

*Willamette
Master Chorus*



*Songs of
Perseverance*

APRIL 30 & MAY 1, 2022

HUDSON HALL, WILLAMETTE UNIVERSITY | 3pm

SPECIAL THANKS TO:

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PRESIDENT'S MESSAGE



Thank you for joining the Willamette Master Chorus for the final concert of the season, Songs of Perseverance. If you have not already had the opportunity to review the comprehensive program notes provided by Artistic Director and Conductor Dr. Paul Klemme, I invite you to view those now and return later to my welcome message. Our final concert of the season contains messages you'll want to follow and comprehend about the strength and value of the peoples we celebrate, and Dr. Klemme's notes will fill you in nicely.

The selected vocal works you will hear today celebrate important and vital populations, including northwest Native Americans, African Americans, and Ukrainians. Our theme is perseverance, and while we know about the struggles of our own lives over the past two years, the music of our program goes far beyond that. We are humbled by the accomplishments and even survival of peoples of history and others in modern times.

As you likely know, we are donating ten percent of our ticket sales for this concert to a relief organization that is helping the Ukrainian people during their dark hour. Additional opportunity for contributions will

be available in the lobby before and after the concert. Please join the Chorus with your generosity for this worthy endeavor and think about hope for world peace as you enjoy our performance.

The Chorus has maintained its musical and financial health for the entire pandemic, and we look forward to another wonderful choral season in 2022-23. Please look at next year's concert schedule in this program on page 17.

Yours in song,

Scott Reichlin, MD

ARTISTIC DIRECTOR'S PROGRAM NOTES



The Willamette Master Chorus completes the 2021-22 concert season with "Songs of Perseverance." The past two years have presented many challenges and the WMC community has certainly persevered. Not only have the last two years heightened our will to persevere, but they have caused us to reflect on the many people in our county and around the world who have had to endure tough hardship and pain through no fault of their own. To them we dedicate this concert.

It is with great joy that we bring you these concerts in person as well as on-line. The pandemic has taught us two things. That live music is the best option and is irreplaceable; however, it is now important to share our music online through the miracle of technological tools such as livestreaming and YouTube recordings. This time has also caused us to react to how our global community is becoming more connected every day. It is very clear that we are a world made up of many people of different cultures and traditions. The pandemic has made us sit up and take notice of our surroundings and the history that has brought us to this place. Today we take a musical look

at a small sliver of indigenous life in North America by performing "The Song of the Salish Chief" by Peter Bjerring. We also acknowledge the vast amount of spiritual songs that were sung by enslaved people during the 19th century in the United States. As the school year comes to a close we wish to publicly thank and honor educators for their perseverance in standing alongside the young people of our community. Thank you, teachers, and educational support staff. Finally, 2022 has begun with an episode that we cannot ignore — the tremendous hardship that the people of Ukraine are enduring presently. In solidarity, we open our concert with music from Ukraine.

Continued on next page



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SPRING CONCERT

April 30 & May 1, 2022 | 3 pm

Dr. Paul Klemme, Artistic Director/Conductor

Debra Huddleston, Accompanist

Guest Musicians:

Pippa Randolph, Flute

Emily Lindley, Percussion,

Abrianna Gomez, Percussion

Kevin Deitz, String Bass

Mykhailo Verbytsky
Text by Pavlo Chubynsky

Ukrainian National Anthem

Shche ne vmerla Ukrainy ni slava, ni volya

(The Glory and Freedom of Ukraine Has Not Yet Perished)

Platon Maiboroda
Text by Andriy Malyshko

Ridna Maty Moya

(Dearest Mother of Mine)

Soloist: Anton Belov

Accompanist: Arsen Gulua

Elena Gnatovskaya

Piano Sonata No. 3 — 1st movement

Asya Gulua, Pianist

Peter Bjerring
Text by Earle Birney

Song of the Salish Chief

Soloist: Scott Bean

Narrator: Nolan Urbach

1. "Where Once We Hunted"

2. "Yea, Are We Not All Sons?"

