

The background of the poster features two lit white candles standing side-by-side. The flames are bright yellow and orange. In the foreground, there is a dark green pine branch with several blueberries. The overall lighting is soft and warm, creating a cozy holiday atmosphere.

CHORAL ARTS ENSEMBLE PRESENTS

# yuletide

from the pacific northwest

with Cascadia Composers

**DECEMBER 9, 2023** 7:30 pm

**DECEMBER 10, 2023** 3:00 pm

**ST. PHILIP NERI CHURCH**

2408 SE 16<sup>th</sup> Avenue

Portland, Oregon



# PLEASE SILENCE ALL ELECTRONIC DEVICES

## *Choral Arts Ensemble of Portland*

David De Lyser, Artistic Director/Conductor

Megan Elliott, Assistant Artistic Director/Assistant Conductor

Jennifer Creek Hughes, Piano

Gaudete (1582).....arr. Michael McGlynn (b. 1964)  
Joshua Gietzen and Nick Hebert, soloists From *Piae Cantiones*

In the Bleak Midwinter (1906)..... arr. Carolyn Quick (b. 1994)  
Anna Mottice Horlacher, Amelia Mulford, Text by Christina Rossetti (1830-1894)  
Averie Sellers, and Jenny Stadler, soloists Melody by Gustav Holst (1874-1934)

Behind the Clouds (2008).....Abbie Betinis (b. 1980)  
Sadie Wuertz, soloist Text by Abbie Betinis, after Rev. Bates G. Burt

It Came Upon a Midnight Clear (1850).....arr. Patrick Rooney (b. 1992)  
David Hughes, soloist Text by Edmund Sears (1810-1876)  
Patrick Rooney, conductor Melody by Richard Storrs Willis (1819-1900)

Veni, Veni, Emmanuel ..... arr. James W. Knox (b. 1974)  
Megan Elliott, conductor Mid-8<sup>th</sup> Century Christian Hymn

Es ist ein Ros entsprungen (1609).....Michael Pretorius (1571-1621)  
Kelly Miller and Jared Flood, soloists 15<sup>th</sup> Century Hymn  
Megan Elliott, conductor

Silent Night (1818)..... arr. Patrick Vu (b. 1998)  
Text by Joseph Mohr (1792-1848)  
Melody by Franz Xaver Gruber (1787-1863)

## INTERMISSION

Mid-Winter Songs (1980)..... Morten Lauridsen (b. 1943)  
I. Lament for Pasiphaë Text by Robert Graves (1895-1985)  
II. Like Snow  
III. She Tells Her Love While Half Asleep  
IV. Mid-Winter Waking  
V. Intercession in Late October

Angels We Have Heard on High ..... arr. Saunder Choi (b. 1988)  
Alex Thompson, soloist Traditional French Carol

# Choral Arts Ensemble of Portland



David De Lyser, Artistic Director/Conductor  
Megan Elliott, Assistant Artistic Director/Assistant Conductor  
Jennifer Creek Hughes, Piano

## Soprano

Alicia Archambault  
Kaylie Haas  
Marina Laurette  
Anna Mottice Horlacher  
Kelly Miller\*  
Amelia Mulford  
Sylvia Nelsen  
Kate Piper  
Cece Seiter  
Maddie Simbirdi  
Heather Squance  
Jenny Stadler  
Sadie Wuertz

## Alto

Annie Baker  
Carrie Jones Bohara  
Cassidy Carson  
Ana Clyde  
Noelle Dobson  
Megan Elliott\*  
Tania Hyatt-Evenson  
Carmen Moore  
Amy Rooney  
Jennifer Rosoff  
Averie Sellers  
Alex Thompson  
Lauren Velasquez  
Susan Wladaver-Morgan

## Tenor

Tym Andrews  
Andy DuPont  
Brandon Finch  
Jared Flood  
Zach Heath  
Nick Hebert  
David Hughes\*  
Michael Hyatt-Evenson  
Skye Nehs  
Ryan Opiela-Young  
Patrick Rooney

## Bass

Marty Brubaker  
Ryan Dalton  
Joshua Gietzen  
Bao Huynh  
Adam Johnson  
Matt Kovich  
Kevin McKinney  
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Jason Scheck  
Mark Vierck  
Kris Voss-Rothmeier

*\* denotes section leader*

# Program Notes

## *Welcome, Yule!*

The holidays can mingle experiences in unexpected ways. Our concert does the same, bringing together music by composers from around the world and from right here in the “upper left corner,” with special contributions from our longtime collaborators, Cascadia Composers. With inspiring new arrangements of carols dating back centuries and meditations on winter, we invite you to share Yuletide in the Pacific Northwest.

