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SOMETHING

OLD, NEW, BORROWED & BLUE

2017-2018 • SEASON 73

CELEBRATING THE
TENTH SEASON OF
MUSIC DIRECTOR
NICHOLAS WALLIN

MENOTTI

Amahl and the Night Visitors

HANDEL

Messiah (Part 1)

Guest Soloists and the
Mid-Columbia Mastersingers

DEC 16 & 17, 2017

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OUR 73RD SEASON CONTINUES!

The 2017/2018 season of the Mid-Columbia Symphony, **SOMETHING OLD, NEW, BORROWED & BLUE**, continues this weekend with *Amahl & the Night Visitors* and *Part 1 of Handel's Messiah* and the *Hallelujah Chorus*. Local artists Cynthia Vaughan, Karl Hedlund, and Ben Madsen, along with Max Mendez and Dr. Michael Hix, are the featured soloists.

The Kennewick Planning Commission has recommended that the **Vista Field Master Plan** be adopted by the Kennewick City Council, and the city council has indeed passed ordinances approving it and the **Development Agreement** with the Port of Kennewick. This agreement assures that zoning and other regulations will not change for the next ten years. Thus, the vision of the **Vista Arts Center** becoming the home of the four Mid-Columbia performing arts groups—Ballet, Mastersingers, Musical Theater, and your Symphony—is on its way to becoming a reality.

Please save the date of Saturday, March 10, 2018 for the Mid-Columbia Arts Fundraiser, *All you Need is Love*. This is a joint endeavor at the Three Rivers Convention Center with Mid-Columbia Ballet, Mid-Columbia Mastersingers, Mid-Columbia Musical Theater, and Mid-Columbia Symphony.

As the year 2017 winds down, now is a good time to consider a charitable contribution to the Mid-Columbia Symphony. Ticket sales account for only 1/3 of the symphony's costs in providing superb classical music to its patrons. Donations, as well as fundraisers, allow the remaining 2/3 of the budget to be met. Also, there still remains a number of principal chair sponsorships available for a contribution of \$1000.

Finally, the symphony society board is offering again the **Special Holiday Music Bundle Package** for the final three concerts, with a saving of 10% over the single-ticket purchase price. Please take advantage of this offer during intermission.

Boyce Burdick, Board President

A Note from the President

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Dr. Michael Hix – *Baritone*
Karl Hedlund – *Tenor*
Cynthia Vaughan – *Soprano*
Max Mendez – *King Balthazar*
Ben Madsen – *Amahl*

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A Note from the Conductor

Nicholas Wallin

Welcome and Happy Holidays! For "Something Old, New, Borrowed & Blue" this Holiday season, we are performing Menotti's *Amahl and the Night Visitors* (premiered 1951) and Part I of Handel's *Messiah* (premiered 1742).

If you are unfamiliar with *Amahl*, be prepared for a delightful and tuneful little one-act opera. The opera takes place just after the first Christmas, as the three wise men are making their way to Bethlehem. We are lucky to be joined by six wonderful soloists, as well as the Mid-Columbia Mastersingers.

Many of those same vocalists will join us on Handel's *Messiah* on the second half of the program. You may or may not know that *Messiah* was originally a musical offering for Easter-time, but has come to be associated with Christmas here in the United States. Rather than perform all three parts of the oratorio, we are sticking to Part I, which has the prophecy and the story of the first Christmas. For good measure, we are adding the "Hallelujah" chorus from Part II, because it just wouldn't feel quite right to leave that out.

Thanks as always for your continued support. We hope to see many of you at our concerts in the new year. Enjoy the concert, welcome again, and all best wishes for a delightful holiday season! 🎶

Concert Etiquette

- Please turn off cell phones & pagers.
- Patrons entering late will be admitted at the first natural break in the music and will be seated in the rear of the auditorium.
- Please do not applaud after individual movements. Wait until the entire piece is completed, as indicated by the conductor turning and facing the audience.
- Recording and use of cameras are forbidden.

