

Choral Arts Ensemble of Portland presents
CAE Yuletide

*And on Earth,
Peace*

7:30 p.m. Saturday, Dec. 14, 2019
3 p.m. Sunday, Dec. 15, 2019

St. Philip Neri Catholic Church,
2408 SE 16th Ave., Portland

CHORAL
ARTS
ENSEMBLE
OF PORTLAND

CASCADIA
COMPOSERS



PLEASE SILENCE ALL ELECTRONIC DEVICES

Choral Arts Ensemble of Portland

David De Lyser, Artistic Director

Jennifer Creek Hughes, piano

Nowell, Nowell (2012), anon., arr. Hilary Campbell

Lux Aeterna (2016), John Hidalgo

In the Bleak Midwinter (2016), Words by Christina Rossetti (1830-1894),
arr. Abbie Betinis
Alex Thompson, Joshua Gietzen, Douglas Orofino, soloists

Puer natus est nobis (2017), Ivo Antognini

I Heard the Bells on Christmas Day (2017), Words by H.W. Longfellow (1807-1882),
music by Dawn Lenore Sonntag
Ashley Tuhy, soloist

Ave Maria (1964), Franz Biebl (1906-2001)
Adam Johnson, Tym Andrews, soloists
Megan Elliott, conductor

15-MINUTE INTERMISSION

Now May We Singen (2008), trad., arr. Cecilia McDowall

Winter Song (2018), Thomas Curran

Jesus Christ the Apple Tree (1967), anon., arr. Elizabeth Poston (1905-1987)
Emma Nissen, Holly Schauer, soloists
Megan Elliott, conductor

Ave Maria (2019), Robert M. Lockwood

His Light In Us (2017), Kim André Arnesen
Carmen Moore, soloist

Dona Nobis Pacem (1936), R. Vaughan Williams (1872-1958)
Movement IV
David Hughes, Alicia Archambault, soloists
Hannah brewer, organ



Choral Arts Ensemble of Portland

David De Lyser, Artistic Director

Jennifer Creek Hughes, Accompanist

Soprano

Alicia Archambault
 Judi Hagan
 Gretchen Hathaway
 Anna Mottice Horlacher
 Marina Laurette
 Sylvia Nelsen
 Emma Palioca
 Amber Phillips
 Kate Piper
 Holly Schauer *
 Cecilia Seiter
 Jenny Stadler
 Ashley Tuhy

Alto

Cheryl Bristah
 Lauren Burge
 Noelle Dobson
 Megan Elliott *‡
 Tania Hyatt-Evenson
 Sophie Kindschuh
 Carmen Moore
 Meike Niederhausen
 Amy Rooney
 Jennifer Rosoff
 Alex Thompson
 Susan Wladaver-Morgan

Tenor

Tym Andrews
 Matthew Compton
 Andy DuPont
 Jared Flood
 Joshua Gietzen
 David Hughes *
 Michael Hyatt-Evenson
 Scott Montgomery
 Skye Nehs
 Patrick Rooney

Bass

Adam Johnson
 Devin Moran *
 Mitchell Nguyen
 Douglas Orofino
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‡ denotes assistant artistic director

* denotes section leader

Select Program Notes, Lyrics & Translations

And on Earth, Peace

As the year winds down and darkness closes in, we cherish the renewal that Christmas and a new year can bring. This evening's concert offers music that is new in many different ways. We are proud to present recent works by local musicians and members of Cascadia Composers, a regionally based group founded in 2008 to foster a community among composers. Other pieces re-imagine medieval carols in new ways or make familiar texts sound completely different from how we've heard them before. Still others help us envision living in new ways, as individuals and as nations. Even in dark times, new life and hope are being born.

In "Nowell, Nowell," English composer Hilary Campbell revives "Sir Christèmas," a lively carol that first appeared early in the reign of Henry VIII. French and English lyrics alternate, reflecting the aristocratic audience who enjoyed the original. Campbell considers herself a "freelance choral specialist," acting as conductor, composer, and lyricist for several groups, but Blossom Street, the ensemble she founded as an undergraduate music student at York University in 2007, has remained a constant. To celebrate the centennial of woman suffrage in England last year, they issued *This Day*, a CD featuring mainly women composers to bring new attention to their work.