We begin with a rousing song of rejoicing, arranged by Michael McGlynn (b. 1964). Best known as the founding director of the Irish choir Anúna, McGlynn has composed every sort of music, much of it with Irish-language lyrics. “Gaudete” originally appeared in *Piae Cantiones* (1582). Jacobus Finno, a clergyman at the cathedral school in Turku, Finland, compiled the collection of late medieval Latin songs for his students. Though popular in Scandinavia, the collection remained unknown in England until 1853, when Anglican priest John Mason Neale (1818-1866) translated or reworked the words of several songs, published as *Carols for Christmas-tide*; the new carols included “Good Christian Men, Rejoice” and “Good King Wenceslas.”

The mood turns quieter with “In the Bleak Midwinter,” by Portlander Carolyn Quick (b. 1994). As both a solo singer and composer, she loves exploring the unique textural possibilities of the human voice, often writing her own lyrics. In addition, she advocates for historically excluded composers through her new music collective, *Persisting Sound*, and her music

distribution collective, *Raindrop New Music*. Starting with the carol’s familiar text by Christina Rossetti and music by Gustav Holst, her setting begins and ends with “voices in the wind”—birds, animals, lost souls?—that emphasize our vulnerability in a harsh, wintry world. In Quick’s words, “Though most of the work is an extreme departure from the original carol melody, elements of this setting appear throughout, finally appearing fully realized during the final verse with traditional three-part harmonies”—a treasure for even the bleakest winter.

Continuing a family tradition, Minnesota composer Abbie Betinis (b. 1980) based her haunting Advent carol, “Behind the Clouds,” on a prose poem that her clergyman great-grandfather, Rev. Bates Burt (1878-1948), wrote in 1942, in the dark days of World War II. In 1922, he began composing words and music for new Christmas carols that he sent to his parishioners every year. Twenty years later, his son Alfred (Abbie’s great-uncle) joined in creating the annual *Burt Family Carols*, continuing until his death in 1954. The 1942 card thus held messages from both father and son. Betinis resumed the tradition in 2001. In this carol, she focused on what Advent contains: “darkness, waiting, preparing, staying awake, wondering, hoping, hearing that something good is coming.... Coincidentally, these were exactly the things I was thinking would suit a carol written in November-December 2008.” Its message remains just as relevant today.

We are especially proud to present the world premiere of “It Came Upon a Midnight Clear” as set by Patrick Rooney

(b. 1992), because he has been singing with CAE for several years. A Colorado native, he got hooked on creating original music, especially for chorus, in high school. At our 2016 Christmas concert, CAE performed his “Winter Stars,” which had won the Ars Nova Singers Prize in the 2012 Colorado Composers Competition. Like Edmund Sears (1810-1876), the American Unitarian minister who wrote the carol’s words in 1849 in the wake of the Mexican-American War, Patrick sees this work as “a plea for peace and a reminder to keep in mind our shared humanity in order to achieve that peace.” More than many other carols, he feels its words transcend “any religion, time period, or national border. It’s a message that is still very pertinent in modern times.”

The Advent hymn “Veni, Emmanuel” originated in monastic communities in the 8th or 9th century. The monks usually sang it before and after chanting the Magnificat. Anglican priest John Mason Neale wrote the familiar English translation in 1851, publishing it in *Hymns Ancient and Modern*. The setting by Northwest composer James W. Knox (b. 1974) begins with deep sighs, emphasizing the longing for an impossible hope that is miraculously fulfilled. Knox is a professor of music at Central Oregon Community College in Bend, where he directs the Cascade Chorale, College Choir, and the vocal jazz ensemble, Central Singers. He has also performed widely as a baritone soloist in operas, musicals, and other major works, as well as composing choral music that has been performed throughout North and South America and many European countries.

