Singing in Choir we learn a fundamental truth about the human condition: We are not alone. At its best, choral music touches our hearts and, for a moment, transports us to a spiritual realm.

This concert and recording is the product of a community of composers, conductors, and singers who, despite our differences in age, experience, and world views, share one important thing: the joy of singing.

Welcome to Concord Community of Choirs. Welcome to our community of song.

David York
Artistic Director

The Concord Community of Choirs is a consortium of nine choirs with a singular mission: to produce quality choral music as an instrument of peace for our audience and ourselves. Our goal is to instill Concord and an awareness of one world in an ever-expanding audience. We present at least a dozen events each year, in addition to numerous outreach performances.

DAVID YORK ENSEMBLE

FEEDyourEARS.com

David York Ensemble is a select choir of accomplished musicians whose mission is to present inspired performances of choral masterpieces and new works that resonate in mind, body, and soul. Originally Concord Choir, the Ensemble was formed in 1986 by Director David York as a vehicle for producing new music.

"Return of the Light," David's 1990 composition incorporating live choir and state-of-the-art planetarium effects, has become an annual winter highlight at Oregon Museum of Science and Industry. David collaborated with poet Judith Barrington to create "Mother of Us All" a contemporary oratorio honoring the female aspects of the spiritual and natural worlds, which the choir recorded with guest performers Linda Hornbuckle, Obo Addy, and Ursula LeGuin. This versatile choir has also performed with jazz artists including Tom Grant, Ron Steen Trio, and the Woody Hite Big Band. The choir sang at Governor Barbara Roberts' inauguration in 1991, and also participated in the unprecedented "Bridges of Song: an East-West Festival of Peace" as part of a five-city tour to Russia, Estonia, and Czechoslovakia. In 1998 they traveled to Italy, performing in Rome, Florence, and Assisi.

AURORA

women in harmony for peace

The women of Aurora combine a love of choral singing with the desire to create community in a climate of mutual respect and peaceful yearning for good. Aurora welcomes singers at various levels of musical skill and maintains a membership of 130 women. Since its inception in 1992, Aurora has become a source of strength and inspiration in the community through well-honed, heartfelt performances of music as rich and diverse as the lives of the women who comprise the chorus.

Photo: © 1999 Linda Meier

Cover art: ©2000 Freddie Calvo Martín
San Jose, Costa Rica
satori
men singing peace
In the secure atmosphere of this multi-level men's chorus, singers with varied experience create harmonious sounds and build community through music. Founded in 1993, satori takes its name from a Zen word describing a fleeting yet transformational moment of enlightenment. Distinct from a general state of awareness attained solely through effort and study, satori suggests something more: an extraordinary experience of grace, wonder and mystery.

CHRYSLIS and
CELEBRATION SINGERS
young voices, open minds, joyful hearts
Founded in 1993, Chrysalis has flourished and grown. More than 100 children from throughout the Portland metropolitan area sing in its four choirs. In the two chapters of Chrysalis, auditioned ten- to fifteen-year-olds perform music celebrating the earth and our place in it. With joy and fun as high priorities, these young singers hone their musical skills and give top-notch performances that grab the hearts of all who hear them. Music education is a top priority for the seven- to ten-year-olds in Celebration Singers. Maintaining a low student:teacher ratio, these groups focus on robust and healthy singing, music reading, and rhythmic development. The two chapters of Celebration Singers join for occasional public performances.

VIRIDITAS
the greening power of song
Green is the heart color, the color of compassion and healing. Viriditas, a Latin word coined by medieval mystic Hildegard of Bingen, means greening power—the creative force which makes all things grow, expand and celebrate. Viriditas is a select women's ensemble founded to explore the ancient connection between music and community ritual, nurture a spirit of collaboration with audiences, create partnerships with other artists, and showcase the compositions of founding director Joan Szymko. Since 1994, Viriditas has sung an eclectic array of distinctive choral literature for women's voices, from twelfth century chant to contemporary works. Viriditas is featured on Joan Szymko's compact disc, Openings, and has made critically acclaimed appearances with Do Jump! Extremely Physical Theater.

coro uomo
the harmony of man
Since its founding in 1996, coro uomo has been delighting Portland audiences with its repertoire of rarely-heard music for men's voices. Committed to the highest standards of performance, coro uomo specializes in music of the twentieth century and rarely-performed works.