Nowell, nowell.
Who is there that singeth so,
I am here, Sir Christèmas.
Welcome, my lord Sir Christèmas!
Welcome to all, both more and less!
Come near, come near, come near,
Nowell, nowell.

Dieu vous garde, beaux sieurs,
Tidings I you bring:
A maid hath borne a child full young,
Witch causeth you to sing:
Nowell, nowell.

Christ is now born of a pure maid,
Born of a pure maid;
In an ox-stall he is laid,
Wherefore sing we at a brayde:
Nowell, nowell.

Buvez bien, buvez bien
Par toute la compagnie.
Make good cheer and be right merry,
And sing with us now joyfully
Nowell, nowell

Cascadia Composer John Hidalgo notes that "Lux Aeterna," with words from the requiem mass, may seem an unusual text for Christmas. Nevertheless, "with the state of the world today, the longing for peace and light is certainly on everyone's mind. In fact, eternal light is the ultimate promise of Christmas." The harmonies here softly shift like the emerging colors of a sunrise. Born and raised in New Orleans, Hidalgo holds degrees in music from Tulane University and Cal State University, East Bay. Now based in Springfield, Oregon, he has taught and composed both choral and instrumental music on the West Coast for nearly 20 years.

May light eternal shine upon them, O Lord,
with Thy saints forever, for Thou art kind.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

Listeners have known and loved "In the Bleak Midwinter" for over a century. English poet Christina Rossetti (1830-1894) published the poem in 1872 and Gustav Holst (1874-1934) set it to music for *The English Hymnal* in 1906. In the gentle setting by American Abbie Betinis (b. 1980), warmth replaces winter's chill, with even the hypnotic repetition of "snow on snow" seeming to enfold us tenderly. In 1922, Betinis's great-grandfather, Rev. Bates Burt, began composing the words and music of Christmas carols that he sent to his parishioners;

in 1942, his son Alfred (her great-uncle) joined in creating the annual Burt Family Carols until his death in 1954. Betinis resumed the family tradition in 2001, and now Minnesota Public Radio premieres a new carol by her every Christmas. She has composed a wide variety of original choral works with texts in many languages, and she actively encourages groups all over the country to use music to build community, with the motto “Start Local, Stay Vocal!”

In the bleak midwinter
frosty wind made moan,
earth stood hard as iron,
water like a stone;
snow had fallen, snow on snow,
snow on snow,
in the bleak midwinter long ago.

Christ a homeless stranger,
so the gospels say,
cradled in a manger
and a bed of hay;
in the bleak midwinter,
a stable place sufficed,
Mary and her baby, Jesus Christ.

Angels and archangels
May have thronged the air,
Shepherds, beasts and wise men,
May have gathered there,
But only his mother
In her tender bliss
Blessed this new redeemer
With a kiss.

What can I give you,
poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man
I would do my part;
Yet what I can I give you:
Give me my heart.

I give my heart...

Most of us are more familiar with the lyrics of Ivo Antognini’s “Puer Nobis Natus Est” in English, from the book of Isaiah and Handel’s

Messiah, as well as words from Psalm 96. In contrast with Handel’s exuberant setting, Antognini emphasizes grateful wonder in deceptively simple lines and glowing harmonies. Swiss composer Antognini (b. 1963) has presented his music throughout Europe, Japan, and the United States; in 2016, he premiered *A Prayer for Mother Earth*, a cantata for orchestra, adult and children’s choirs, and soloists, at Carnegie Hall. His inclusion of children’s choirs reflects his work as composer in residence for Coro Calicantus, an innovative Swiss singing school for children.

A child is born to us and a Song is given to us:
Whose government is upon His shoulder:
and His Name shall be called, the Angel of
Great Counsel

Sing ye to the Lord a new song for he has done
wonderful things.