Thank You

TONIGHT'S PROGRAM

THE MID-COLUMBIA SYMPHONY

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SOMETHING OLD, NEW, BORROWED & BLUE

SEASON CONCERT #2

DECEMBER 16 & 17, 2017 • RICHLAND HIGH SCHOOL AUDITORIUM

NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Amahl and the Night Visitors

GIAN CARLO MENOTTI | 1911-2007

Amahl – Ben Madsen

Amahl's Mother – Cynthia Vaughan

King Kaspar – Karl Hedlund

King Melchior – Michael Hix

King Balthazar – Max Mendez

The Page – Justin Raffa

Chorus of Shepherds and Villagers – Mid-Columbia Mastersingers

INTERMISSION

Messiah, Part I

GEORGE FRIDERIC HANDEL | 1685-1759

Cynthia Vaughan, *Soprano*

Karl Hedlund, *Tenor*

Michael Hix, *Baritone*

Mid-Columbia Mastersingers

Symphony (Overture)	The People That Walked in Darkness
Comfort Ye, My People	For Unto Us a Child is Born
Ev'ry Valley Shall Be Exalted	Pifa ("Pastoral Symphony")
And the Glory of the Lord	There Were Shepherds Abiding in the Field
Thus Saith the Lord	Glory to God
But Who May Abide	Rejoice Greatly
And He Shall Purify	Hallelujah
For Behold, Darkness Shall Cover the Earth	

Only 1/3 of the funds needed to operate the Symphony come from ticket sales. If you would like to help, please send your donation to:
PO Box 606, Richland, WA, 99352 or call **943-6602**.



Amahl and the Night Visitors
 GIAN CARLO MENOTTI | 1911–2007

NOTES BY NICHOLAS WALLIN

Amahl and the Night Visitors, with words and music by the Italian-American composer, Gian Carlo Menotti, was the first opera specifically composed for television. It was commissioned by NBC and was premiered in a live broadcast on December 24, 1951.

Menotti included the following notes in the recording of the original cast:

"This is an opera for children because it tries to recapture my own childhood. You see, when I was a child I lived in Italy, and in Italy we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings, instead.

I actually never met the Three Kings—it didn't matter how hard my little brother and I tried to keep awake at night to catch a glimpse of the Three Royal Visitors, we would always fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance; I remember the brittle sound of the camel's hooves crushing the frozen snow; and I remember the mysterious tinkling of their silver bridles.

My favorite king was King Melchior, because he was the oldest and had a long white beard. My brother's favorite was King Kaspar. He insisted that this king was a little crazy and quite deaf. I don't know why he was so positive about his being deaf. I suspect it was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as a rather eccentric gift, for he never quite understood what the word meant.

To these Three Kings I mainly owe the happy Christmas seasons of my childhood and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them, for here at Christmas time one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the one-hundred-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my old childhood.

But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas as deadline, and I simply didn't have one idea in my head. One November afternoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the Adoration of the Kings by Hieronymus Bosch, and as I was looking at it, suddenly I heard again, coming from the distant blue hills, the weird song of the Three Kings. I then realized they had come back to me and had brought me a gift.

I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing "Amahl and the Night Visitors," I hardly thought of television at all. As a matter of fact, all my operas are originally conceived for an ideal stage which has no equivalent in reality, and I believe that such is the case with most dramatic authors."

The story is set around the hills of Bethlehem, at the time of the first Christmas.

Amahl, a young, poor shepherd boy, lives with his widowed mother in a small hut. As the opera begins, Amahl tries to tell his mother about what he has seen in the night sky: an enormous star with a long tail! His mother, tired of his wild imagination and tall tales, grows angry. She is even angrier when Amahl tells her that a knock at the door is from three kings who have come to visit them. The kings enter and tell Amahl and his mother that they are following a large star in the sky, on their way to find a new-born king. The Three Kings show Amahl and his Mother the rich gifts they have brought for this king.

While Amahl's mother is out gathering wood for the fire, Amahl asks the kings questions, and explains that he used to be a shepherd, but his sheep were sold. One of the kings, Kaspar, shows Amahl his fancy box, full of magic stones, beads, and candy. Amahl goes out and gathers the neighbors, who are all shepherds. The shepherds greet each other and catch up on the local news. They present their gifts of special foods to the kings and perform a dance.