3. "Red Roots and Yellow Weeds"

4. "But There Were Nights"

5. "Like Dolphin Our Kindred Came"

6. "The Trail of Darkness"

MaMuse

We Shall Be Known

Trio: Robyn Urbach, Abby Kahl, Andrew Jones

Arr. Eugene Thamon Simpson

Hold On!

Madison Hall

I Wish For Spring

Conductor, Madison Hall

Arr. Ryan Amend
Text by Mark Lindsey

A Yearning for Learning, — *Tune by Ron Angel*

Quartet: Caitlin Clark, Bethea Gliebe, Ashley Lindsay, Cynthia Stinson

Judy Rose

A Jubilant Day

We welcome Anton Belov, noted WMC soloist and music faculty member at Linfield University, to lead the singing of the Ukrainian National Anthem. The lyrics come from a patriotic poem written in 1862 by Pavlo Chubynsky. In 1863, Mykhailo Verbytsky, a western Ukrainian composer and Greek/Catholic priest, composed music to this text.

Professor Belov continues with a Ukrainian folk song "Ridna Maly Moya" and is accompanied by Arsen Gulua who emigrated from Ukraine to the United States and is presently on the music staff at Willamette University. This popular Ukrainian song is based on a poem by Andriy Malyshko. It is a remembrance confession of a lyrical hero where his mother gives him a "rushnyk" (an embroidered cloth usually draped over religious icons and ritual foods and is also used for handfasting at weddings) as a sign of a life path. It is set to music by composer Platon Maiboroda.

Arsen Gulua's wife Aysa shares the 1st movement of Third Piano Sonata by Elena Gnatovskaya (1949-2007). Gnatovskaya studied composition with Professor Y. J. Ishenko at the Kiev Conservatory of Music in the 1980's. Her compositions include chamber, vocal, and symphonic genres. Her series of Music for Children includes over 50 piano pieces and has played an important part in her career as a composer. The 3rd Piano Sonata is the most tonally accessible out of her four piano sonatas. It was written with a "classical" model in 2000 and represents a predominantly lyrical side of the composer. In addition to a clear key of B flat major, the compound meter, in which the first movement is written, provides this music with a tender flexibility and kindness. It is an honor to have the Gulus and Professor Belov with us.

"Song of the Salish Chief" was commissioned by the Vancouver Chambers Singers in 1986. The text is from a 1954 radio play by poet Earle Birney and was later published separately as a poem, entitled "Speech of the Salish Chief". Birney's connection with Vancouver and the University of British Columbia are longstanding. The Salish tribes are predominantly from the Pacific Northwest; specifically, Montana, Washington, Oregon, and British Columbia. The text evokes the life of the Salish people from the time the Chief (Narrator) was a boy watching the ways of his father, also a chief, until the demise of this nation as the result of many encounters with the white man. The music and text depict the early journeys of the Salish people, the weaving of baskets by the women, the joys and excitement of a successful hunt, the Chief's first potlatch and finally, the sadness of watching his long houses burn and the tragic fate of his nation. Composer Bjerring's music takes its cadences from the rhythms and textures of the old man's life. As a youth the Chief watches with awe as the newcomers make "slaves of the waterfalls and magic from the souls of rocks", but he also lives to witness the white man enslaved, in turn, by his own technologies. The Chief's reverie turns to the serenity of his childhood and the tradition ways of his people.

"We Shall Be Known"... "calls us to learn to lead in love in these times of Great Turning. It inspires us to appreciate the good company we keep, and go deep into 'the well', our source our creativity, connection, and ability to thrive - now!" Composer Karisha Longaker, of the duo MaMuse, first received this song in a dream. She says: "I woke from a dream where two dear old musical friends (one of whom has already passed) were beckoning me to come to my 'creative place'. I followed them, their smiles and warm hearts asking me to come forward... I awoke from the dream with the first part of the song singing through me: 'We shall be known by the company we keep'. It haunted me (...) and later rest of the words found themselves in the pages in my journal."

Two quite different kinds of sacred music have sprung from the African American experience. One is gospel music; the other is the spiritual. While gospel music and spirituals share many things, and while the distinctions between them are easily and often blurred, they stem from different eras and situations and are in no way identical.