CALL 721.0262
for new member information
or check our website: concordchoirs.org
DAVID YORK

David York has been involved with choirs— as singer, conductor, and composer— throughout his professional life. When he moved to Oregon in 1981, he immediately became immersed in Portland's choral music scene. He has sung with Choral Crossties, Oregon Repertory Singers, Portland Symphonic Choir, and Portland Opera. For eight years, he conducted the Portland Gay Men's Chorus. He has composed for orchestra, chamber ensemble, chorus, electronic instruments, piano, and other solo instruments. His compositions and choral arrangements have been performed nationwide, and several have been published by Earthsongs and Yelton Rhodes Music Publishing. He has been awarded commissions by Fear No Music, Oregon Repertory Singers, Desert Voices in Phoenix, South Florida Lambda Chorale, Detroit Men's Chorus, and the Portland Gay Men's Chorus, among others. David is Artistic Director of Concord Community of Choirs and also directs the choir at Living Enrichment Center in Wilsonville, Oregon.

David graduated magna cum laude from Oklahoma City University with a Bachelor of Music in Vocal Music Education and Voice Performance and earned a Masters degree in Conducting and Teaching from Portland State University. He is currently pursuing a PhD at the University of Oregon, where he has taught composition and theory. His future plans include establishing a nationally recognized music academy for children that emphasizes composition and choral music performance.

JOAN SZYMKO

Joan Szymko is a Chicago native and a graduate of the University of Illinois in Music Education. She has nearly twenty years of experience as a choral conductor, composer and teacher in the Pacific Northwest. She led Seattle Women's Ensemble for ten years before joining Concord Community of Choirs in 1993 as director of Aurora chorus, the 130-voice women's chorus she continues to lead. She formed Viriditas, a select women's chamber ensemble, in 1994.

Joan has been a resident composer with Do Jump! Extrememly Physical Theater since 1995 and will be performing with the company on Broadway in New York City in April of 2000. She released a debut compact disc of her compositions in 1998. Openings features many choral works composed for Concord Community of Choirs as well as music commissioned by Do Jump! Abundant lyricism, rhythmic intensity and a deep respect for language are hallmarks of Joan's diverse and distinctive choral writing. Her choral music is published by Santa Barbara Music Publishing.

RAY ELLIOTT

Portland native Ray Elliott has led satori men's chorus since 1996. As an active arranger of choral music, Ray fosters a soulful, rhythmic style that resonates with singers and audiences alike. In addition to his work with satori, he can often be heard performing with David York Ensemble, Portland Gay Men's Chorus, Portland State University Chamber Choir, and other local musical groups. He holds a Bachelor of Music degree from Portland State University.

MARY McCARTY

Mary McCarty has been leading Chrysalis Concert Choir since 1997. Under her direction, the choir has added a new chapter and performs to audiences of over 300. Mary holds a Bachelor of Music Education from State University of New York at Potsdam. She sings in David York Ensemble and Portland State University Chamber Choir and frequently accompanies Concord Community of Choirs as a flutist.
DENISE ANDERSEN
Denise Andersen has been directing the East Side Chapter of Celebration Singers since 1998. She holds a Bachelors' Degree in Theater and Vocal Performance from Olivet College in Michigan. Denise also has a Masters of Divinity from the Chicago Theological Seminary and is an ordained clergy of the United Church of Christ. She is a member of David York Ensemble.

ROBERT KRY
Robert Kyr received his BA from Yale, his MA from the University of Pennsylvania and his PhD from Harvard. He also studied at the Royal College of Music in London. His primary teachers were Donald Martino, George Rochberg, Earl Kim, and George Crumb. Robert's commissions include works for the San Francisco Symphony Chorus, New England Philharmonic, Oregon Bach Festival, Pro Arte Orchestra, Yale Symphony, Oregon Symphony, Cleveland Chamber Symphony, Eugene Symphony, San Francisco Symphony Youth Orchestra, Ensemble Project Ars Nova, Back Bay Chorale, Radcliffe Choral Society, Tapestry, The Fires of London, Oregon Repertory Singers, Third Angle, and David York Ensemble. His catalogue of works, including seven symphonies, is published by ECS (E.C. Schirmer, Boston). Two compact discs of his music have been released by New Albion Records: Unseen Rain recorded by Ensemble Project Ars Nova (P.A.N.), and The Passion According to Four Evangelists for four soloists, chorus and orchestra. His motet cycle, "From the Circling Wheel," is recorded by Tapestry on their compact disc, Hildegard von Bingen: Celestial Light on Telarc.