Dawn Sonntag, our next Cascadia composer, has written operas, art songs, choral, chamber, orchestral, dance and film music. She has also performed as a collaborative pianist, vocalist and choral conductor in the US, Canada, Germany and Scandinavia. Her setting of “I Heard the Bells” may surprise those who know only the familiar hymn, for Sonntag returns the words to their original context. Henry Wadsworth Longfellow wrote the poem on Christmas Day 1863 during the Civil War; his son had been seriously wounded just a month before. Although an abolitionist, Longfellow, like most Americans North and South, desired a peaceful solution, which seemed far off, yet the poem moves from despair to renewed faith. Using part of the Peace Pipe section from his earlier poem *Song of Hiawatha* (1855), Sonntag introduces a solo voice warning of the need for unity, and the chorus answers. Over a piano part that mimics chiming bells, the piece concludes with a hard-won affirmation of the Christmas message of peace.

I heard the bells on Christmas Day
Their old, familiar carols play,
and wild and sweet
The words repeat
Of peace on earth, good-will to men!

And in despair I bowed my head;
“There is no peace on earth,” I said;
“For hate is strong,
And mocks the song
Of peace on earth, good-will to men!”

“O my children! my poor children!
Listen to the words of wisdom,
Listen to the words of warning,

“I am weary of your quarrels,
Weary of your wars and bloodshed,
Weary of your prayers for vengeance,
Of your wranglings and dissensions;
All your strength is in your union,
All your danger is in discord;
Therefore, from hence forward,
Be at peace.”

Then pealed the bells more loud and deep:
“God is not dead, nor doth He sleep;
The Wrong shall fail,
The Right prevail,
With peace on earth, good-will to men.”



One of the first prayers Catholics learn is the Hail, Mary—in Latin, Ave Maria. The prayer includes two verses from the Gospel of Luke: Gabriel’s greeting to Mary at the Annunciation, and her kinswoman Elizabeth’s greeting during Mary’s visit. The last part, beginning with “Sancta Maria,” actually does not appear in the Bible but was added less than 500 years ago. Catholics also recite the prayer as part of the Rosary and of a devotion called the Angelus to commemorate Jesus’ incarnation.

Hail Mary, full of grace, the Lord is with thee;
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus [Christ].
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen.

Our first setting, by German composer and choir director Franz Biebl (1906-2001), includes part of the Angelus prayer with the words that precede Gabriel’s greeting, sung almost as plainchant. The music then shifts into more modern harmonies, with lines that rise gradually and then soar. Ironically, this setting first became popular in America as an indirect consequence of war. In 1943, Biebl was drafted into the German army but was soon detained as a prisoner in Michigan. After the war, he directed a town choir in Bavaria and composed this work for them. When he later became head of Bavarian radio, he started inviting American choirs to come sing on programs with German groups, and one of those American choirs brought his setting home. His music helped heal a conflict between nations.

Both the words and original tune for “Now May We Singen” come from a 15th-century parchment found in a library at Cambridge University. Like many lyrics from that period, phrases in Latin function as a refrain while the story comes through in English. In this case, English composer Cecilia McDowall (b. 1951) includes verses that depict Christ’s sacrifice for humankind and his miraculous birth as equally joyous events. As in her “Regina Caeli,” which we sang in October, McDowall plays with shifting rhythm and meter here, keeping a dance-like feel while maintaining a sense of the carol’s medieval origins.

1. The Babe to us that now is born
Wonderful works He hath y-wrought,
He will not love that was forlorn
But boldly again it bought,

(refrain)
And thus it is,
Forsooth y-wis
He asketh nought but that is His.
Now may we singen as it is.

2. This bargain loved He right well;
The price was high and bought full dear.
Who would suffer and for us feel,
And did that Prince withouten peer?

(refrain)

3. His ransom for us hath y-paid,
Of reason that we ought to be His,
Be mercy asked and He be prayed;
Who may deserve the heavenly bliss
(refrain)

4. To some purpose God made man,
I trust well to salvation.
What was His blood that from Him ran,
But fence against damnation?
(refrain)

5. Almighty God in Trinity,
Thy mercy we pray with whole heart;
Thy mercy may all woe make fell,
And dangerous dread from us doth start.
(refrain)



Thomas Curran composed both the music and words for “Winter Song” for his senior recital at the University of Portland, from which he graduated this year. In addition to composing, he participated in the University Singers and in musical theater. This year he also premiered his new chamber work, *The Cold Expanse*, at the Atlantic Music Festival in Maine. “Winter Song” reflects his concern for the environment and our need for hope: “As our planet faces climate disaster, and news of a looming mass extinction is presented to us every day, it is difficult to see hope. The world of Winter seems inescapable.... It is only by the efforts and prayers of the chorus that Spring comes....The world of Spring is our responsibility.”