Later that night, Amahl's mother is tempted to steal some of the kings' gold since she and Amahl are very poor. She is caught, but the kings offer to let her keep the gold, explaining that the king they seek will need nothing but love to rule his kingdom. The mother declines their offer, returning the gold. Amahl then offers his crutch, which is his only possession, as an additional gift. Suddenly, he finds that he can walk. He leaves with the kings to pay homage to the child who has healed him. ♪

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Messiah, Part I

GEORGE FRIDERIC HANDEL | 1685-1759

SINFONIA (OVERTURE)

ACCOMPAGNATO (TENOR)

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

AIR (TENOR)

Every valley shall be exalted,
and every mountain and hill made low:
the crooked straight and the rough places
plain. *(Isaiah 40:4)*

CHORUS

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

ACCOMPAGNATO (BASS)

Thus saith the Lord of Hosts:
Yet once a little while,
and I will shake the heavens,
the earth, the sea, and the dry land,
and I will shake all nations,
and the desire of all nations shall come.
The Lord whom ye seek,
shall suddenly come to his temple,
even the messenger of the covenant,
whom ye delight in, behold
He shall come, saith the Lord of Hosts.
(Haggai 2:6-7; Malachi 3:1)

AIR (BASS)

But who may abide the day of His coming?
And who shall stand when He appeareth?
For He is like a refiner's fire. *(Malachi 3:2)*

CHORUS

And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness. *(Malachi 3:3)*

ACCOMPAGNATO (BASS)

For behold, darkness shall cover the earth,
and gross darkness the people:
but the Lord shall arise upon thee,
and His glory shall be seen upon thee.
And the gentiles shall come to thy light,
and kings to the brightness of thy rising.
(Isaiah 60:2-3)

AIR (BASS)

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

CHORUS

For unto us a child is born,
unto us a son is given,

and the government shall be upon His shoulder,
and His name shall be called Wonderful,
Counsellor, the mighty God,
the everlasting Father, the Prince of Peace.
(Isaiah 9:6)

PIFA (SINFONIA PASTORALE)

RECITATIVE (SOPRANO)

There were shepherds abiding in the field,
keeping watch over their flock by night.
(Luke 2:8)

ACCOMPAGNATO (SOPRANO)

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

RECITATIVE (SOPRANO)

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

ACCOMPAGNATO (SOPRANO)

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

CHORUS

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

AIR (TENOR)

Rejoice greatly, O daughter of Zion,
shout, O daughter of Jerusalem,
behold, thy King cometh unto thee.
He is the righteous Saviour,
and He shall speak peace unto the heathen.
(Zachariah 9:9-10)

CHORUS

Hallelujah! for the Lord God Omnipotent
reigneth.
The kingdom of this world is become the
kingdom of our Lord, and of His Christ;
and He shall reign for ever and ever.
King of Kings, and Lord of Lords.
Hallelujah!
*(Revelation 19:6; Revelation 11:15;
Revelation 19:16)*

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Nicholas Wallin

MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2017–2018 for his tenth year as Music Director and Conductor of the Mid-Columbia Symphony. Wallin has garnered praise for his committed performances and his bold creative programming style, focusing on American music and collaborations with area musicians. While remaining firmly rooted in the standard symphonic repertoire, he is also an advocate for performing new music by living composers.

Wallin has conducted numerous ensembles across the country including the Spokane Symphony and Hartford (Conn.) Opera Theater. He has served as guest conductor or adjudicator for orchestras and music festivals across Washington, Idaho Oregon, Illinois, and Michigan, and previously served as Music Director for the Washington-Idaho Symphony. In the summer of 2006, Wallin studied and conducted in St. Petersburg, Russia, as a participant in the International Academy of Advanced Conducting. His conducting teachers have included Gustav Meier, Markand Thakar, Akira Mori and Craig Kirchoff, and he has conducted in workshops and masterclasses for numerous leading conductors, including Leonard Slatkin, David Zinman and Gunther Schuller.

Wallin is a native of Ann Arbor, Mich., and began his musical training there on piano and tuba. In 1991 he enrolled at Northwestern University, where he earned three degrees, a bachelor of arts in mathematics, a bachelor of music in tuba performance and a master of music in tuba performance. After leaving Northwestern, he earned a master of music degree in orchestral conducting from the Peabody Conservatory of Music. At Peabody he was a student of Gustav Meier and a recipient of the Graduate Conducting Fellowship. In December 2004, he completed a doctor of musical arts degree in conducting, with a secondary area in music theory at the University of Minnesota, where he received a College of Liberal Arts Graduate Fellowship.

