

PALOUSE
CHORAL
SOCIETY

Chorale

Chamber Choir

Children's Choir

Lynette Pfund, soprano

Christopher Pfund, tenor

Steven Mortier, baritone

PCS Festival Orchestra

Claire Murphy

Conductor

Michael Murphy

Artistic and Music Director

Messiah

*and other
Seasonal Favorites*

**GEORGE
FRIDERIC
HANDEL**

December 4 & 6, 2015
St. Boniface
Catholic Church
Uniontown, Washington

PALOUSE CHORAL SOCIETY

Chorale & Chamber Choir

present

Messiah

and other Seasonal Favorites

Lynette Pfund, soprano ~ Christopher Pfund, tenor ~ Steven Mortier, baritone

PCS Festival Orchestra

Michael Murphy, Artistic and Music Director

Chorale

Messiah

George Frideric Handel

Overture

Comfort Ye

Christopher Pfund, tenor

*Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplish'd, that her iniquity is pardon'd.
The voice of him that crieth in the wilderness; prepare ye the way of the Lord;
make straight in the desert a highway for our God. (Isaiah 40:1-3)*

Ev'ry valley shall be exalted

Christopher Pfund, tenor

*Ev'ry valley shall be exalted, and ev'ry moutain and hill made low;
the crooked straight and the rough places plain. (Isaiah 40:4)*

And the glory of the Lord

*And the glory of the Lord shall be revealed, and all flesh shall see it together:
for the mouth of the Lord hath spoken it. (Isaiah 40:5)*

For behold, darkness shall cover the earth

Steven Mortier, Baritone

*For behold, darkness shall cover the earth, and gross darkness the people;
but the Lord shall arise upon thee, and His glory shall be seen upon thee.
And the Gentiles shall come to thy light, and kings to the brightness of thy rising. (Isaiah 40:2)*

The People that walked in darkness

Steven Mortier, Baritone

*The people that walked in darkness have seen a great light;
and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah 9:2)*

For unto us a Child is born

*For unto us a child is born, unto us a son is given,
and the government shall be upon His shoulder;
and His name shall be called Wonderful, Counselor,
the mighty God, the Everlasting Father, the Prince of Peace. (Isaiah 9:6)*

Thank You for:
*Turning off cellular
phones, pagers, and
watch alarms and not
using recording or
photography devices

There were shepherds in the field

Lynette Pfund, soprano

*There were shepherds abiding in the field, keeping watch over their flock by night.
And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them, and they were sore afraid. (Luke 2:8)*

And lo, the angel of the Lord came upon them

Lynette Pfund, soprano

*And lo, the angel of the Lord came upon them,
and the glory of the Lord shone round about them: and they were sore afraid. (Luke 2:9)*

And the angel said unto them

Lynette Pfund, soprano

*And the angel said unto them: Fear not: for, behold I bring you good tidings of great joy, which shall be to all people.
For unto you is born this day, in the city of David, a Savior, which is Christ the Lord. (Luke 2:10-11)*

And suddenly there was with the angel

Lynette Pfund, soprano

And suddenly there was with the angel a multitude of the heav'nly host praising God, and saying: (Luke 2:13)

Glory to God

Glory to God in the highest, and peace on earth, good will towards men. (Luke 2:14)

He that dwelleth heaven

Christopher Pfund, tenor

He that dwelleth in Heaven shall laugh them to scorn; The Lord shall have them in derision. (Psalm 2:4)

Thou shalt break them

Christopher Pfund, tenor

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. (Psalm 2:9)

Hallelujah

*Hallelujah, for the Lord God omnipotent reigneth. (Revelation 19:6)
The kingdom of this world is become the kingdom of our Lord,
and of His Christ; and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
Hallelujah! (Revelation 11:5)*

Behold I tell you

Steven Mortier, baritone

*Behold, I tell you a mystery; we shall not all sleep,
but we shall all be changed in a moment,
In the twinkling of an eye, at the last trumpet.*