The autumn lost its brilliant gold,
As night devoured dwindling day.
The earth is firm from frost and cold.
All life is smaller, muted, gray.

Winter sings its frozen song,
On the cold biting wind,
“All will die.”

The sun hangs lower in the sky,
And shadows reach for unseen friends.
The solemn winter tells no lie.
The past year’s life has reached its end.

Winter sings its frozen song,
The dread promise fulfilled,
“All has die.”

Come, Spring, mend the earth.
Resurrect the flowered field.
Welcome back the sky’s lost light.
Winter’s scar will soon be healed.

Winter sings its last refrain.
Even death, in the end.
Leads to life.



“Jesus Christ the Apple Tree” sounds like an American folksong. In reality, it first appeared as a poem in London’s *Spiritual Magazine* in 1761, submitted by a clergyman named Richard Hutchins; an anonymous version appeared even earlier as a broadsheet. Whatever the poem’s origins, it has attracted many composers. It showed up in an American Baptist hymnal in 1784, and American and British composers alike, including John Rutter, have set it ever since. Elizabeth Poston (1905-1987), who composed our version, studied at London’s Royal Academy of Music, where Ralph Vaughan Williams encouraged her writing; like him, she became an avid collector of folksongs—a possible source for this setting. Early in World War II, Poston joined the BBC as music director for its European Service and reportedly used the recordings she played on-air to send coded messages to England’s continental allies. She later served as president of England’s Society of Women Musicians. Singing her best-known work as a round enhances its folksong feeling.

The tree of life my soul hath seen,
Laden with fruit, and always green:
The trees of nature fruitless be
Compared with Christ the apple tree.

His beauty doth all things excel:
By faith I know, but ne’er can tell
The glory which I now can see
In Jesus Christ the apple tree.

For happiness I long have sought,
And pleasure dearly I have bought:
I missed of all; but now I see
‘Tis found in Christ the apple tree.

I’m weary with my former toil,
Here I will sit and rest awhile:
Under the shadow I will be
of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the apple tree.



Robert Lockwood, our third Cascadia member, composed our second setting of the Ave Maria. Though scored in 4-part harmony, the prayer now feels inward, almost private. The two Gospel verses each start with the words in unison, while the other voices melt in behind them like a meditation. The last part begins with all the voices in harmony but expresses a personal plea to Mary to intercede for each of us. The Portland-based women’s ensemble In Mulieribus commissioned this setting of the text from which the group takes its name. Inspired by the group’s tone and blend, Lockwood composed it mostly in one sitting in June 2016. A lifelong choral singer and graduate of Yale University’s music program, Lockwood has served as Music Director of Portland’s Christmas Revels productions since 1999. In that capacity, he has arranged works from many traditions.



Norwegian composer Kim André Arnesen (b. 1980) and Welsh-Scottish lyricist Euan Tait (b. 1968), who wrote “His Light in Us,” have collaborated frequently since 2014; their cantata *The Wound in the Water* eloquently expresses the need to care for our fragile planet and heal from our human greed. Many of their works have a spiritual dimension. Arnesen has composed both a Requiem and a Magnificat, while Tait describes himself as a teacher, retreat leader, poet, librettist, and liturgist. They have written

that our piece is “a thanksgiving, and its key word is ‘renewed,’ reflecting what goes on in our spirits at Christmas...and how light now shines also in dark times.”

God’s distant call
flares in the night,
so long expected, so longed for;
and all my life,
Christ called my name,
and now at last, I’ll answer Him.

Renewed, his hope,
his light in us,
incarnate, fragile,
our Lord appears,
Alleluia, alleluia!
Eternal,
so perfect,
his cry of changeless love.

Alive, awake,
His call is here:
it is the crying of the Child;
I know Christ’s call,
its hidden flame,
it makes my spirit flare with hope!

This root, this stem, this flowering Love,
this mustard seed, it grows to the greatest tree,
the birds of souls have nested there.

The light of the night
Now blazes at dawn!

You’ve lead me here,
O little child,
your being singing with God’s life.
The kingdom sings,
it choirs with earth,
all creation lives Christ’s peace.