Musically, the spiritual is low-tech. Slaves were mostly prohibited from playing instruments. They weren't supposed to sing in a group. Slaveholders and overseers considered such an assembly to be potentially subversive. The enterprising slaves would sing anyway, often in the woods, turning a huge washtub upside down to deflect their voices from reaching the master's ears. The spiritual, then, was a rural phenomenon, created by people with precious few material resources, making music under horrible circumstances. The sheer will to live, and to communicate in song, somehow triumphed for the most part over despair. We have no authors or composers to credit for this corpus of work. Even though slaveholders finally decided (around 1800) that slaves were worth evangelizing, the slaves' music held no interest or appeal for the more educated owners. The spirituals' tunes and styles evolved in oral tradition before phonographs or ethnomusicologists were there to capture any of them.

Spirituals like "Hold On" use the language of the Bible to challenge oppression. Obviously, "Hold On" is an admonition to cling to faith, to keep grasping every rung on the ladder to heaven. This spiritual does not express doubt about God's care or justice. It is a call to solidarity. Its message is as urgent now as when it was written. It cries out to the community: no matter what oppression we face, we must hold on to faith, and hold on together.

Chorus member Madison Hall wrote the text and composed the music for a piece written specifically for the altos and sopranos of the Willamette Master Chorus. Please enjoy this premier performance of "I Wish for Spring."

"A Yearning for Learning" is a collaboration between Chorus members Ryan Amend and Mark Lindsey. Today we give a "thank you" to educators and teaching support staff in all educational institutions. Without a doubt our children needed help and counsel to get through the last two years of Zoom, hybrid learning, masks, or no masks. Mark wrote the text and Ryan took this tune from Ron Angel and arranged it for treble voices. Please enjoy the premier performance dedicated to educators.

Judy Rose is the choir teacher and composer at Lane Middle School in Portland, Oregon. The Willamette Master Chorus is proud to present her most recent composition entitled "A Jubilant Day." In her coaching with the WMC she states; "Some days are just rough. But if you can summon the inner strength to change your approach and look for new opportunities, you can find a jubilant day. I believe that getting through what we are all experiencing in the world right now, that there has to be some joy in the world. If there is to be that joy, we must create it. By creating music, poetry, dance, works of art, we are creating that joy for others to hear."

I wish you sustained peace and joy. I also hope that this concert heightens those feelings by persevering and fostering faith in humankind.

Paul Klemme

Lyrics

Ukrainian National Anthem:

Shche Ne Vmerla Ukrainy I Slava, I Volia

***(The Glory and Freedom of Ukraine Has
Not Yet Perished)***

Ukraine's freedom has not yet perished, nor has her glory.
Upon us, fellow Ukrainians, fate shall smile once more.
Our enemies will vanish like dew in the sun,
And we, too, shall rule, brothers, in a free land of our own.
We'll lay down our souls and bodies to attain our freedom,
And we'll show that we, brothers, are of the Cossack nation.
We'll stand together for freedom, from the Syan to the Don.
We will not allow others to rule in our motherland.

Ridna Maly Moya

(Dearest Mother Of Mine)

Dearest Mother of Mine, you had many sleepless nights.
You led me to the fields next to the village,
And on my long journey, you saw me off at dawn,
And gave me an embroidered towel for luck;
And on my long journey, you saw me off at dawn,
And gave me an embroidered towel for luck and destiny.
Let the dewy road blossom on it,
Along with the green glens and groves full of nightingales.
And your faithful, kind, motherly smile,
And your sad, dear eyes;
And your faithful, kind, motherly smile,
And your sad, dear, blue eyes.
I'll take this towel, and unfold it as if destiny,
In the quiet, rustling meadows, and chirping oak-woods;
And on this little towel, will live the familiar pain,
My childhood, separation and unconditional love;
And on this little towel, will live all the familiar pain,
My childhood, separation and your motherly love.

Song of the Salish Chief

1. WHERE ONCE WE HUNTED

Where once we hunted, white men have built
Many long houses.
But they move as uneasy as mice within them.
They have made slaves from waterfalls,
And magic from the souls of rocks.
They are stronger than grizzlies,
But their slaves bully them.
They are chickadees in council.