The son of a Lutheran pastor, German composer Michael Praetorius (1571-1621)

initially studied divinity and philosophy before becoming a church organist in Frankfurt in 1587. By the time he published his first collection of motets around 1602, he had Romanized his family name (Schultze, meaning magistrate) to Praetorius; the new name probably reflected his interest in the Italian performance practices that were becoming popular. Although he prolifically composed both Lutheran church music and secular instrumental dances, his best-known work remains his beloved harmonization of “Lo, How a Rose E’er Blooming” from 1609; the poem, by an unknown author, first appeared in 1599.

Our youngest composer, Patrick Vu (b. 1998), received his Bachelor of Music degree only last year, but he has already had compositions performed by many choirs in the United States and internationally. In fact, he had his first international premiere when Chor Leoni of Vancouver, British Columbia, presented his “A Golden Day” as part of its Canadian Remembrance Day concert just last month. He composed this setting of “Silent Night” to honor his late grandmother. Though she spoke little English, she knew and loved the familiar carol. As she lay in a coma, her children and grandchildren sang her the music she loved, including Vietnamese folksongs and “Silent Night,” to ease her passing. What better way to celebrate the ways music connects us all across generations?

Our featured work is *Mid-Winter Songs* (1983) by Northwest native, Morten Lauridsen (b. 1943). Although he taught composition at the University of Southern California for over 30 years and served as composer in residence for the Los Angeles Master Chorale (1994-2001), Lauridsen



was born in Washington and grew up in Portland. He still does much of his composing on an island in Puget Sound. Over the last 25 years, he has become the most widely performed American choral composer in the world. While not all his songs have sacred themes, one fellow musician has described him as "the only American composer in history who can be called a mystic."

Lauridsen based *Mid-Winter Songs*, the first of his song cycles, on works by Robert Graves (1895-1985), the English poet and classicist perhaps best known for his novel *I, Claudius*. Lauridsen has said that "five diverse poems with a common 'winter' motif (a particular favorite of mine, rich in the paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking) suggested a cohesive musical cycle." In other words, Lauridsen created a unified cycle out of poems not originally intended as a group. Together they form a meditation on winter, rather than a musical path leading from autumn to spring. The first and last movements depict the last golden moments of autumn, before the cold and darkness descend; they resemble each other musically, with similar phrases that beg for just a little more light. The three central movements envision winter moments and moods—the whirling dance of falling snow and the dazzlement that follows; the hushed intimacy of lovers in bed as Earth dreams new life into being; and the stirrings of that new life in unexpected glimpses of spring. The "she" in the poems simultaneously represents two specific women in Graves' life (his headstrong mistress, Laura and his second wife, Beryl) and the being Graves called the White Goddess, who supposedly inspired all poetry in ancient cultures (in

Greek mythology, Pasiphaë, mentioned in the first movement), was the Cretan moon goddess and the daughter of Helios, the sun.

We close with an exuberant arrangement of "Angels We Have Heard on High" by Manila-born tenor and composer Saunder Choi (b. 1988), who moved to the United States to study music at age 23. Many of his compositions focus on "conversations surrounding immigration, racial justice, LGBTQ+ advocacy, climate justice, and representations of his identity as a Filipino-Chinese." He still listens to the Filipino and Chinese music he grew up singing and enjoys collaborating with Filipino artists. His setting of the old French carol shows his mastery of combining musical forms. From a Gregorian chant-like beginning, the music leaps several centuries ahead, first with the familiar words in 5/4 time, and then with a gospel-style solo over lush jazz chords. The angels' joyful song transcends limits of time and place. With the sopranos soaring over the rest of the voices, the words "Gloria Deo" tumble out excitedly, as though even angels cannot possibly praise God enough.

Thank you for sharing our musical celebration of Yuletide and especially music from our beloved Northwest composers. All of us in Choral Arts Ensemble wish you and your dear ones a wonderful holiday season and a healthy and peaceful new year.

*Susan Wladaver-Morgan*

# Text and Translations

## **Gaudete**

Rejoice! Christ is born  
Of the Virgin Mary. Rejoice!

God is made man;  
Nature marvels.  
The world is renewed  
By Christ's reign.

Ezekiel's gate  
Was closed, but could be passed through;  
Thus, the light shone  
And found salvation.

Therefore, our assembly  
Sings now in brightness.  
We bless the Lord:  
Greetings to our King.