Wallin is also an Associate Professor and the Chair of the Department of Music at Lake Forest College in Lake Forest, Ill. There he conducts the orchestra and teaches courses in music theory. Prior to this appointment, Wallin served on the faculty at Washington State University in Pullman. Wallin believes strongly in music education for all ages and enjoys speaking to organizations and music classes in the schools. He and his wife, Alice Swan, live in Evanston, Ill., with their sons, Rex and Enzo. 🎵



Michael Hix

BARITONE



Baritone Michael Hix has been praised by critics for his "expressive voice" and "commanding stage presence." His career highlights include performances at Carnegie Hall, Tanglewood Music Center, Boston's Symphony Hall, and Vienna's Musikverein.

Hix is a sought after performer of concert/orchestral works with over 50 oratorio/cantata/concert roles in his repertoire. Recent European performances include the bass solos in Haydn's *Lord Nelson Mass* and *Heligmesse* at the International Haydn Festival in Vienna, Austria and song recitals in Leipzig and Dresden, Germany. He has been featured as a soloist in concerts with the Boston Pops, Oregon Bach Festival, Arizona Bach Festival, Orlando Philharmonic Orchestra, Georgia Symphony, New Mexico Philharmonic, Tallahassee Symphony, Tupelo Symphony, Montgomery Symphony, Brevard Symphony Orchestra, New York City's Trinity Lutheran Bach Vespers Series and the Tallahassee Bach Parley among others.

Included among his over 20 stage roles are Falke in *Die Fledermaus*, the Drunken Poet in *The Fairy Queen*, Grosvenor in *Patience*, Lord Mountarat in *Iolanthe*, Germont in *La Traviata*, Don Alfonso in *Così fan tutte*, Nick Shadow in *The Rake's Progress*, Scaramba in *El Capitan*, Noye in *Noye's Fludde*, and Bertouf in the world premiere of *A Friend of Napoleon* by Pulitzer Prize winning composer Robert Ward.

Dr. Hix holds a Bachelor of Music degree in music theory from Furman University, masters degrees in both voice and historical musicology from Florida State University and a Doctorate of Music in Voice Performance from Florida State University. He is an Associate Professor of Voice, the Coordinator of Vocal Studies, and the Associate Chair of the Department of Music at the University of New Mexico. 🎵



Karl Hedlund

TENOR



Karl E. Hedlund, tenor and Oklahoma native, is an active performer, teacher, vocal coach and choral conductor. He has sung a wide variety of roles from opera, operetta, oratorio and musical theater with such companies as Fulton City Theater, Light Opera Oklahoma, Oklahoma City Lyric Theater, Opera in the Ozarks, Tulsa Opera and Yakima Valley Opera. His solo performances include Bach's *Christmas*

Oratorio, Bernstein's *Chichester Psalms*, Handel's *Messiah*, Haydn's *Lord Nelson Mass*, Hovhanness' *Magnificat*, Mozart's *Requiem* and *Vesperae Solennes*, Orff's *Carmina Burana*, Schubert's *Mass in A-Flat Major* and *Mass in G*, Schütz's *Seven Last Words of Christ*, Stainer's *Crucifixion* and Vaughn Williams' *Four Hymns*.

Mr. Hedlund's credits on the opera stage include *Ariadne auf Naxos*, *La Bohème*, *Carmen*, *Don Giovanni*, the United States premier of *House of the Sun*, *Little Women*, *Orphee aux Enfers*, *Postcard from Morocco*, *Tales of Hoffman*, *Il Trovatore* and *Die Zauberflöte*. He has also performed roles from many of the Gilbert and Sullivan classics including *H.M.S. Pinafore*, *The Mikado*, *Pirates of Penzance*, *Princess Ida* and *Trial By Jury*. His musical theater credits include *Aida*, *Bye Bye Birdie*, *Cats*, *The Diary of Adam and Eve*, *Hello Dolly*, *Jesus Christ Superstar*, *Les Miserable*, *The Man Who Loved Cheese*, *Titanic*, and of course, *Oklahoma!*

In the Pacific Northwest, Mr. Hedlund has enjoyed performing as a soloist with the Mid-Columbia Symphony, Mid-Columbia Mastersingers and the Yakima Symphony Orchestra as well as performing in several main-stage productions with Mid-Columbia Musical Theater and behind the scenes as Music Director and Orchestra Conductor for the same.