The Trumpet Shall Sound

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (I Corinthians 15:52)

Worthy is the Lamb

*Worthy is the Lamb that was slain, (Revelation 5:12)
and hath redeemed us to God by His blood, (Revelation 5:9)
to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.
Blessing and honor, glory and power, be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever.
Amen. (Revelation 5:12-14)*

Intermission

Chamber Choir

Cowboy Carol
Dormi, Jesu
Jingle, bells

arr. Malcolm Sargent
Abbie Betinis
arr. David Blackwell

Children's Choir

Claire Murphy, conductor

Ding Dong! Merrily on High!
The Piglets' Christmas
Peaceful, Silent Night
Jingalin' Bells

Arr. Ruth Artman
Arr. Mary Goetze
Arr. Ruth Elaine Schram
Dave and Jean Perry

Children's Choir, Chorale, Orchestra, Audience

The First Nowell

Traditional English carol

Children's Choir, Chorale, Orchestra

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
In a cold winter's night that was so deep:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Children's Choir and Orchestra

They looked up and saw a star,
Shining in the east beyond them far;
And to the earth it gave great light,
And so it continued both day and night:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Chorale

And by the light of that same star,
Three wise men came from country far;
To seek for a king was their intent,
And to follow the star wherever it went:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Audience, Chorale and Orchestra

This star drew nigh to the northwest;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Chorale

Then enter'd in those wise men three,
Full rev'rently upon their knee,
And offer'd there in his presence
Their gold and myrrh and frankincense:

Refrain:

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Audience, Chorale, and Orchestra

Then let us all with one accord
Sing praises to our heavenly Lord,
That hath made heav'n and earth of naught,
And with his blood mankind hath bought:

Refrain: **With Children**

Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

Program Notes

It is mid August 1741, and George Frideric Handel is fifty-six years of age. After many failed operas, Handel has finally accepted that his love for opera is not shared by his audience. A sizeable libretto lay on his table from his friend, Charles Jennens. Jennens' libretto was unique for it had no narrative feel (except for the short excerpt from Luke in the first section) as was the custom of the day. Instead this libretto drew on scripture from Isaiah, Haggai, the Psalms, Zachariah, Luke and Revelation. The mastery of the libretto created a perfect foundation upon which Handel could create his musical masterpiece.

The impetus for this creative work was an invitation from the Duke of Devonshire for Handel to come to Dublin and perform a series of subscription concerts. Handel welcomed this opportunity to leave the city and the music critics. He had completed the original *Messiah* in an astounding twenty-four days and immediately began work on what would become another successful oratorio – *Samson*. Both works were taken with Handel to Dublin and yet *Messiah* was not performed on the original subscription concerts. The concert series was received with such positive enthusiasm that the series was extended for six more concerts - again without the programming of *Messiah*.

It was not until March, at the discussion of a benefit concert for Mercer's Hospital, the Infirmary and the Prisoners of Marshalsea, that *Messiah* was finally programmed. Public announcements were posted around the city stating that a ticket to the dress rehearsal ensured a gratis entrance to the concert. This proved to be a highly successful advertising campaign because the excited word of mouth from the rehearsal brought out seven hundred attendees to the premiere performance of *Messiah* on April 17, 1742.

Following the incredible Dublin premiere, Handel returned to London and immediately slated *Samson* for a six-concert run, which was extended to twelve concerts. The London premiere was March 19, 1743, at Covent Garden on the ninth concert of this extended series. Audience response was mediocre. Many found fault with a "sacred" oratorio that combined scriptures in such a haphazard way and was not performed in a cathedral but in a concert hall. The lukewarm response from the Londoners motivated Handel to postpone programming *Messiah* from the 1743-1744 concert season to the 1744-1745 season. Although slated for twenty-four performances at King Albert Hall, the season was cancelled after only six performances, due to extreme loss of revenue. Handel's friends rallied and, in the end, twelve performances actually occurred. *Messiah* was not performed again until 1749.