## **Behind the Clouds**

Behind the clouds that darken human life,  
Forever shines the Light of God;  
And whensoever those clouds may go,  
Dispelling the shadows in which we so  
blindly grope,  
Then is it, indeed, Hope.

With ears attuned to heaven's prophecies,  
Our hearts await a Prince of Peace;  
And whensoever that Prince appear,  
And we in darkness, and we in fear find  
release,  
Then is it, indeed, Peace.

Awake! Awake! Lift up your heart  
downcast,  
For sorrow shall transform at last,  
And whensoever that Rose unfur'd,  
Invites Hosannas for all the world to  
employ,  
Then it is, indeed, Joy.

O come, O come, come closer still tonight,  
The pains of life remain, but Light...!  
And whensoever that Light breaks  
through,  
And we, in radiance, reflect a new world  
above,  
Then is it, indeed, Love.

## **Es ist ein Ros entsprungen**

A rose has sprouted,  
From a delicate root  
As the old ones sang to us,  
From Jesse was the lineage  
That brought forth a little flower,  
In the midst of cold winter  
In the middle of the night.

The rosebud that I mean,  
Of which Isaiah foretold,  
Comes from Mary, the pure,  
She brought us the little flower.  
At God's eternal council,  
She has given birth to a child  
Who makes us blessed.

The little flower, so small,  
That smells so sweet,  
With its bright light  
It expels the darkness.  
True man and true God,  
He helps us from all suffering,  
Saves us from sin and death.

O Jesus, by being born  
Out of this vale of tears,  
Let Thy help guide us  
To the hall of joy  
In your father's kingdom,  
As we praise You eternally,  
O God, give us that.



## Mid-Winter Songs

### I. Lament for Pasiphaë

Dying sun, shine warm a little longer!  
My eye, dazzled with tears, shall dazzle  
yours,  
Conjuring you to shine and not to move.  
You, sun, and I all afternoon have  
laboured  
Beneath a dewless and oppressive cloud—  
A fleece now gilded with our common  
grief  
That this must be a night without a moon.  
Dying sun, shine warm a little longer!

Faithless she was not: she was very  
woman,  
Smiling with dire impartiality,  
Sovereign, with heart unmatched, adored  
of men,  
Until Spring's cuckoo with bedraggled  
plumes  
Tempted her pity and her truth betrayed.  
Then she who shone for all resigned her  
being,  
And this must be a night without a moon,  
Dying sun, shine warm a little longer!

### II. Like Snow

She, then, like snow in a dark night,  
Fell secretly. And the world waked  
With dazzling of the drowsy eye,  
So that some muttered 'Too much light,'  
And drew the curtains close.  
Like snow, warmer than fingers feared,  
And to soil friendly;  
Holding the histories of the night  
In yet unmelted tracks.

### III. She Tells Her Love While Half Asleep

She tells her love while half asleep,  
In the dark hours,  
With half-words whispered low:

As Earth stirs in her winter sleep  
And puts out grass and flowers  
Despite the snow,  
Despite the falling snow.

### IV. Mid-Winter Waking

Stirring suddenly from long hibernation,  
I knew myself once more a poet  
Guarded by timeless principalities  
Against the worm of death, this hillside  
haunting;  
And presently dared open both my eyes.

O gracious, lofty, shone against from  
under,  
Back-of-the-mind-far clouds like towers;  
And you, sudden warm airs that blow  
Before the expected season of new  
blossom,  
While sheep still gnaw at roots and  
lambless go—

Be witness that on waking, this mid-  
winter,  
I found her hand in mine laid closely  
Who shall watch out the Spring with me.  
We stared in silence all around us  
But found no winter anywhere to see.

### V. Intercession in Late October

How hard the year dies: no frost yet,  
On drifts of yellow sand Midas reclines,  
Fearless of moaning reed or sullen wave.  
Firm and fragrant still the brambleberries.  
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,  
For his clean hands and love-submissive  
heart.