We close with the final movement of *Dona Nobis Pacem*, by Ralph Vaughan Williams (1872-1958). He composed this cantata in what was certainly a dark time—the mid-1930s. By then, those who hoped that the Great War (1914-1918) had settled international problems forever now saw widespread economic depression and the rise of Nazism in Germany. The world seemed

to be drifting toward another massive conflict. Vaughan Williams had lost friends in the war and served in it himself, but he used his music to explore his complicated emotions about the possible war ahead.

The cantata as a whole draws on four main sources: the Catholic mass; three of Walt Whitman's Civil War poems; John Bright's speech in the House of Commons opposing the Crimean War; and the Bible. All but the last movement depict painful scenes of normal life shattered by war, violence, death, and grief. But the final movement turns to the promises of the Old Testament Prophets and the Psalms. In spite of all that has come before, the words of Isaiah offer a different vision of how the world can be. One voice after another proclaims reconciliation, mercy, and peace for all nations. The work concludes with praise of God and a final, more hopeful prayer for peace. And that is our fervent wish to all of you and for the world today—peace on earth and goodwill to all.

Daniel X. 19

O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.'

Haggai II. 9

'The glory of this latter house shall be greater than of the former.... and in this place will I give peace.'

Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14

'Nation shall not lift up a sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me,

so shall your seed and your name remain forever.'

Glory to God in the highest, and on earth peace, good-will toward men.

Susan Wladaver-Morgan

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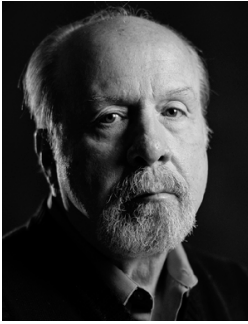
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Biographies



Thomas Curran is a Portland, Oregon-based composer who graduated from the University of Portland in 2019. He attended the 2019 Atlantic Music Festival at Colby College in Maine, where his new chamber work *The Cold Expanse* premiered. In addition to studying composition at the University of Portland, Thomas participated in the University Singers and was involved in such musical productions as *Jesus Christ Superstar (Caiaphas)* and *Pippin* (ensemble).



John Hidalgo earned the BA in music at Tulane University and the MA in music composition at California State University, East Bay, where he studied with Frank La Rocca. His first work as a graduate student, *Lingua Franca Variations* (for chamber ensemble), was premiered at the 2005 Glenn Glasow Memorial Concert. His *Meditation on a Rumi Quatrain* was commissioned and premiered by the Contra Costa Chamber Orchestra; and *Three Rivers* at the Edge of the Underworld (for string quartet) was premiered at the 2009 Glenn Glasow Memorial Concert at CSUEB.

More recently, his “*The Five Virtues (of the Modern World)*” was premiered by the Delgani String Quartet and the Eugene-Springfield Community Orchestra, and “*Game of Tropes*”, “*Nocturne, Spring 2018*”, and “*Scherzo, Summer 2019*” were premiered at the Delgani Quartet’s String Academy in 2016, 2018, and 2019 (respectively). Born and raised in New Orleans, Mr. Hidalgo played music professionally in that city for many years. He also taught music at Alameda High School, and was a lecturer in music history, world music, digital audio production, and film scoring at California State University, East Bay and at Gavilan College in Morgan Hill, California.



Robert Lockwood is a graduate of Yale University (BA – Music 1977) and has been active in choral music for most of his life. His first composition for choir was a setting of Christina Rossetti’s *Love Came Down at Christmas*, written in 1996 for his mother. This was followed by a setting of Adam Lay YBouden in 1997 and Rossetti’s *In the Bleak Midwinter* in 2003. [All three have been published by Oxford University Press.] Other works include *I Was Glad* commissioned in 2001 by St. Martin in the Fields Church, Chestnut Hill, PA, *Behold the Dwelling Place of God* commissioned in 2012 By St. Michael and All Angels Church, Portland, OR, and a setting of the Icelandic folk lullaby *Sofðu unga ástin mín* written in 2017 for that year’s production of *The Christmas Revels – Nordic Lights* in Portland.