After three more revisions, Handel programmed one performance of *Messiah* to be performed in Covent Garden for the 1749-1750 season, for which little documentation has survived. However, in 1750, Handel organized and self-promoted a concert in the same way of the Dublin premiere performance of *Messiah*. Handel was a sympathetic supporter of the Foundling Hospital, a home for orphaned infants. The hospital had plans to unveil the new chapel and desired a new organ. Handel offered to provide the new organ and also perform a recital on it himself, at its unveiling, to be followed by a performance of *Messiah*. All proceeds from the concert, which would be performed in the chapel, were to go to the Foundling Hospital – even the soloists donated their fees to the orphanage. With this performance a great change of tides occurred. *Messiah* brought in an overflowing house on May 1, 1750 and was, according to Sir John Hawkins, "received with universal applause." *Messiah* enjoyed annual fundraising performances, which were conducted by Handel for the remainder of his life, for the Foundling Hospital.

Handel composed *Messiah* in three parts. The first is of the prophecy and birth of the Messiah. Part two is the Messiah's life on earth, His suffering and His death. Part three is a glorious affirmation and thanks for Christ vanquishing death. *Messiah* is one of the most beloved works of all time. It enjoys more performances each year than any other major work. What Handel achieved in *Messiah* was a wonderful blend of elegant, Italianate melody alternating with virtuosic vocalism for the soloists and, for the chorus, unmatched choral sonorities ranging from madrigal-esque lightness to the composer's characteristic ceremonial style. Across the span of 273 years, *Messiah* still holds its extraordinary grip on musician and audience member alike. It reaches us with its directness of expression and its infinite capacity for self-renewal. It bestows on us the special gift of aesthetic and spiritual grace.

Our Soloists



Soprano Lynette Pfund was praised by the New York Times for her "easy stage manner" and "fluid vocal technique." She has performed roles with regional opera companies throughout the United States including the Chautauqua, Omaha, and Sarasota operas, as well as solo concert appearances at both Avery Fisher Hall and Carnegie Hall in New York City. Her wide-ranging opera repertoire includes Pamina in Mozart's *Die Zauberflöte*, Drusilla in Monteverdi's *L'incoronazione di Poppea*, Frasquita in Bizet's *Carmen*, Rosalinda in Johann Strauss' *Die Fledermaus*, Gretel in Humperdink's *Hänsel und Gretel* as well as the title role in Verdi's *Luisa Miller*. Pfund can also be heard singing the role of Miss Wordsworth in Britten's *Albert Herring*, on Vox Records. Lynette joined the faculty at the University of Idaho in the fall of 2015 assisting in opera productions.

Lynette moved to Moscow, Idaho in the fall of 2014 with her husband Christopher Pfund and three children. Previously, in addition to her busy schedule as singer and mom, she was volunteering as a literacy tutor for homeless and underprivileged children in Mt. Vernon, New York.



American tenor Christopher Pfund has performed to critical acclaim with countless major orchestras and oratorio festivals throughout North America including the Cleveland Orchestra, the Philadelphia Orchestra, the Houston Symphony, the Detroit Symphony, the Dallas Symphony Orchestra, the Bach Festival Society of Winter Park, New York Oratorio Society and the Orchestra of St. Luke's. International engagements have included performances in the Czech Republic, Germany, Mexico and Brazil. Critics have praised his "rounded vocal beauty" and The New York Times called his voice an "attractive tenor [that] helps define a sympathetic character."

Universally recognized for his irreverent portrayals of the roasting swan in Orff's *Carmina Burana*, Pfund has made the role a pillar of his career with over 150 performances on three continents. His wide repertoire includes not only the standard Baroque masterpieces such as Bach's *Mass in B minor* and Handel's *Messiah* but also much of the 20th century canon of concert repertoire including Britten's *War Requiem* and the *Klaus-Narr* from Schoenberg's *Gurre-Lieder*.