Where once we hunted, white men have built,
Many long houses.
But they move as uneasy as mice within them.
They have made slaves from waterfalls,
And magic from the souls of rocks.
Some of you say: "Give us time,
We will grow wise and invent peace".
Others say: "The sun slides into the salt-chuck;
We must follow the Redman into the trail of darkness".

2. YEA, ARE WE NOT ALL SONS?

Yea, are we not all sons of the same brown Asia tribe?
My fathers, roaming ever eastward,
Crossed Bering, made human half the world.
Your fathers, whitening over Europe,
And ever westering, circled back to us,
Bringing us your woes, clasped in your totems,
Carved in those powers of lead and steel.
We had not known, unknowing had not lacked;
Yet from the knowing, needed.

3. RED ROOTS AND YELLOW WEEDS

Red roots and yellow weeds entwined themselves,
Within our women's hands,
Coiled to those baskets,
Darting with the grey wave's pattern,
Or the wings of dragonflies.

You keep in your great cities now,
You keep within glass boxes.
Now they are art, white man's taboo,
But once they held sweet water.

Red roots and yellow weeds entwined themselves,
 Within our women's hands,
 Coiled to those baskets,
 Darting with the grey wave's pattern,
 Or the wings of dragonflies.

4. BUT THERE WERE NIGHTS

But there were nights we returned from the mountains,
 With deer on our shoulders,
 Or from the still coves with ducks,
 Then all the long-houses made music.

There was roasting of spicy roots,
 There were sweet small plums,
 The green shoots of vines and lily bulbs
 That grew for us unprompted.

But there were nights we returned from the mountains,
 With deer on our shoulders,
 Or from the still coves with ducks,
 Then all the long-houses made music.

5. LIKE DOLPHIN OUR KINDRED CAME

Like dolphin our kindred came,
 Arching over the waves.
 My father stood tall on the house-roof,
 Threw down cloaks of marten and mink,
 White rugs of the wild goat's wool,
 Tossed down, for the catching,
 Red capes of the cedar bark,
 And root-mats brown as the last cloud,
 In the sun's down-going.
 The men made jokes,
 There was squirrel-chatter of women.

After, at the tide's full brim, they danced,
 And my father put on,
 The great-eyed mask of his Power,
 With his secret kelp whistle,
 Spoke owl-words as he swayed.

My uncle held his drum close to a tide-pool,
 Rubbed the skin cunningly with his hands,
 Made the downy shoosh of the owl in the night.
 A shaman drew frog-talk from cockle shells,

Hidden in the pool of his fingers,
 The old men sang of the great chiefs that had been,
 Their songs dying as the wind then swelling,
 As the carved rattles clacked,
 As the shell-hoops spoke to the ritual sticks.

Once there was silence, no one stirred,
 I heard the beat of my heart,
 Then like an arrow's thud, one beat of the drum,
 And suddenly, all the drums were thunder,
 And everyone leaped singing and surging,
 Surging in the last dance.

6. THE TRAIL OF DARKNESS

Red roots and yellow weeds entwined themselves,
 Within our women's hands.
 We will grow wise and invent peace.

Red roots and yellow weeds entwined themselves,
 Within our women's hands.
 The sun slides into the salt-chuck;
 We must follow the Redman into the trail of darkness.
 Into darkness.

We Shall Be Known

We shall be known by the company we keep,
 By the ones who circle round to tend these fires.
 We shall be known,
 By the ones who sow and reap the seeds of change,
 Alive from deep within the earth.

It is time now.
 It is time now that we thrive.
 It is time we lead ourselves into the well.
 It is time now.
 And what a time to be alive,
 In this great turning we shall learn,
 To lead in love.

Lyrics

Hold On!

Keep yo' hand on-a the plow. Hold on! Hold on!
Noah, Noah let me come in,
De doors ah shut 'n all de windows pinned.

Keep yo' hand on-a the plow. Hold on! Hold on!
Noah said you done lost yo' track,
You can't plow straight 'n keep a lookin' back.

Keep yo' hand on-a the plow. Hold on! Hold on!
If you wanta go to heaven let me tell you how,
Jus' keep yo' hand on the gospel plow.