# Biographies

**James W. Knox** is an American composer and current Professor of Music at Central Oregon Community College. Through James' studies, he has had the privilege of working with distinguished conductors and composers from around the world, such as Robert Sund, Frieder Bernius, Veljo Tormis, Fred Stoltzfus, Joseph Flummerfelt, Morna Edmundson, Yaccov Bergman, Maria Guinand, Hirvo Surva, Alice Parker, Charles Bruffy, Simon Carrington, Karen Kennedy and Hilary Appelstadt. In 2014, he was the Visiting Professor of Music at the University of London for the abroad exchange program at COCC. Winter and spring of 2018, he was granted a sabbatical leave and worked with Hirvo Surva, Main Conductor for the Virumaa Boys' Choir, The Estonian Men's Choral, Society Boys' Choir and The Revalia Male Choir. James was appointed Guest Maestro at The Conservatory "Arrigo Pedrollo" of Vicenza, Italy and Guest Choral Clinician in the Veneto Region, Vocal Coach, Solfeggio / Music Educator at La " Antonio Miari" Scuola Comunale di Musica of Belluno, Italy and singer participant for the premiere choral ensemble, Nova Cantica, under the direction of Maestro Luciano Borin. As a premier Northwest composer, his choral music has been performed all over the world.

Portland-based composer-soprano **Carolyn Quick** (she/her) is establishing herself as one of the most important voices in our community (Makrokosmos Project 7: Fanfare for the Uncommon Woman). As a singer and composer, Carolyn loves exploring the unique timbral and textural possibilities of the human voice, and advocates for historically excluded composers with her collective Persisting Sound. With performances across North America and Croatia, Carolyn's commissions include Fear No Music, composing a work for their HEARINGS concert in response to the 2018 Kavanaugh Hearings during their Justice: Just(Us) season, Eugene Opera's Songs for Quarantine, and the Vancouver Opera's New Works project.

As a singer, Carolyn has performed with Eugene Opera, Queer Opera, Portland Symphonic Choir, and the Oregon Bach Festival Vocal Fellows Program. She was a guest soloist for Vivaldi's Gloria with the South Puget Sound Community College Choirs, and the Student Orchestras of Greater Olympia's presentation of Handel's Messiah. Most recently, Carolyn sang with Resonance Ensemble and the Oregon Symphony to premiere Portland-based composer Damien Geter's An African American Requiem; and was commissioned to compose a new work for the Portland Phoenix Chamber Choir to be premiered alongside the Pacific Northwest premiere of Margaret Bond's Credo. For more information visit [www.carolynquick.com](http://www.carolynquick.com).

**Patrick Rooney** is a composer, arranger, singer, and conductor who strives to explore emotion, nature, and imagination while inspiring and connecting with others through his music. Patrick's compositions utilize techniques and styles from the past and present creating colorful, expressive, and innovative music with rich harmonies. Mr. Rooney enjoys composing and arranging for various genres and ensemble types; seeking to create music that is approachable and exciting. Winner of the Ars Nova Singers fifth Colorado Composers competition and Imagine Music Publishing's 2012 Pathways Series Contest, Patrick has conducted his music in Austria and the Czech Republic while at the Ave Verum international choral competition in 2012. His music has also been performed at St. Peter's Basilica, St. Vitus Cathedral in Prague, and other American and European venues by several professional, university, high school, and community choirs and performers. Patrick grew up in Denver, Colorado before spending three and a half years studying music composition and voice at the University of Northern Colorado. After moving to Portland, Oregon, Patrick enrolled at Portland State University where he studied composition with Brad Hansen and choral arranging with Ethan Sperry while receiving his Bachelor of Music in Composition.

Born in 1998, **Patrick Vu** is a composer from Allen, Texas who recently graduated with Bachelor's degrees in Vocal Music Education and Music Composition from Texas Christian University in Fort Worth, Texas. He will begin his Master's degree in choral conducting from Texas Tech University this fall. While Patrick enjoys composing music for instrumental chamber ensembles, he especially loves writing choral music and art song and has been commissioned by professionals across the DFW Metroplex and beyond including the Fort Worth Opera and the Savannah VOICE Festival. Patrick was named the winner of the student category for the 2020 TCU School of Music Call for Scores Competition with his Trumpet Fanfare; this piece was premiered during the grand opening of the new TCU Music Center in April. He is also the winner of the Fall 2020 and Spring 2021 TCU 24-Hour Composition Competition. His music has been published by Alliance, Hinshaw, Gentry, and North Star Music.

**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, she is on staff at Pacific University and Jesuit High School. Jennifer also freelances with several private voice studios for recitals and competitions. The rest of her time is spent keeping up with her two 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, and is currently pursuing her Masters degree in Music Education from the University of Nebraska at Kearney. 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 supervised music therapy practicum students. She also worked as a board-certified music therapist in the Portland area for ten years, 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. When Megan is not singing, studying, or conducting, she is busy keeping up with her four-year-old daughter Eliza, who seems to love music and singing as much as her mom does!