Adam Steele was selected to direct coro uomo in 1999. A Portland native, he is sought after as a vocalist, composer, and conductor throughout the Pacific Northwest. He was a composer-in-residence for the 1994 Oregon Bach Festival, and several of his compositions have been premiered in the Northwest. He is an active member of, and soloist with, most major choral groups in Portland, including Choral Crossties, Portland Baroque Orchestra Chorus, Cappella Romana, and Portland Symphonic Choir. He also teaches music at Oregon Episcopal School. Adam received his BA in music education and vocal performance from Pacific University in 1993, where he started an annual concert for student composers. His works have been premiered by the San Francisco Symphony Youth Orchestra, New England Philharmonic, Oregon Bach Festival, and David York Ensemble. His music has been performed in concert with leading ensembles throughout the Pacific Northwest, including the Portland Baroque Orchestra, Pacific Repertory Singers, and Third Angle.
Psalm 100 (1999)

The reverberant cathedrals of Italy inspired this choral fanfare based on Psalm 100 in the King James Version of the Bible. It was written after Concord Choir's Italian tour in the summer of 1998, completed the following summer, and premiered by David York Ensemble in October 1999.

Make a joyful noise to the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know that the Lord is God. It is He that hath made us and not we ourselves. We are His people and the sheep of His pasture. Enter into His gates with thanksgiving and into His courts with praise. Be grateful unto Him and praise His name; for the Lord is good. His mercy is everlasting and His truth endureth all generations!

Canticle of the Brother Sun (1998)

"Canticle of the Brother Sun" is one of "Three Italian Motets" commissioned by Concord Choir (now David York Ensemble) for its Italian tour in 1998. Each motet commemorates a city where the choir sang. For Assisi, Robert Kyr chose a renowned text by St. Francis which praises God for the magnificence of creation. The motet begins with the entire choir singing a monody (single line of music) in the manner of Gregorian chant. Next, the full chorus, in four-part harmony, sings praise to God for the sun as the source of light and symbol of spiritual power. Passages about Sister Moon, Brother Wind, Sister Water, and Brother Fire are sung alternately by the women's and men's choirs. The series of rich, luminous chords that close the canticle summarize the themes of the text in the simplest, most essential manner.

Laudate. In luce. In pace. Laudate. On tour, Concord Choir sang the canticle in the Lower Basilica of St. Francis' cathedral in Assisi. Kyr says, "I had envisioned the work for that expansive, resonant acoustic and I was very moved by the choir's magical performance. My setting of the canticle is dedicated to David York and the singers in his remarkable choir. I am grateful for their artistry, friendship and inspiration."
Altissimu, onnipotente, bon Signore,
tue so' le laude,
là gloria et l'onore et onne benedictione.
Laudato si', mi' Signore,
cum tucte le tue creature,
specialmente messer lo frate sole,
lo quale iorno
et alluminii noi perli;
Et ella è bella e radiante
cum grande splendore:
de te, Altissimo, porta significazione.
Laudato si', mi' Signore,
per sora luna e le stelle;
in celu I'di formate clarite
et pretiose et belle.
Laudato si', mi' Signore,
per frate vento
et per aere et nubilo et sereno
et onne tempo,
per lo quale a le tue creature
dai sustentamento.
Laudato si', mi' Signore,
per sora acqua,
la quale e multo utile et humile
et pretiosa et casta.
Laudato si', mi' Signore,
per frate focu,
per lo quale ennallumini la nocte;
ed ello è bello e ludico
et robusto et forte.
Laudato si', mi' Signore,
per nostra matre terra,
lo quale ne sustenta et governa
et produce diversi fructi
con coloriti fiori et herba.

Most High, all-powerful, good Lord,
Yours are the praises,
the glory, the honor, and all blessing.
Praised be You, my Lord
with all Your creatures,
especially Sir Brother Sun,
Who is the day
and through whom You give us light.
And he is beautiful and radiant
with great splendor;
and bears a likeness of You, Most High One.
Praised be You, my Lord,
through Sister Moon and the stars,
in heaven You formed them clear
and precious and beautiful.
Praised be You, my Lord,
through Brother Wind,
and through the air, cloudy and serene,
and every kind of weather
through which you give sustenance
to Your creatures.
Praised be You, my Lord,
through Sister Water,
which is very useful and humble
and precious and chaste.
Praised be You, my Lord,
through Brother Fire,
through whom You light the night
and he is beautiful and playful
and robust and strong.
Praised be You, my Lord,
through our Mother Earth,
who sustains and governs us,
and who produces varied fruits
with colored flowers and herbs.