Robert has sung in church choirs and other ensembles since childhood and has been Music Director of Portland’s Christmas Revels productions since 1999. He is Information Systems Manager for New Seasons Market and is also an accomplished home chef who loves to entertain guests with his wife of 37 years, Janet Gibbens.



(Dawn Sonntag) A “versatile musician of rare quality” whose works are “hauntingly lyrical” (Schaumberg-Lippe Tageszeitung), Dawn Sonntag has composed opera, art song, and choral, chamber, orchestral, dance and film music. Her opera *Verlorene Heimat* (Lost Homeland) was featured in the Cleveland Opera Theater’s 2018 New Opera Works (NOW) Festival; scenes from her opera *Coal Creek* were premiered there in 2019. Excerpts of her operas have also been performed by the Hartford Opera Theater, ContempOpera Cleveland, and at the Opera from Scratch festival in Halifax, Nova Scotia. She has been three-time resident at the Visby International Center for Composers in Visby, Sweden, receiving a Swedish government intercultural artist exchange grant in 2019. Sonntag was the recipient of an American Scandinavian Foundation creative artist grant and a Foreign Language Area Studies Fellowship for Norwegian studies in Oslo, Norway. She has performed extensively as a professional collaborative pianist, vocalist, and choral conductor, receiving the Inge Pitler award in lied performance for both piano and voice in Heidelberg, Germany. In 2010, Sonntag was selected as the MTNA-Ohio’s Distinguished Composer of the Year. She has taught at Hiram College, Gonzaga University, the University of Saint Catherine, and the University of Minnesota. Currently she resides in Olympia.

Jennifer Creek Hughes joined the Choral Arts Ensemble as its accompanist in 2011. A native Oregonian, that year also marked her return to the Portland area after spending seven years in New York City attending school and then working as an accompanist, teacher, and director. Jennifer received her Bachelor of Music in Piano Performance from the University of Puget Sound and her Master of Music in Vocal Accompanying from Mannes College The New School for Music, in NYC. In addition to performing with CAE, Jennifer freelances in the Portland area with organizations like Portland State University, University of Portland, Westview and Jesuit High Schools, and private voice studios. The rest of her time is spent keeping up with her two young children, who luckily are great audience members when mom is practicing at home.

Megan Elliott has sung with CAE since 2006, served as alto section leader since 2010, and Assistant Artistic Director since 2013. She holds degrees in Vocal Performance and Music Therapy from Corban University in Salem, OR and Marylhurst University in Portland. Besides her work with CAE, she has served as director of the Women’s Chorale at Marylhurst University and has directed a choir primarily for people with Parkinson’s disease, as well as supervising music therapy practicum students. She also works as a board-certified music therapist in the Portland area, working mainly with children and people with developmental disabilities. She is a frequent vocalist at her church in Tigard and has also performed as a guest soloist at various concerts and events in Portland.

Dr. David De Lyser assumed the position of Artistic Director with the Choral Arts Ensemble of Portland in May of 2012. He is also Associate Professor of Music, Director of Choral Activities and Chair of the Performing & Fine Arts Department at the University of Portland, where, in addition to conducting the University Singers, he teaches music theory and composition, conducting, fine arts and is the music director for campus musicals. He maintains a busy schedule of guest conducting and adjudicating in the Northwest. He holds graduate degrees in conducting and composition from the University of Northern Colorado and the University of Portland, and a Bachelor of Music degree in Music Business from Minnesota State University Moorhead. Dr. De Lyser is a published author and award-winning composer whose works have been commissioned, premiered and performed by professional, collegiate, community and high school performing ensembles throughout the West and Midwest.

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Joyce Kindschuh
Kevin Kindschuh
Megan Kirpatrick
Karl Kosydar
Kelly Meltzer
Elise M. Moentmann
Larry & Linda Monk
In honor of John L. Moran
Jeanne M. Niosi & Linda K. Curtiss
In memory of Jorge Echavairia Ortega
Ann E. Ross
Josh Sauby
Charla Wheeler Scharffenberg
In memory of Myrtle Scharffenberg
Beverley & Frank Seiter
Steve Sibelman
Richard & Margaret Smith
Robert & Catherine Smith
Spencer & Vivienne Snow
Doug Strickler
Kris Voss-Rothmeier
Carol Marr Vreeland
Eric & Deanna Wilson
Jeff Winslow
Philip & Barbara Yasson



