of God.

Trio: Gabriel, Uriel, Raphael

On thee each living soul awaits; from thee, O Lord, they beg their meat.
Thou openest thy hand, and sated all they are.
But as to them thy face is hid, with sudden terror they are struck.
Thou tak'st their breath away; they vanish into dust.
Thou lett'st thy breath go forth again, and life with vigour fresh returns.
Revived earth unfolds new force and new delights.

Chorus

Achieved is the glorious work.
Our song let be the praise of God.
Glory to his name forever; he sole on high exalted reigns, hallelujah.

Part 3

Recitative: Uriel

In rosy mantle appears, by tunes sweet awak'd, the morning young and fair.
From the celestial vaults pure harmony descends on ravished earth.
Behold the blissful pair, where hand in hand they go!
Their flaming looks express what feels the grateful heart.
A louder praise of God their lips shall utter soon.
Then let our voices ring, united with their song!

Eve, Adam, Chorus

By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd.
This world, so great, so wonderful, thy mighty hand has fram'd.
Forever blessed be his pow'r!
His name be ever magnify'd!

Of stars the fairest, o how sweet thy smile at dawning morn!
How brighten'st thou, O sun, the day, thou eye and soul of all!
Proclaim in your extended course th' almighty pow'r and praise of God!
And thou, that rules the silent night, and all ye starry host, spread wide and ev'rywhere his praise in choral songs about!
Ye strong and cumbrous elements, who ceaseless changes make, ye dusky mists and dewy steams, who raise and fall thro' th' air:
Resound the praise of God our Lord!
Great his name, and great his might.
Ye purling fountains, tune his praise, and wave your tops, ye pines!
Ye plants, exhale, ye flowers breathe at him your balmy scent!
Ye that on mountains stately tread, and ye, that lowly creep, ye birds that sing at heaven's gate, and ye, that swim the stream, ye living souls, extol the Lord!
Him celebrate, him magnify!

Ye valleys, hills, and shady woods, our raptur'd notes ye heard; from morn to ev'n you shall repeat our grateful hymns of praise.
Hail, bounteous Lord! Almighty, hail!
Thy word call'd forth this wond'rous frame. Thy pow'r adore the heav'n and earth: we praise thee now and evermore.

Recitative: Adam, Eve

Our duty we performed now, in off'ring up to God our thanks.
Now follow me, dear partner of my life!
Thy guide I'll be, and ev'ry step pours new delights into our breast, shews wonders ev'rywhere.
Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart his bounty celebrate.
Come, follow me! Thy guide I'll be.

O thou, for whom I am! My help, my shield, my all! Thy will is law to me.
So God, our Lord, ordains, and from obedience grows my pride and happiness.

Duet: Adam, Eve

Graceful consort! At thy side softly fly the golden hours.
Ev'ry moment brings new rapture, ev'ry care is put to rest.
Spouse adored! At thy side purest joys o'erflow the heart. Life and all I am is thine; my reward thy love shall be.
The dew-dropping morn, o how she quickens all! The coolness of ev'n, o how she all restores!
How grateful is of fruits the savour sweet! How pleasing is of fragrant bloom the smell! But without thee, what is to me the morning dew, the breath of ev'n, the sav'ry fruit, the fragrant bloom?
With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life incessant bliss; thine it whole shall be.

Recitative: Uriel

O happy pair, and always happy yet, if not, misled by false conceit, ye strive at more, as granted is, and more to know, as know ye should!

Chorus with Soloists

Sing the Lord, ye voices all!
Utter thanks ye all his works!
Celebrate his pow'r and glory!
Let his name resound on high!
The Lord is great; his praise shall last for aye.
Amen.

Program Notes

It was Haydn's first visit to London that set in motion the train of events that would lead to his most famous and enduring masterpiece. At the 1791 Handel Festival in Westminster Abbey he was overwhelmed by *Messiah and Israel in Egypt*, in monster performances involving a cast of hundreds. He reportedly wept during the 'Hallelujah' Chorus, proclaiming that 'Handel is master of us all' (sentiments later echoed by Beethoven). According to one of his early biographers, Giuseppe Carpani, Haydn 'confessed that ... he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment. He meditated on every note and drew from those most learned scores the essence of true musical grandeur.'