Keep yo' hand on-a the plow. Hold on! Hold on!
If that plow stays in yo' hand,
Land you straight in de promise land.

Keep yo' hand on-a the plow. Hold on! Hold on!
O brother hold on! O sister hold on!

Keep yo' hand on-a that plow. Hold on! Hold on!
Mary had a golden chain,
Every link spelled my Jesus' name.

Keep yo' hand on-a the plow. Hold on! Hold on!
Keep on climbing and don't you tire,
Every round goes higher 'n higher.

Keep yo' hand on-a the plow. Hold on! Hold on!
Keep yo' hand on-a the plow an' hold on!

I Wish for Spring

The rain has stopped,
A flower cautiously opens to the sun,
A robin skips across the earth as it's waking,
And we see, something has begun.

Hope, grief and uncertainty,
But hope springs new.
Darkness draws back to its corners,
As fragile possibility begins to bloom.

A change in the seasons of our hearts and of our minds,
Something to believe in, as we leave the cold behind.
A change in the weather never mattered much to me,
But in this season of life, I wish for spring.

I lift my head,
A change is beginning on the outside, and within;
We've been buried under fallen leaves,
And fractured branches,
Broken hearts and stolen dreams.

Hope, grief and uncertainty,
But hope springs new.
Dawn is nearing, a light shining through.
A change in the seasons of our hearts and of our minds,
Something to believe in as we leave the cold behind.
A change in the weather never mattered much to me,
But in this season of life, season of loss,
In this season of hope,
I wish for spring.

A Yearning for Learning

Through the long, long days of the COVID virus scare,
 You adapted fast, your will steadfast,
 To teach all those who yearn.
 So, we give our praise to the teachers of this land,
 For all your zest, we give our best,
 To those who help us learn.

The virus came upon us and made us quarantine.
 We closed them down, society's crown,
 And our schools became on-line.
 And so, I got to wondering, do my students all have Zoom?
 Who will I reach? How will I teach?
 And will it all be fine?

We thought that it was over, we thought that we'd go back.
 But mutations came and dowsed hope's flame.
 We're staying home again.
 So, another year remotely teaching from my room,
 All is ready, the camera's steady,
 It's time for us to begin.

Now finally, two years later, we're able to go back,
 To our classroom, no more Zoom,
 In-person class will start!
 And now that schools are open,
 We're hoping for the best.
 We wear our masks, complete our tasks,
 And teach with all our heart!

A Jubilant Day

Each day begins and ends with me.
 Oh, yes, my Lord, I've found me a jubilant day.

There's a day in my heart that's burnin' in my soul.
 Where trouble is no more, a day to heal my soul.
 Ain't no more trouble comin' over me,
 I am gonna shout 'til I'm finally free.
 Evil can't win unless you let it,
 But sometimes I forget I am strong beyond all measure.
 Ain't no trouble comin' over me.

Sometimes this journey is hard.
 I've found love along the way.
 I've found peace along the way.
 I've found joy along the way.
 Oh, Lord, ain't no trouble over me.

Oh, my Lord, I've found me a jubilant day,
 Oh, yes, my Lord, I have found this beautiful day.
 Each day begins and ends with me.
 I found a jubilant day!

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WILLAMETTE MASTER CHORUS

Leadership Biographies



Dr. Paul Klemme
Artistic Director

Paul Klemme is presently in his twenty-fourth year as director & Conductor of the Willamette Master Chorus. His full-time position is Director of Music Ministries at St. Paul's Episcopal Church in Salem, where he conducts four choirs and serves as parish organist. He completed his doctor of musical arts degree at the University of Washington and was a member of the Washington

State University faculty from 1988-1997. He also served as conductor of the Washington Idaho Symphony Chorale in Pullman, Washington from 1990-1996 and the Spokane Symphony Chorale from 1997-1998. He is an Artist-Associate at Willamette University where he teaches organ. Dr. Klemme has sung in the all-professional Oregon Bach Festival Chorus in Eugene and Cantores in Ecclesia in Portland.