Allegro \$250 - \$499

Anonymous
Matthew & Karen Beck
Dan & Sharon Creek
Robert Creek
In memory of Dr. Bert Ferrell
Ryan & Marianne Fraunfelder
Joshua & Jennifer Gietzen
David Hughes
Timothy & Karin McDonough
Kerry & Judith Montgomery
Skye Nehs
Paul & Sylvia Nelsen
Norm & Lisa Paulson
Betsy Smyser

Con Spirito \$500 - \$999

Gerald Cosby & Marina Laurette
In memory of Marian J. Donato
Jon & Robin Gietzen
Nadine Perrin
William & Samantha Piwonka
Kelly Riley
Scott Sewall
Jenny Stadler
∞

Vivace \$1000 +

Anonymous
Anonymous
David & Melissa De Lyser
Ann Humberston
R. Lawrence Hughes
Michael & Tania Hyatt-Evenson
James Moore
David Morgan & Susan Wladaver-
Morgan
Meike Niederhausen
Thom J. Sloan
∞

In Memory of Roger O. Doyle

Andante \$100 - \$249
Bruce & Daryl Browne
Devin Moran
∞

Con Spirito \$500 - \$999

David & Lorraine Vierck
Stan & Rose West

Vivace \$1000 +

Bonnie & Peter Reagan Fund of the
Oregon Community Foundation
Kay Rebol Doyle
Joseph & Sharon Rakoski
Mark & Joyce Vierck
∞

In Memory of Rosemary Mitchell

Moderato \$5 - \$99
Meike Niederhausen
∞

Andante \$100 - \$249

Kay Rebol Doyle
∞

Vivace \$1000 +

Anonymous
Anonymous
∞

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Minuteman Press Lloyd Center
Joshua & Jennifer Gietzen
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Vierck & Rakoski, CPAs, P.C.
∞

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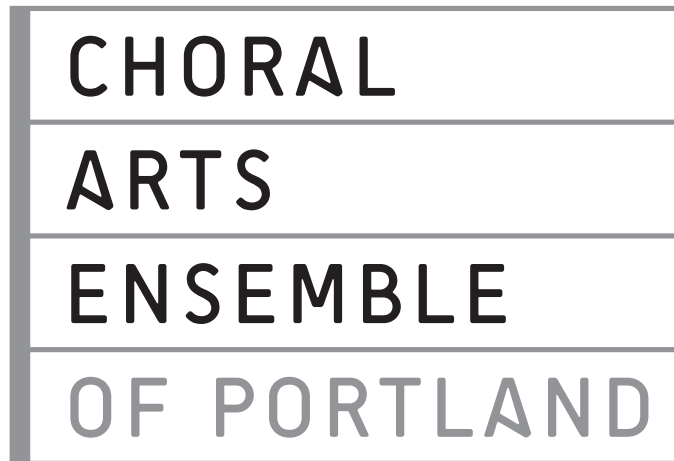
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Beaverton Toyota**
Regional Arts & Culture Council
The Arima Schumann Charitable Fund at Schwab Charitable Fund**
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The Oregon Community Foundation
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** Present Underwriter

About the Choral Arts Ensemble of Portland



Currently celebrating its 51st season, CAE is Portland's choir, both geographically and in spirit. We uphold our tradition of choral excellence, sharing a passion for our art while having a little fun along the way.

As one of the region's premiere choral ensembles, we continue our tradition of building community, educating, enriching, and entertaining our audiences with exceptional performances of unique and diverse programming performed at the highest artistic level. We exemplify everything that makes Portland great: fun but a little geeky, accessible and approachable, passion for our art form, friendly and welcoming. We are singers who represent a variety of professional occupations and diverse singing experiences, but we have all joined for a simple reason – passion – for music, for our fellow singers and for our audiences. Through artistic excellence and creative collaboration, we are committed to creating inspiring concert experiences.

The Choral Arts Ensemble of Portland is a non-profit organization. We rely on gifts from people like you to bring the best of choral music to audiences in the greater Portland and Vancouver area. You are invited to join CAE's family of contributing members by making tax-deductible donations. Business sponsorships are also welcome.

Please continue to support live choral music!