In London Haydn was fired with the idea of composing an oratorio of his own on a similarly exalted biblical theme. For the time being, though, his main energies were channelled into the great series of symphonies for the impresario Johann Peter Salomon. But during his second London visit of 1794–5, Salomon handed him an English libretto on the creation of the universe, based on the accounts in Genesis and Milton's *Paradise Lost*. Perhaps Salomon hoped that the oratorio would be the bait with which to secure Haydn for a third English visit. The (lost) libretto's origins have prompted much speculation. One contemporary commentator claimed it was intended for Handel, while Haydn later told his friend and biographer Georg Griesinger that the author was 'an Englishman by the name of Lidley'. No plausible candidate of that name has ever been identified; and it was long assumed that the author was in fact the composer/impresario Thomas Linley the Elder (1733–95). But while Linley may well have passed the libretto on to Salomon, he was no poet, and would in any case hardly have been old enough to have had dealings with Handel.

Haydn immediately saw the libretto's potential for musical setting. After returning to Vienna in August 1795 he showed it to the Imperial Court Librarian and Handel enthusiast Baron Gottfried van Swieten who, in his own words, 'resolved to clothe the English poem in German garb'. Although he endeavoured to follow the English syllable for syllable where possible, Swieten 'often judged it necessary that much should be abridged or even omitted, on the one hand, and on the other, that much should be given greater emphasis, and much placed in the shade'. After completing his German text, he produced a parallel English version that, for all its intermittent absurdities (the Baron's English was less perfect than he liked to think), retains a fair amount of Milton and the St. James Bible. The libretto was ready towards the end of 1796, by which time Haydn had already begun to sketch the 'Representation of Chaos'. Never one to hold back, Swieten annotated the manuscript he prepared for Haydn with suggestions for musical setting, some of which were adopted, others rejected. He was, though, adamant that the words 'Let there be Light / And there was Light' should be sung only once, thereby claiming a small share in one of music's most elementally thrilling moments.

With its evocation of a benevolent, rationally ordered universe and its essentially optimistic view of humanity, *The Creation* was perfectly in accord with the temper of the Enlightenment (the Fall is referred to only en passant in the tenor recitative before the final chorus and, more obliquely, in the shrouded bass solo at the centre of the trio 'On thee each living soul awaits'). Its theological content, minimising conflict, guilt and retribution, also chimed in with Haydn's own reverent Catholic faith – 'not of the gloomy, always suffering sort, but rather cheerful and reconciled', as Griesinger put it.

Haydn spent most of 1797 working on *The Creation*, completing the score by the end of the year. The first performance, before an invited, predominantly aristocratic, audience, took place at the Schwarzenberg Palace in Vienna on 30 April 1798. The reception was ecstatic. One guest reported that 'in the moment when Light broke forth for the first time, one would have said that light-rays darted from the composer's blazing eyes. The enchantment of the electrified Viennese was so profound that the performance could not continue for several minutes.'

After further, semi-private, performances at the Palais Schwarzenberg in May 1798, the official public premiere, on a grand scale (reports suggest some 120 instrumentalists and an all-male choir of around 60), was given in the Imperial Burgtheater on 19 March 1799. Receipts broke all records for Viennese theatres. One eyewitness, Johan Berwald (cousin of the Swedish composer Franz), reported that 'the whole performance went off wonderfully. Between the sections of the work, tumultuous applause; during each section, however, it was as still as the grave. When it was over there were calls, "Father Haydn to the front!". Finally the old man came forward and was greeted with a tumultuous applausissement and with cries, "Long live Father Haydn, long live music!"'

Charity performances of *The Creation* quickly became a regular feature of the Viennese musical scene. Writing of a performance in aid of wounded soldiers, Griesinger remarked that 'this music seems to have been made to help collect money for good works.' The London premiere took place at Covent Garden on 28 March 1800. Haydn himself sanctioned translations into French and Italian. And within a few years his joyous celebration of the universe, an idyllic vision that contrasted poignantly with the horrors of the Napoleonic wars, was being acclaimed throughout Europe.

A key factor in the libretto's appeal for Haydn was surely the simplicity and strength of its structure. In the first two parts the six days of creation are announced in secco ('dry') recitative by one of the three archangels, Raphael (baritone/bass), Uriel (tenor) and Gabriel (soprano); after each act of creation the archangels expatiate on its wonders in accompanied recitative and aria; and each day after the first (which ends with the delightful, faux-naïf chorus heralding the 'new created world') culminates in a hymn of praise by the heavenly hosts.

Program Notes—continued

Part 3, depicting the first morning in Eden, Adam and Eve's praise of all creation and their mutual love, falls into two sections, each likewise reaching a climax in a jubilant chorus.