Dr. Wallace Long Jr.
Founding Director

Wallace H. Long, Jr., retired in Spring 2020 from his position as director of choral/vocal activities at Willamette University in Salem, Oregon, a position he had held since 1983. Dr. Long founded the Willamette Master Chorus in 1985 and was its director for the first thirteen years of its existence. Dr. Long sang professionally with Male Ensemble Northwest and has performed as a member of the Oregon Bach Festival Chorus, and the Festival Singers of the Robert Shaw Choral Institute. Groups under his direction have performed for state conferences of the Oregon Music Educators Association, Northwestern Regional Conventions for the American Choral Directors association, national conventions of the International Association of Jazz Educators, and the Music Educators National Conference.

In the summer of 2003, his Willamette University Chamber Choir participated in a performance tour of South Africa at the request of Archbishop Desmond Tutu. In May of 2006 he conducted a 250-voice choir and professional orchestra in a performance of the Haydn's Mass in the Time of War in Carnegie Hall. Several members of the Willamette Master Chorus and Chamber Choir joined him for this special performance. A frequent vocal/choral adjudicator, clinician and guest conductor, he is an active supporter of public school music in the northwest and has conducted honor choirs in Montana, Wyoming, Kansas, Oregon, Washington, Alaska, Texas, Ireland, and Thailand.



Debra Huddleston
Accompanist

Debra Huddleston studied at the Mozarteum in Salzburg, Austria, finishing her degree in organ at the Hartt School of Music in Hartford, Connecticut. She later returned to receive a master's degree in piano accompanying. Ms. Huddleston has accompanied choirs on European tours, performances in the White House, and in choir festivals. She has worked with many notable conductors, including Richard Proulx (Chicago Cathedral), Leo Nestor (Shrine in Washington, D.C.), Don Neuen (Chrystal Cathedral), Dale Warland (Warland Singers), James Litton (American Boy Choir) and Helmuth Rilling (Oregon Bach Festival). Currently she is Director of Music at the First Presbyterian Church in Woodburn

and former adjunct faculty at Linfield College and George Fox University. Ms. Huddleston also directs the Silvertones, a mixed community choir, and the Salem Madrigal Singers.

With flutist Sandy Duffy Norman, Ms. Huddleston has recorded a CD, *Whisper in the Moonlight*. She also has a solo piano CD, *Vienna Spice, Christmas on a Bösendorfer*. She is one third of Halcyon Trio Oregon (with Joan Paddock, trumpets, and Jackie Van Paepeghem, soprano). The group toured Norway in the summer of 2007, with concerts in Troidhaugen (Edvard Grieg's home) and Sletta. They have also performed in many locations throughout the West Coast.

Ms. Huddleston is a Bösendorfer Educational Artist.

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GUEST ARTISTS



Arsen Gulua – pianist

Arsen Gulua holds degrees from The Juilliard School (BM), Indiana University Jacobs School of Music (MM) and the University of Oregon (DMA). His teachers have included Yoheved Kaplinsky, Edward Auer and Alexandre Dossin, as well as Shoshana Cohen, Edith Kraus and David Riley. He began studying piano at the Kharkiv Music School in his native Kharkiv, Ukraine. In 1991 he studied music composition at the Rubin Academy in Jerusalem. He has received the American-Israeli Cultural Foundation Award, Susan W. Rose piano fellowship, the William Petschek Scholarship and the Guitteau Scholarship. Gulua has performed throughout the United States, including at the Alice Tully Hall and Merkin Concert Hall in New

York, as well as throughout Israel and Ukraine. He has collaborated with cellist Kyril Zlotnikov and violinist Sergei Bresler, both members of the renowned Jerusalem Quartet. His wife, pianist Asya Gulua, has premiered his compositions in Lincoln Center. Gulua's proficiency in composition and growing interest in improvisation leads him to recognize that both are an integral part of performing, and he incorporates these two elements in his teaching.