-Sr. Francis of Assisi

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Super flumina Babylonis (1999)

"Super flumina Babylonis," composed for coro uomo, draws on the strengths of the ensemble. Like many composers before him, Adam Steele was deeply moved by the vivid imagery in Psalms 137:1,2. He sought a companion text and found the perfect fit in Psalms 30:5, which also speaks of weeping but ends on an uplifting note. "Super flumina Babylonis" begins with the clarinet playing sorrowful declamatory figures, then a chant-style melody echoed later by the choir. The middle section is faster and more active to support the text, which speaks of God's anger and favor. The clarinet reenters in the third section, and the men sing fletus (weeping) repeatedly before arriving at et in matutino laus (rejoicing comes in the morning), the main idea of the work. The initial choral declamation returns, followed by a brief reflective clarinet figure, and ends in a sequence of glorious E-major chords with a raised fourth resolving to the third in the clarinet.

Psalms 137:1,2 Psalms 30:5

super flumina Babylonis ibisedimus
et flevimus cum recordaremur Sion;
super salices in medio eius
suspendimus cytharas nostras.
quoniam ad momentum ira eius
et vita in repropitiatione eius;
advespers commorabitur
fletus et in matutino laus.

By the waters of Babylon we sat
and wept
when we remembered Zion;
there on the poplars we hung our harps.

His anger lasts only a moment,
but his favor lasts a lifetime;
weeping may remain for a night,
but rejoicing comes in the morning.
"Aurora" was originally the finale to "Dreamers," a collaborative piece created for Aurora Chorus by stage director Robin Lane, poet Judith Barrington, and composer David York. Premiered in 1993, it has become a signature piece for Aurora Chorus and has been performed at outreach events throughout the region.

There is a new sound of roaring voices in the deep and light shattered rushed in the heavens; the mountains are coming alive, the fire-kindled mountains, moving again to reshape the earth. It is we sleeping women, waking up in a darkened world, cutting the chains from off our bodies with our teeth, stretching our lives over the slow earth, seeing, moving, breathing in the vigor that commands us to make all things new.

It has been said that while the women sleep, the earth shall sleep. But listen! We are waking up and rising, and soon our sister will know her strength. The earth-moving day is here. We women wake to move in fire. The earth shall be remade.

- Alla Renee Bozarth, 1974

Joan Szymko adapted both the text and the concept behind the African saying, "It takes a whole village to raise a child," in creating "It Takes A Village." The perception that all individual parts are essential to the whole is a concept central to African life, culture and music. The four individual vocal rhythms of "Village," each with its own character and function, are essential to the whole color and movement of the piece as interlocking parts. Only when sung together does the piece, with its joyful spirit, really come to life.

It takes a whole village to raise our children
It takes a whole village to raise one child
We all - everyone must share the burden
We all - everyone will share the joy.

"It Takes A Village" (1998)

Joan Szymko wrote her poem "Call" on the eve of her history-making ordination in 1974 as one of the Philadelphia Eleven, the first women to become Episcopal priests. Joan Szymko set "Call" especially for Aurora's fifth anniversary concert, "Circle Me Sisters," in 1997. The taiko drum accompaniment, although always intended, is realized for the first time in this performance.

There is a hint of grey on the eastern horizon promises dawn; promises light. One moment all is dark, and then Slowly this gleam brings an end to night.

It starts, who knows where, as a sheen on the sky, its beginning obscure, its birth untended. Like an idea, it's a germ of itself - the past and the future perfectly blended.

Aurora, dreaming and waking;
Aurora, breathing and singing.
Aurora the bridge where the stars meet the sun.
A dream not ended; a dream begun.

A hint of pink seeps through the night sky; this time is an end and beginning too. Dawn holds the night in its dark embrace; dawn holds the day in its eggshell blue.

The owl settles down in the fork of a pine and cobwebs gleam with dew-drops like beads.

This is the bridge between sleeping and waking.
This is the bridge between dreams and deeds.