The arias and accompanied recitatives gave Haydn glorious opportunities to indulge in his love of instrumental tone-painting, using techniques honed in his operas, and fired by the example of Handel's Israel in Egypt. In the superb D minor bass aria, 'Rolling in foaming billows', tone-painting permeates the whole texture, beginning with the powerful evocation of the turbulent ocean. The jagged 'second subject' (as usual in *The Creation*, the aria adapts elements of sonata form to the requirements of the text) portrays the rocks and mountains; and a modulating 'development', with beautiful contrapuntal writing for oboes and bassoon against pictorial violin flourishes, introduces the 'serpent error' of the rivers. The final section functions as a recapitulation. Here Haydn tenderly depicts the 'limpid brook' with a turn to D major and a new lyrical melody that turns out to be a variation of the D minor opening. Another inspired bass moment is Raphael's description of the 'great whales' in Part 2 ('And God created great whales'). Haydn originally set this as dry recitative, before recasting God's words as an *arioso* with a mysterious, shadowy accompaniment for divided violas and cellos. In the new Romantic aesthetic that abhorred naïve imitation, the more obvious pictorialisms in *The Creation* came under fire even during Haydn's lifetime. To us they are among the oratorio's most endearing features. In Gabriel's delectable avian aria in Part 2 ('On mighty pens uplifted'), soprano and woodwind (including the clarinet, that beautiful latecomer to Haydn's orchestral palette) evoke each of the birds in turn: eagle, lark, dove (with trilling coloratura) and, finally, the nightingale's 'sweet notes'. Even more graphic is the famous zoological extravaganza in Part 2 ('Straight opening her fertile womb'), where Haydn has a field day illustrating the lion (with a gleeful, dissonant roar for trombones and contrabassoon), the 'flexible tiger', the noble steed, then, with a poetic shift from D flat to a remote A major, the cattle and sheep. After the buzzing insects he describes the worm's 'sinuous trace' in a comically solemn Adagio. Grandeur and Haydn's trademark humour also rub shoulders in the following bass aria, 'Now heav'n in fullest glory shone', where the 'heavy beasts' arrive courtesy of rude belches on the contrabassoon. Wholly serious in tone is Uriel's C major aria 'In native worth', well described by the musicologist Donald Tovey as 'not only the quintessence of Haydn but the perfection of bel canto'. The majestic, 'masculine' opening section, portraying the first man, reaches a climax with an emphatic cadence in the dominant, G major; then, just as Haydn appears to be repeating the same procedure, he deflects magically to the distant key of A flat major – one of the most poetic tonal surprises in all Haydn. Corresponding to biblical (and 18th-century) notions of femininity, the second section fashions softer contours from Adam's proud theme, with limpid woodwind writing

and a gorgeous lyrical obbligato for solo cello.

The most celebrated single number in *The Creation* is the introductory 'Representation of Chaos', a harmonically audacious – and miraculously scored – evocation of the primal void. Here vague thematic fragments grope and twist through tonal nebulae, constantly evading the resolutions the ear expects. Towards the end Haydn even anticipates Wagner's famously shocking 'Tristan' chord. The whole movement is the epitome of what the 18th-century Irish political philosopher and aesthetician Edmund Burke termed 'the sublime' in music, calculated to evoke, wonder, awe, even terror. Hardly less sublime are the first sunrise ('In splendour bright is rising now'), as elementally moving as the choral explosion on 'Light', and the wonderfully veiled, mysterious moonrise. In the celebratory choruses – above all 'Awake the harp' and the monumental closing chorus of Part 2, 'Achieved is the glorious work' – Haydn deploys his contrapuntal mastery with a freedom and brilliance of effect that reflect Handel's example. In several numbers, though, he integrates soloists and chorus, a technique rarely encountered in Handel: in, say, the famous chorus that ends Part 1, 'The heavens are telling', with its sensational chromatic climax, all the more overwhelming because of the preceding emphasis on C major; in the trio and chorus No. 19 ('The Lord is great'), where soprano and tenor spin coloratura cascades around the choral lines; or in the magnificent Hymn in Part 3 ('By thee with bliss'), a summary of the whole oratorio where, in a kind of celestial Cook's Tour, Adam and Eve enjoin each element of creation in turn to praise God.