**Dr. David De Lyser** assumed the position of Artistic Director and Conductor with the Choral Arts Ensemble of Portland in May of 2012. He is also Professor of Music and Director of Choral Activities at the University of Portland, where, in addition to conducting the University Singers and Chamber Choir, he teaches music theory, composition, orchestration, conducting, musical theater and is the music director/pit orchestra conductor 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.

# Special Thanks

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CHORAL ARTS ENSEMBLE PRESENTS

# beethoven

## mass in c major

with the Sunnyside Symphony Orchestra

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APRIL 27<sup>th</sup> & 28<sup>th</sup>

CHORAL ARTS ENSEMBLE PRESENTS

# northwest voices

## with cascadia composers

We welcome the Jesuit High School Chamber Choir for the final concert of our season: Northwest Voices, at St. Philip Neri Catholic Church. In our continued mission to give voice to local and regional composers, we once again partner with Cascadia Composers. These concerts will showcase works by local and regional artists, including Northwest native Morten Lauridsen's complete Madrigali: Six 'Fire Songs' on Italian Renaissance Poems. We hope you will join us for a wine-tasting fundraiser on the St. Philip Neri campus after the Saturday evening concert. Tickets are available at [portlandschoir.org/season](https://portlandschoir.org/season) or [HERE](#) →





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### **Vivace \$1,000 +**

Anonymous  
Kay Doyle  
Darrel Frost  
Kevin Kindschuh  
Jim & Dawna Moore  
Alexandra Prentiss

**Presto \$2,500 +**  
William & Barbara Friesen  
Anna Humberston

**In Memory of Roger O. Doyle**

**Moderato \$5 - \$99**

Carol Rossio

**Andante \$100 - \$249**

Marina Laurette & Gerald Cosby

Rose & Stan West

**Con Spirito \$500 - \$999**

Joe & Sharon Rakoski

Mark & Joyce Vierck

**Vivace \$1,000 +**

Kay Reboul Doyle

**In Memory of Rosemary Mitchell**

**Andante \$100 - \$249**

Kay Reboul Doyle

Marina Laurette & Gerald Cosby

**In Memory of Judith Montgomery**

**Moderato \$5 - \$99**

Kay Reboul Doyle

**In Memory of Dick Buffo**

**Andante \$100 - \$249**

Kay Reboul Doyle

**Gifts in Kind**

Minuteman Press Lloyd Center

Joshua & Jennifer Gietzen

Anna Humberston

Vierck & Rakoski, CPAs, P.C.

**Corporate Matching Program**

Intel Volunteer Grant Program

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The Oregon Community Foundation

University of Portland

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# About the Choral Arts Ensemble of Portland

CHORAL

ARTS

ENSEMBLE

OF PORTLAND

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(503) 488-3834

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 a tax-deductible donation using the program insert, visiting [portlandschoir.org](http://portlandschoir.org) or by using the QR code below. Business sponsorships are also welcome.



*Please continue to support live choral music!*



### **Cycles of Life**

Saturday, February 10th, 7pm, and Sun. Feb. 11, 3pm:  
Experiences and emotions on the path of life. A house concert in West Linn with wine and hors d'oeuvres.



### **Blackout 24**

Saturday, February 24th, 7:30pm, Alberta House, Portland: Where darkness bends perception, our sound architects create and share their visions.



### **May the Fourth be With You!**

Saturday, May 4th, 7:30pm, PSU: Exciting new worlds from the Jedi composers of Cascadia with the Chameleon Winds quintet and outstanding pianists.

**New Music** in the **New Year**



CASCADIACOMPOSERS.ORG





CHORAL  
ARTS  
ENSEMBLE  
OF PORTLAND



**CHORAL ARTS ENSEMBLE OF PORTLAND** is regarded as one of the finest choral ensembles in the Northwest. Now in our 55<sup>th</sup> season, CAE continues our tradition of inspiring and enriching our broad community of audiences with unique and diverse programming performed at the highest artistic level.

[WWW.PORTLANDSCHOIR.ORG](http://WWW.PORTLANDSCHOIR.ORG)