Recordings include the title role in Britten's *Albert Herring* on the Vox label, *Distant Playing Fields: Vocal Music of Amy Beach* and William Mayer on Newport Classics, and *Carmina Burana* with Fabio Mechetti and the Jacksonville Symphony.

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



Baritone Steven Mortier is noted for his warmth of singing combined with bold dramatic interpretations and solid musicianship.

Mr. Mortier has displayed his versatile talents season after season, by meeting the demands of a wide variety of genres. He has had starring roles with Tacoma Opera, Southern Utah University, and Tri-Cities Opera as well as Opera Grand Rapids. With Tri-Cities Opera his leading roles include *Il Barbiere di Siviglia*, *La Bohème*, *Samson et Dalila*, *The Crucible*, *L'Italiana in Algeri*, *H. M. S. Pinafore*, *The Merry Widow* and *Amahl and the Night Visitors* among others.

Recent engagements include the role Edward Rochester in the Civic Theatre of Spokane's special performances of *Jane Eyre the Musical*. Bass soloist for Palouse Choral Society's performance of *The Bach Magnificat*, Bass soloist for J Rutter's *Mass of the Children* for the Spokane Youth Symphony, Figaro with Willamette Concert Opera, *Old American Songs (2)* with the Eastern Washington University Orchestra, a return to Coeur D'Alene Opera as Sharpless in *Madama Butterfly*, and the role of the Baron in Verdi's *La Traviata*. Mr. Mortier also recently performed the role of Don Magnifico in *La Cenerentola*, and made his directing debut, both with Coeur D'Alene Opera. He was a soloist for Spokane Opera's 25th Anniversary Gala performance at the Fox, as well as bass soloist in *Handel's Messiah* with the Coeur D'Alene Symphony.

Other performances include the title role of *Rigoletto* with the Lake Charles Symphony, Leporello in *Don Giovanni* with Tacoma Opera, a return to Mississippi Opera to perform Masetto in *Don Giovanni* and a *Holiday Pops Concert* featuring Bing Crosby tunes and *The Reluctant Dragon* with the Spokane Symphony.

Mr. Mortier made his debut at Carnegie Hall in 1996 with the New England Symphonic Ensemble under the baton of John Rutter, in Haydn's *The Creation* and at Lincoln Center with The National Chorale in the *Messiah*. Mr. Mortier then performed the role of the Traveler in Spoleto Festival USA's production of *Curlew River*, with Pittsburgh Opera in *L'Elisir d'Amore* as Dulcamara, with Lake Charles Symphony in their fully staged production of *Oklahoma* as Curley, with Mississippi Opera as Figaro in *Le Nozze di Figaro* and with Spokane Opera as the Count in *Le Nozze di Figaro*.

Mr. Mortier is frequently seen in commercials in Spokane as well as heard in voiceovers on TV and radio.

Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society 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, operating budget, and the concert series to four concerts per year.

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

Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics in the northwest and southeast and his international conducting experiences include Austria, China, Czech Republic, and Germany. This fall, Michael represented the American Choral Directors Association (ACDA) as a Conducting Fellow for the International Conductor Exchange Program in Sweden. In May 2016, Michael will serve as a Confucius China Studies Fellow and Visiting Scholar to South China University of Technology. As an active member, Dr. Murphy has held several state leadership positions in ACDA and NAFME. Presently he is Vice-President (Immediate Past President) of the Idaho American Choral Directors Association. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University.

As an active church musician, Murphy is the Choral Director at Trinity Lutheran Church in Pullman, WA. Michael resides in Moscow with his wife, Claire, and two sons, William and Colin.

Children's Choir Conductor



Claire C. Murphy is thrilled to serve as the first Children's Choir Conductor for Palouse Choral Society. Originally from North Carolina, she received her undergraduate and graduate degrees in vocal performance and music education from East Carolina University. She has over twenty years of experience in conducting children's choirs and in music education.