Until quite recently critics tended to frown on Adam and Eve's love duet, 'Graceful consort!', as too demotic for such exalted surroundings. But as the great Haydn scholar-populariser H. C. Robbins Landon has argued, its contredanse rhythms, tootling woodwind and Viennese Singspiel associations – shades here of a slightly more musically sophisticated Papageno and Papagena – accord perfectly with the subject matter: whereas in the Hymn Adam and Eve aligned themselves with the angels, here they appear as everyman and everywoman, in all their joyous, innocent sensuality.

Replying to a letter expressing admiration for *The Creation*, Haydn wrote that 'Often, when I was struggling with all kinds of obstacles ... a secret voice whispered to me: "There are so few happy and contented people in this world; sorrow and grief follow them everywhere; perhaps your labour will become a source from which the careworn ... will for a while derive peace and refreshment".' These words are typical of a devout, humble yet by no means naïve man, one acutely conscious of his own worth. Haydn's hopes were richly fulfilled in his lifetime. In our own sceptical and precarious age we can still delight, perhaps with a touch of nostalgia, in Haydn's unsullied optimism, expressed in some of the most lovable and life-affirming music ever composed. ■

Programme note © Richard Wigmore

Our Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church.

Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. In the summer 2011 he accompanied several PCS singers to the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.

Our Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhall. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband, Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

Palouse Choral Society Board of Directors & Staff

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Janice O'Toole, *Executive Director*

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 is no different as we say "Thank You!" to four hardworking board members. Please help us in thanking them for their service to PCS.

Alice Barbut

Retired from the directorship of University of Idaho's Cooperative Education program and a former member of our Alto section, Alice has served PCS as a Community Board member since 2009. The board of directors and membership have looked to Alice for and benefited from her knowledge and pursuit of grant writing. In addition, she has been a big player in bringing the organization forward as PCS grows and experiences new opportunities for success. Her drive, intelligence, and dedication epitomize all that is valuable about volunteerism. Thank you Alice, you will be missed!

Susan Billin

Susan wasted no time jumping in with both feet to provide PCS with her own intelligence and keen eye for details often missed by others. She joined PCS as a Community Board member in 2011, is an Organ instructor at the University of Idaho's Lionel Hampton School of Music and is the Organist for Moscow's First Presbyterian Church. In addition to her board service, she has provided her own musical talent to PCS in a number of concerts where you may have seen her at the organ keyboard and pedals. She will be missed for her hard work and straight shooter, can do contributions. Thank you Susan!

Meredyth Goodwin

Meredyth could be described as part of the PCS head, heart, and soul as her involvement in the organization is wide spread and has a quarter century long history. Upon moving to Moscow in 1988, Meredyth began singing with the, then, Washington Idaho Symphony Chorale. Though having twins necessitated a hiatus, Meredyth returned and eventually accepted the nomination as the Idaho Washington Concert Chorale's second president for which she served four years (2005-2009). When she became Director of the WSU Access Center, Meredyth was content to "just sing", but she is so respected by her fellow singers, she was called, once again into service as a Chorale Member Representative on the PCS board of directors in 2011. A voice of reason who has represented her constituents well, Meredyth brings thoughtful points of consideration to the decision making process. We will greatly miss both her and her contributions. Thank you Meredyth!

Jack Kelly

There is a distinct possibility that Jack was pegged as our "next president" before he even made it into the audition room when he and wife, Karen, joined PCS in the spring of 2009. Thankfully he took on the challenge. Through his steadfast leadership, Jack ushered PCS into a new era and created a stronger organization. Such a role is no stranger to Jack who served on the board of the Everett Chorale with whom he and Karen sang for 15 years before moving from Everett to Moscow in 2008. Albert Schweitzer said "Wherever a man turns he can find someone who needs him." PCS needed Jack and we are grateful for the unwavering torch he carried to light our ever evolving path toward success. For this he will surely be missed. Thank you Jack!

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 call
Janice O'Toole 509.597.8917 or email palousechoralsociety@gmail.com

Our Soloists

Emily Albrink



Hailed by the New York Times as “delightful and vocally strong and versatile,” Emily Albrink is a soprano whose young career already sports esteemed collaborations with venerable composers and conductors such as James Levine, Plácido Domingo, Robert Spano, Marin Alsop, Jake Heggie, and John Musto.