Mr. Hedlund resides in West Pasco with his wife and family. He currently serves as Director of Music for All Saints' Episcopal Church in Richland as well as a Music Educator for Emerson Elementary in the Pasco School District. 🎵



Cynthia Vaughn

SOPRANO



Soprano Cynthia Vaughn is a Colorado native who has performed across the country in light opera, musical theater, oratorio, and as a soprano soloist with regional orchestras and choruses in New York,

San Francisco, Chicago, Cincinnati, and Colorado.

Works include Handel's *Messiah*, Mozart's *Requiem* and *Coronation Mass*, Haydn's *Lord Nelson Mass* and *The Creation*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, and cantatas by J.S. Bach. Opera roles include Adele in *Die Fledermaus*, Pamina in *The Magic Flute*, Lucy in *The Telephone*, Laetitia in *The Old Maid and the Thief*, Nella in *Gianni Schicchi*, and nearly all of Gilbert & Sullivan's heroines.

In recent years, Vaughn has returned to her first love, musical theater, embracing a wealth of rich and funny character roles for women of a certain age. Professional roles at Midtown Arts Center in Colorado include Aunt Eller in *Oklahoma!*, Bird Woman and

Miss Andrew in *Mary Poppins*, Martha in *White Christmas*, Beggar Woman in *Les Misérables* (Denver True West Award Best Musical 2013), and Mother Abbess in *The Sound of Music*.

As a member of Screen Actors Guild, Vaughn appeared in television commercials in the Denver metro area. Voice-over projects included recorded books, radio commercials, and 40+ episodes of the syndicated radio series *MomSense*. Vaughn previously performed and recorded with professional vocal ensembles Cincinnatti Vocal Arts Ensemble and Boulder Ars Nova Singers.

Vaughn is currently based in Richland, Washington, where she has performed as a soloist with Yakima Symphony in Mendelssohn's *A Midsummer Night's Dream*. She performed Dominick Argento's humorous song cycle *Miss Manners on Music* for Opera Fort Collins, and house concerts for Yakima Symphony and Mid-Columbia Mastersingers.

Vaughn is a regular performer with Mid-Columbia Mastersingers, and she made her local theater debuts as Lady Abbess in The Rude Mechanicals' *The Comedy of Errors* and Grandma Addams in MCMT's *The Addams Family*. 🎶

of the Inland Northwest music community for the last fifteen years. He divides his time between conducting, teaching and performing.

For the last twelve years at North Idaho College he has conducted the NIC Cardinal Chorale, Chamber Singers, and Vocal Jazz Ensemble. Choirs under his direction have performed concerts in Mexico, San Francisco, and he has been a guest conductor, clinician, and adjudicator for festivals and workshops throughout Idaho and Washington including the Spokane School District's Festival of the Arts, the Idaho All-State Elementary Choir, the Gem State Mixed Honor Choir, the Canyon Country Mixed Honor Choir, and Twin Falls Middle School Honor Choir.

Max has served as a conductor and musical director for Eastern Washington University, Spokane Civic Theater, and Coeur d'Alene Summer Theater. 🎶



Ben Madsen
AMAHL



Ben Madsen, boy soprano, has been participating in choirs throughout his childhood at school, church, and in the community. He sang with the Mid-Columbia Boys' Choir during their spring and summer 2017 seasons, including performances for the Tri-City Dust Devils and as a featured performer in Howard Shore's *The Lord of the Rings Trilogy* with the Mid-Columbia Symphony Orchestra and Mid-Columbia Mastersingers. He has participated in marimba band, choir, and orchestra in the Kennewick School District, and currently studies voice with Molly Holleran. His other hobbies include sports, reading, and spending time with his parents and his four brothers. He is the son of Allen and Jessica Madsen and resides in Kennewick, WA. 🎶

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Max Mendez
KING BALTHAZAR



Max Mendez is excited to make his debut with the Mid-Columbia Symphony.

He has sung to critical success in the Northwest Bach Festival, the Spokane Symphony, and Spokane

Opera. As an opera artist, he has performed with Los Angeles Music Center Opera, Opera Pacific, Spokane Symphony Orchestra, Spokane Opera, Opera Idaho, and Opera Coeur d'Alene. Roles include Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Schaunard (*La Bohème*), and Zuniga (*Carmen*).