Mrs. Murphy has started and developed numerous church and school choirs at the preschool and elementary levels, directed middle school and high school choirs, and led handchime and handbell ensembles. She also served as the Children's Choir Conductor for the Greenville Choral Society in Greenville, North Carolina. Murphy has taught general music at the elementary level in North Carolina and Florida. Her students consistently were selected to participate in state honor choirs and festivals. While serving as the music education and choral specialist for grades K-12 at Maclay School in Tallahassee, FL, she also

served as Chair of the Arts Department. At the college level she has served as adjunct professor for East Carolina University, Barton College, and the University of Idaho, teaching Music Integration for Elementary Majors, Elementary Music Methods for Music Majors, and Principles of Music Education. Murphy is also a supervising teacher for music education majors at the University of Idaho. Mrs. Murphy enjoys working with children, youth and adults while serving as the Director of Family Ministries at First Presbyterian Church and volunteering in the schools and community. She resides in Moscow with her husband Michael and two sons, William and Colin.

Accompanist



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

Children's Choir Accompanist



Anna Branigan is thrilled to be a part of the debut of the PCS Children's Choir. Anna and her husband began singing with the Palouse Choral Society after moving to the area in 2014 from Fort Collins, CO, where she taught elementary music and high school choir. She has accompanied since the 4th grade, beginning with her mother's church choir and playing organ for services, and moving on to accompanying bands, choirs, and theater productions throughout high school, college, and her adult life. She also has enjoyed teaching private piano and voice lessons for many years to students of all ages. Anna received a BS in Music Education- Choral and General as well as Piano Pedagogy from the University of Wisconsin- La Crosse. She is now a graduate student at the University of Idaho studying for her Master's in Music Education, and working as a Teaching Assistant for the Music Department. Anna's family consists of her husband, Philip, who is also a graduate student at the University of Idaho, and their energetic Boxer, Tyson.



A big thank you to our Palouse Choral Society Carolers for the many extra hours they give of their time and talent to benefit PCS!!

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*As always, discuss any planned giving strategies with your attorney or financial planner to take advantage of the opportunities that are right for you.

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

*Contributions to PCS may be made through our website at www.palousechoralsociety.org or by mailing your contribution to:
PCS, PO Box 8112, Moscow, ID 83843 For more information, please contact our executive director at 509.597.8917.*

New Palouse Choral Society CD Releases!

BACH'S *ST. JOHN PASSION*

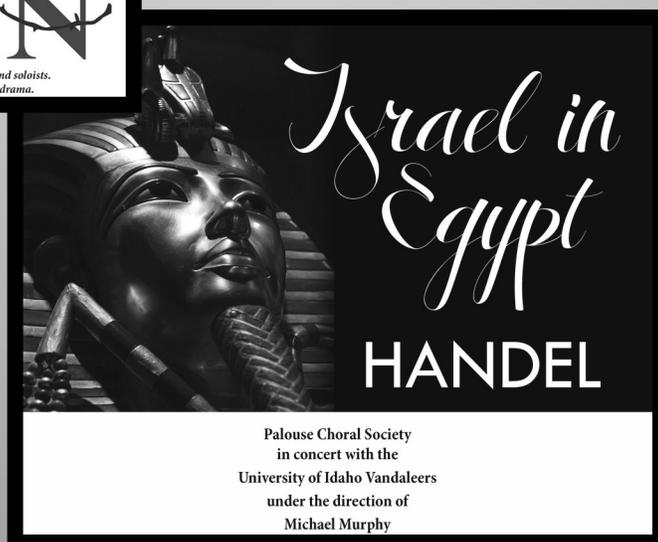
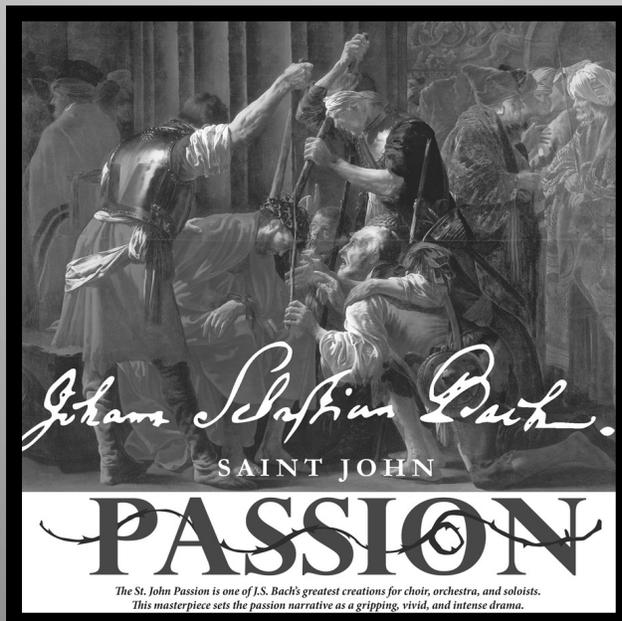
AND