A 2010 alumna of the Domingo-Cafritz Young Artist Program at the Washington National Opera, Ms. Albrink began the 2011-12 season as a finalist in the Stella Maris Vocal Competition, followed by *Messiah* with the Indianapolis Chamber Orchestra, and the *Mozart Requiem* with the Choral Arts Society of Louisville. In May, Ms. Albrink will return to Washington National Opera as Sophie in *Werther* and will sing Marian Paroo in *The Music Man* with Ash Lawn Opera. Last season, Ms. Albrink made her Kentucky Opera debut as Adina in *L’E-lisir d’Amore* and returned to the Baltimore Symphony Orchestra as Pamina in *Die Zauberflöte*, conducted by Alsop. She also made her Alice Tully Hall debut singing *Knoxville Summer of 1915* with the Philharmonic Orchestra of the Americas and finished the season as Evvy in the U.S. premiere of *Death and the Powers* with the American Repertory Theater and the Chicago Opera Theater.

In 2010, Ms. Albrink made her international debut with a 10-day tour of China as the soprano soloist with the Indianapolis Symphonic Choir. She sang *Brahms’ Requiem* at the Forbidden City Concert Hall in Beijing and at the Oriental Arts Center in Shanghai. Earlier in 2010, Ms. Albrink appeared in *Le Nozze di Figaro* with the Washington National Opera at the Kennedy Center where she drew high praise from the Washington Post: “Soprano Emily Albrink’s pert, pearl-toned Susanna may have been the liveliest, most affectionately detailed performance of the evening...” Ms. Albrink’s heralded performance in *Le Nozze di Figaro* concluded a standout two-year residency in the Domingo-Cafritz Young Artist Program in which she performed Frasquita in *Carmen*, Second Niece in *Peter Grimes*, Echo in *Ariadne auf Naxos*, and Barbarina in *Le Nozze di Figaro*.

Ms. Albrink appeared in 2008 at Carnegie Hall to sing Nuria in Osvaldo Golijov’s *Ainadamar* with Dawn Upshaw and the Orchestra of St. Luke’s, conducted by Spano. Ms. Albrink also performed the role with the Colorado Music Festival, Opera Boston, the Phoenix Symphony, and the Chicago Symphony Orchestra, the latter of which was under the baton of Miguel Harth-Bedoya. Noted past performances include Despina in *Così fan Tutte* and die Vertraute in *Elektra*, each of which was conducted by Levine; Second Lady in the *Die Zauberflöte* with the Indianapolis Opera; and Handel’s *Messiah* with the Indianapolis Baroque Orchestra.

An ardent champion of new music, Ms. Albrink made her Carnegie Hall debut in 2006 in the world premiere of Clarice Assad’s *Confessions*. She returned three years later to sing John Adams’ *Grand Pianola Music*. In addition, Ms. Albrink performed the West Coast premiere of Heggie’s *Rise and Fall* with the composer at the piano.

Ms. Albrink graduated with a BFA in Musical Theatre from the University of Michigan and a Master of Music Degree and Professional Diploma from the Manhattan School of Music.



Dr. Kyle Ferrill, baritone, joined the faculty of the Lionel Hampton School of Music in the fall of 2011. Dr. Ferrill is a passionate and committed educator, and teaches applied voice, Opera Workshop, and the Men's Chorus at U of I. Prior to joining the faculty at the University of Idaho, Ferrill taught at Indiana University, Boston University, Butler University, DePauw University, Walnut Hill School for the Arts, the Asolo (Italy) Song Festival, and the Interlochen Center for the Arts. Dr. Ferrill's students have enjoyed success at competitions such as NATS, and gone on to graduate studies at prestigious institutions or to successful careers as music educators. His formal schooling has been enriched by studies at Tanglewood, Songfest, Ravinia, and several sessions in the Carnegie Hall Professional Training Workshops. Dr. Ferrill has coached with Phyllis Curtin, Ken Griffiths, Dennis Helmrich, Rudolf Jansen, Graham Johnson, Martin Katz, Helmuth Rilling, Anthony Rooley, and Dawn Upshaw. Dr. Ferrill's doctoral dissertation, *William Parker and the AIDS Quilt Songbook*, reflects his interest for new music, and particularly for collaborating with living composers. He has worked closely with David Bruce, Anna Clyne, Ruth Fazal, Osvaldo Golijov, Ricky Ian Gordon, John Harbison, and Jake Heggie.