He has performed with many of the finest concert ensembles in the Inland Northwest including the Spokane Symphony Orchestra, Walla Walla Symphony, Mozart in the Park, Coeur d'Alene Symphony Orchestra, Westminster Chamber Orchestra, Allegro: Baroque and Beyond, Zephyr, Clarion Brass, and the Northwest Bach Festival.

His versatility as a singer ranges from opera and oratorio to musical theatre, cabaret, and popular styles. As an ensemble singer, Max toured China with Kentucky Harmony and the Chuck Nation Band. Max is a founding member and artistic director of Spokane Choral Artists and a proud member of Male Ensemble Northwest (MEN).

Max currently is on faculty and Director of Choirs at North Idaho College in Coeur d'Alene, Idaho. He has been an active part



Mid-Columbia Mastersingers
JUSTIN RAFFA, ARTISTIC DIRECTOR

SOPRANO

- Tera Allen Molly Holleran
- Nitza Brooks LeAnne Johnson
- Mary Dann Margo McGowan
- Albania Davis Jeanette Mendell
- Casie Davidson Brenda Olvera
- Janet Diediker Paris Rodgers
- Donna Glass Jamie Rogers

ALTO

- Laurel Adams Terri Geluso
- Nellie Asay Ellen Kathren
- Elaine Bacon Miriam Kerzner
- Linda Bauer Kelli Kruse
- Benita Brown Bonnie McDonald
- Sharon Burns Kim Reifle
- Elizabeth Erickson Amicherie Rodgers
- Rebecca Francik Anna Tadlock
- Kay Thiede

TENOR

- Jim Archibald Greg Levy
- Paul Davis Stephen Miller
- Alex Eberle Ted Miller
- Mark Eberlein Matt Monroe
- Patrick Faulk Mike Scott
- Boyd Hughes Matt Smith
- Derek Hughes Ben Walley
- James Jones Glenn Walley

BASS

- Mickey Beary Tyler Kruse
- Lynn Boyd John Masulonis
- Boyce Burdick Scott Rodgers
- Prescott Davis Michael Sackschewsky
- Shane Eyre Paul Scharold
- Joe Francik Brandon Shobe
- Joseph Haws Mike Shobe
- Dan Jordheim Chuck Wojnowski



Mid-Columbia Boys' Choir
JOLYN GLENN & KURTIS MCFADDEN, DIRECTORS

- | | | | |
|-----------------|------------------|-------------------|----------------------|
| Noah Allen | Nathanael Davis | Harvey Aidan Hart | Christopher Moran |
| Elliot Bell | Benjamin Edwards | Leon Jacob | Alexander Pangelinan |
| Collin Brown | Joseph Edwards | Landon Jones | Dylan Stecklein |
| Ryland Carrasco | Jaren English | Grant Lawrence | Maxwell Torres |
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| Gabriel Clayton | Jacob Hansen | Edward Mobley | Benjamin Zelaya |
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Boyce Burdick
Elis & Susan Eberlein

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Justin Rafa & Molly Holleran

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Melvin & Christina McElroy

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Elaine Schalla
Paul Kenny

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Elaine Scalla
In Memory of John R Young
Phil Townsend

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BASS AVAILABLE

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All contributions listed were received for the current fiscal year (August 1, 2017-July 31, 2018) after the May 2017 concert.

Thank You to everyone who has signed up so far! To date, we have raised \$1,755.29!

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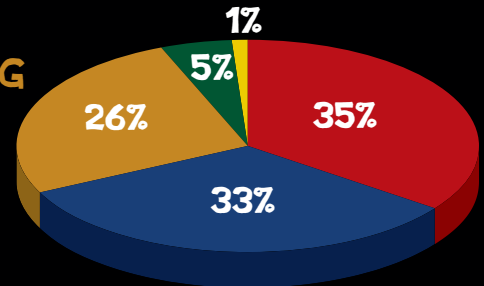
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SOURCES OF FUNDING

- Patron Donations ■
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- Grants/Awards ■
- Other ■



PLEASE CONTACT MARIE BANDSTRA AT 509.943.6602 FOR MORE INFO.

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