Asya Gulua – pianist

Asya Gulua received her initial musical training in her native Moscow at the Gnessin School of Music. In 1996 she immigrated to the United States and enrolled at the Interlochen Arts Academy. Asya holds degrees from the Juilliard School (BM), Indiana University's Jacobs School of Music (MM), and the University of Oregon

(DMA). She has frequently appeared in duo piano performances with her husband, pianist and composer Arsen Gulua. Ms. Gulua lives in Salem, OR where she teaches private students and collaborates with musicians and composers on a local and national level.



Anton Belov – soloist

The voice of Baritone Anton Belov has been called “rich and mellifluous” by the New York Times, while the Philadelphia Inquirer described him as “an emerging star.” His recent appearance as the soloist in *Carmina Burana* was described by Florida Weekly as captivating in every way, casting a mystical spell over the audience. Mr. Belov performed throughout the United States appearing with Boston Lyric Opera, Portland Opera, Opera Boston, Opera Delaware, Connecticut Grand Opera, Tacoma Opera, Opera New Jersey, Eugene Opera, as well as Boston Baroque, Opera Orchestra of New York, the Detroit Symphony Orchestra (at Carnegie Hall), the California Symphony, The Oregon Symphony, The Hartford Symphony Orchestra, Las Vegas Philharmonic, Rhode Island

Philharmonic and Colorado Symphony. As the winner of the Young Concert Artists International Auditions, Mr. Belov has appeared with over forty recitals throughout the United States including such venues as Carnegie Recital Hall and the Kennedy Center. A native of Moscow, Anton Belov holds a Doctorate of Music degree from the Boston University, a Bachelor of Music Degree from The New England Conservatory, an Artist’s Diploma and a Master of Music Degree from The Juilliard School. Dr. Belov is an associate professor of music at Linfield College in McMinnville, Oregon.

GUEST NARRATOR



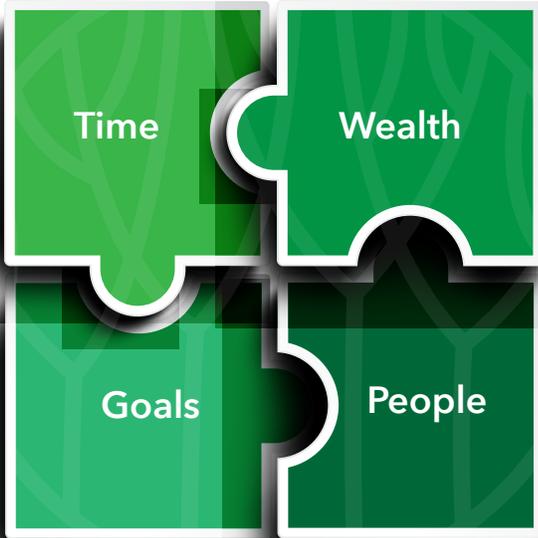
Nolan Urbach

Nolan Urbach, son of Bryan and Cindy Urbach is 1/4th Native American on his mothers side coming from the Confederated Tribes of the Siletz Indians. Nolan did not grow up on the reservation but his family has always been immersed in the tribal community. His mother Cindy and many of her 12 siblings work for the Tribe today, as well as continue to partake in the traditional ceremonies. Nolan was able to attend tribal functions and traditional events throughout his life and feels empowered and proud of his heritage and the culture that helped shape him. He intends to bring these traditions into his home and teach his children about his incredible community.

Nolan is an Army veteran who served seven years active duty and four years in the reserves. He currently works as the safety and risk specialist for the greater Albany school district. He is proud to be representing his people today.



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On February 25th,
the Oregon State Parks and Recreation Commission approved the design for this memorial.

On July 14th,
the Governor signed Senate Bill 319 into law which establishes the Vietnam War Memorial on the Capitol Grounds.

Additional information is available at: <http://vietnamwarmemorialfund.org/>

The major permissions are in place.