Dr. Ferrill is an active performer with a vast repertoire spanning from Monteverdi to modern music. He has sung on 5 continents, including a recent tour of China. He has appeared with some of the nation's finest orchestras, including the Chicago Symphony Orchestra, the Boston Pops, and New York's Orchestra of St. Luke's. Conductors include Stefan Asbury, Miguel Harth-Bedoya, Keith Lockhart, Gil Rose, Robert Spano, Kirk Trevor, and John Williams. Recent engagements include the Brahms Requiem and Mendelssohn's Elijah with St. Olaf College Choir and Orchestra, the Oregon Bach Festival with Helmuth Rilling, a commercial recording of Ruth Fazal's Awakening with the Slovak National Orchestra in Bratislava, Slovakia, and a reprise of a successful Carnegie Hall commission, David Bruce's Piosenki, in London. This summer, Ferrill will record an album of the songs of Dominick Argento with his wife, mezzo Lexa Ferrill, for release on Centaur Records. Future engagements include the Oregon Bach Festival, the role of Leporello in Don Giovanni with Garden Opera, and the role of Marullo in Rigoletto with Opera Coeur d'Alene.

Our Soloists—continued



Tenor Jeffrey Picón has proven his versatility as a concert and opera singer in a diverse selection of repertoire. Highlights of recent seasons include his New York City Opera debut in performances of Carmen, Cendrillon, Madama Butterfly, and Tosca. Debuts with The Rochester Philharmonic, Long Island Symphony Orchestra, Cleveland Orchestra, and The United States tour of Bernstein On Broadway with The Israel Philharmonic conducted by Michael Barrett and featuring Leonard's daughter, Jamie Bernstein. His Arizona Opera debut in Zemire et Azor, Almaviva in Il barbiere di Siviglia with the Opera Company of North Carolina; both Ramiro in La Cenerentola, and Don Ottavio in Don Giovanni with Lyric Opera of Kansas City; Paolino in Il Matrimonio Segreto with Opera Theatre of Saint Louis; Trouble in Tahiti with the Caramoor Festival; Fenton in Falstaff with Mississippi Opera; and Tony in West Side Story with the Ash Lawn Opera Festival.

Mr. Picon began his professional career as one of the youngest members to participate in the San Francisco Opera's Merola Program, and impressed audiences there with performances in *Così fan tutte* and *Don Giovanni*. Other engagements for the native Texan have included *Die Entführung aus dem Serail*, *L'Orfeo*, and *Arianna* with Opera Theatre of Saint Louis; *Don Ottavio* in *Don Giovanni* with Dallas Opera; and roles in *Lucia di Lammermoor* and *Il barbiere di Siviglia* with Portland Opera Repertory Theatre; *Die Entführung aus dem Serail* with the Opera Company of Philadelphia and *Wolf Trap Opera*; *Les Contes d'Hoffmann* with the Opera Company of Philadelphia; *The Rape of Lucretia* for Opera Festival of New Jersey; *Il barbiere di Siviglia* and *Semele* for Anchorage Opera; *Falstaff* and *Salome* with Pittsburgh Opera; and the national touring production of *Don Giovanni* with Western Opera Theatre. Equally accomplished on the recital stage, Mr. Picon made his Schwabacher Debut Recital in *Latin Lovers: Music from South America and Cuba* presented by the San Francisco Opera with pianist Steven Blier. Recent concert appearances include *Teatro Espanoles* and *Songs of War and Peace* with New York Festival of Song, Janacek's *From the House of the Dead* with the American Symphony Orchestra; Brahms' *Liebeslieder Waltzes* with Moab Music Festival, Ned Rorem's *Evidence of Things Not Seen* with the Philadelphia Chamber Music Society, and his solo recital debut in Marquette, MI. He has appeared with New York Festival of Song at the Moab Music Festival, the Performing Arts Society in Washington, D.C., *Wolf Trap Opera* and at Weill Recital Hall. Mr. Picon can be heard as Mike on the recording of William Bolcom's *A View from the Bridge*, which marked his debut with Lyric Opera of Chicago. He is featured on *The Music Teacher*, an off-broadway play/opera by Wallace Shawn and Allen Shawn for The New Group, which ran at the Minetta Lane Theater for seven weeks. His television broadcast debut was in December 2003 in the PBS production of *Fiesta* at the Philharmonic with the Naples Philharmonic, led by Erich Kunzel. Recently Mr. Picon was part of the Emmy Award winning production of *Madama Butterfly* for New York City Opera's Live from Lincoln Center. He is a graduate of The University of North Texas and The Curtis Institute of Music and is an adjunct professor of voice at Oklahoma City University.

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