HANDEL'S *ISRAEL IN EGYPT*

CDs are now available for purchase in the back of the church!

ONLY \$10 EACH!

Now you can enjoy these outstanding performances anytime.



Does your 4th, 5th, or 6th grader love to sing?



Palouse Choral Society's Children's Choir
is holding Winter Auditions on Sunday, December 13th.

Sign up for an audition:

<http://www.palousechoralsociety.org/childrens-auditions/>

Questions? Help?

Contact Janice: palousechoralsociety@gmail.com

Join Us!



Sing Carl Orff's *Carmina Burana* with our Chorale and the UI Vandaleers on April 15 & 17, 2016!

Auditions for New and Returning members will be held Sunday, January 10, 2016

Go to: <http://www.palousechoralsociety.org/adult-auditions/>

to fill out and submit an audition request.

Washington Idaho
SYMPHONY

Jeremy Briggs Roberts,
Music Director and Conductor

2015-2016 Season
Sponsored by
AVISTA

PRESENTING
**A Family
Candlelight
Christmas**

Dec. 12-13, 2015

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WASHINGTONIDAHO.SYMPHONY.ORG

Regional Theatre Of the Palouse

Presents



A Musical Romance

Book & Lyrics by:
TOM JONES

Music by:
HARVEY SCHMIDT

February 11, 12, 13*, 14* & 18, 19, 20*, 21*
Curtain at 7:30pm & *1:30pm
at the
RTOP THEATRE
All seats reserved

Box-Office (509) 334-0750 www.rtoptheatre.org

Festival Dance Brings You the World
Great Performances
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FLAMENCO VIVO
November 13th 7:30pm
Jones Theatre at Daggy Hall
"...the coiling wrists, the angry feet and curving backs, never fail to entrance an audience."

Joy to the World
December 5th 7:30pm
U of I Administration Building Auditorium
"Local artists welcome in the holiday season."

shókoto
February 13th 7:30pm
U of I Administration Building Auditorium
"...a spicy fusion of spiced African music and dance..."

208.883.3267 | festivaldance.org

Festival Dance is in residence at the University of Idaho.

Auditorium
Chamber Music
Series
UNIVERSITY OF IDAHO
2015-2016 Season

Enso Quartet
Thursday, January 28
7:30 pm in the University of Idaho Auditorium

The Washington Post described a performance by this American quartet as having "smoldering power—half honey, half molten lava." Talented teachers as well as virtuoso performers, the musicians will also work with local youth in the annual Palouse Chamber Music Workshop.

Ticket prices: \$10 Student
\$19 Senior
\$22 General

Family ticket pricing is available; please check our website.

Concert tickets available at BookPeople in downtown Moscow, the door, or on our website:
auditoriumseries.org