To make this project a reality we need your help.
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Vietnam War Memorial Fund
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Aimée Amend †
Laurie Barnett
Jenine Betschart
Victoria Boss
Caitlin Clark
Katie Grainey
Abby Grewatz
Karmyn Sindlinger ‡
Katjana Sindlinger
Caitlin Tolleson
Robyn Urbach
Abby Uriate

SOPRANO II

Marlaine Davis
Rebecca Fromherz-Kenneke
Madison Hall
Karen Hansson
Lisa Hylton
Judy Linder
Jill Poverud
Helen Shafran
Deborah Snow-Butler
Bethany Staats
Barbara Stebbins-Boaz

ALTO I

Carol Ann Armstrong
Shannon Campbell
Sara Chaison
Betha Gliebe
Priscilla Lindsey †
Marie Osterlund
Judy Quenzel
Diane Swan
Sue Wack
Kathleen Walter

ALTO II

Debra Buchanan
Riley Davis
Leah Estep
Patty Hurley ‡
Abby Kahl *
Ashley Lindsay
Jodee Midura
Cynthia Stinson
Stephanie Thompson
Sarah Wahl

TENOR I

Ryan Amend †
Scott Bean
Alan Hemenway
Michael Kelly
Tim Pederson
Michael Ripp
Mike Whalen ‡
Kent Wilson **

TENOR II

Fr. Teresio Caldwell
Marc Hayden
Gerald Johnson
Andrew Jones
Ron Peters
Scott Reichlin
John Ross
Rishi Seshadri

BASS I

David Baden
Dan Daly
Lance Dicker
Robert Geist
Chris Jones †
Mark Lindsey
Bruce McDonald
Craig Prins
Sterling Roberts
Nikolas Ruiz Anderson
David Schmidt
Kris Stenson
Jon Walton ‡
Jeff White

BASS II

Thomas Carpenter
Tommy Davis
Dave Erickson
Miles Rigby
Michael Swan
Ryan Swan
John Wack
Kyle Ward
Sean Weeks
Albert Wright

* Chorus President **Chorus Vice President † Section Leader ‡ Section Coordinator



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Join us for the 2022/23 Season!

*Willamette
Master Chorus*

18th Annual Veterans Concert
Concerts at 3 p.m. on November 12 and 13

Holiday Concert with the Trail Band
Concerts at 3 p.m. on December 17 and 18

Winter Concert with the Severin Sisters
Concerts at 3 p.m. on Feb. 25 and 26

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Concerts at 3 p.m. on May 7 and 21

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GIVING

From the Heart

The Willamette Master Chorus is excited to be returning to perform for live audiences in the near future, however we are beginning the season virtually with free concerts and your recurring gift will help cover our operating costs, including compensation for our administrative and artistic team, during this particularly tenuous time.



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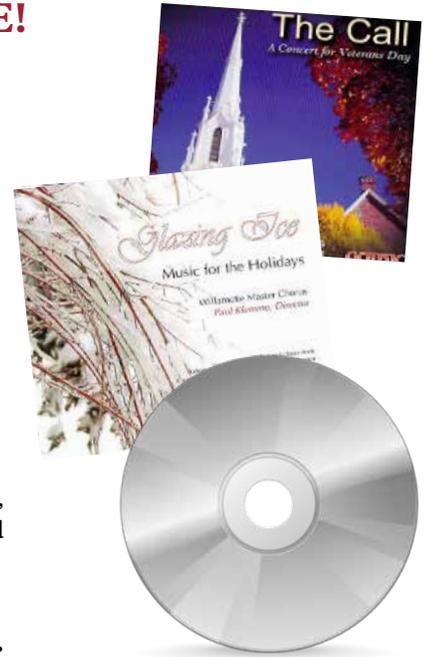
Take home or share the gift of holiday music

Gloria in Excelsis Deo!, Blessed Jesu, I Saw Three Ships, In the Bleak Midwinter, Puer Natus Est, O Little Town of Bethlehem, The Virgin Mary Had a Baby Boy, Le Sommeil de l'Enfant Jesus, Lux Arumque, Hiney Ma Tov, I Came From Light, Jingle Bells, Deck the Hall, Willamette Winter Suite (premiere recording by David Metzger)

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A concert for honoring our veterans

The Call, The Star Spangled Banner, Armed Forces Medley: The Pride of America!, Oregon, My Oregon, Workin' for the Dawn of Peace, A Just and Lasting Peace, Dirge for a Soldier, Battle Hymn of the Republic, Statue of Liberty, Deep River, A Letter to My Father, Soldiers' Hymn, God Bless America



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