Dawn is the place at the edge of the world where witches and goddesses thrive. Its mists hide the artist, the singer the seer, and all who feel joy at being alive.

Dawn is in all the songs we sing - our harmonies blend night and day. Dawn is a state of body and mind. Dawn is a way to pray.

Aurora, dreaming and waking;
Aurora, breathing and singing.
Aurora the bridge where the stars meet the sun.
A dream not ended; a dream begun.

- Judith Barrington
Leaves (1999)
When Kate Campbell was commissioned to write music for Chrysalis for this compact disc, she asked that Chrysalis members provide the texts. The theme they were given was “we are connected.” Kate wove the singer’s lyrics into songs. Kat Wilson’s poem provides the text for “Leaves,” which describes the changing seasons through the life of a leaf.

I am a leaf, I bud in winter, 
I show myself in springtime; 
I am a leaf, I thrive in summer, 
I die in autumn. 
You may eat me or others that do; if anything is connected it’s me and you.
-Kat Wilson

Hands (1999)
“Hands” muses on the elusiveness of peace, accompanied by the affirmation that “if we all hold hands, no one will be alone.” Composed for the entire children’s program, it is a setting of text by Emmalee Almroth, Melody Almroth, Renae Blake, Tegan Firth, Hannah Hickman, and Holly Vanderschaaf.

If we all hold hands, no one will be alone. Love connects all races, communities, and families together. Peace is like a dream in this world: you know how to reach it, but you’re not quite there. Life under the sea and the ocean, Everything that eats and drinks, Trees and plants, Father Sun, Sister Moon, Mother Earth. If we all hold hands, no one will be alone. Love connects all races, communities, and families together. Peace is like a dream in this world: you know how to reach it, but you’re not quite there.

We Are Connected (1999)
In “We Are Connected,” insistent rhythm in the piano and percussion provides the drive for the singer’s declarations about the aspects of connectedness. The text is by Chelsi Elliott, Hannah Hickman, Colleen Murphy, and Meara Murphy.

We are connected to the world, 
ev’rybody on the earth is brother and sister, We are connected to the world, 
ev’ry living thing in the universe together. Never ending, door is open, ever lasting, devotion. We are connected to the world, 
ev’rybody on the earth is brother and sister, We are connected to the world, 
ev’ry living thing in the universe together. People must realize peace is necessary. People must realize love is comforting. People must realize peace is exciting. People must realize love is never ending. We are connected to the world, 
ev’rybody on the earth is brother and sister, We are connected to the world, 
ev’ry living thing in the universe together.

Kyrie and Gloria (1999)
Asked to compose a piece about the abolition of slavery, Judy Rose responded that she couldn’t because slavery continues in parts of our world today. Urged to consider writing a Sanctus, she began thinking about the Amistad slave ship ordeal. She decided to write a Mass in remembrance of those events, believing the Amistad story portrayed courage, determination, struggle, and justice. She says, “Those African peoples were taken from the land that they loved, betrayed by their own peoples and by foreigners, carted off on ships week after week, to be sold into slavery. As an African-American woman, descendant of the slave, I want to honor my ancestors for their courage, determination and faith to carry on. To them, I dedicate this piece.”

Kyrie
Kyrie eleison
Christe eleison
Kyrie eleison
Gloria
Gloria in excelsis
et in terra pax
homines
Amen

Lord have mercy
Christ have mercy
Lord have mercy
Glory be to God in the highest
and on earth, peace
So be it
Nada Te Turbe (1999)
Teresa of Avila, saint, mystic, church leader, was known to be very direct and refreshingly informal when writing in her native Spanish. "Nada te turbe" is one such text. Joan Szymko was drawn to this text for its clarity, compassion and simple, yet profound, truths. Originally written and premiered as an a cappella piece, Joan created the cello accompaniment especially for this recording.

Nada te turbe, nada te espante, todo se pasa.
Dios no se muda.
La paciencia todo alcanza.
Quien a Dios tiene nada le falta.
Solo Dios basta.

- Teresa of Avila, 16th century

This We Know (1988)
This work, Joan's first major piece for women's chorus, was premiered by the Seattle Women's Ensemble. It is also the first of several pieces which Joan has set that highlight the Native American belief in the connectedness of all creation.

This we know—the earth does not belong to us. We belong to the earth. All things are connected. We did not weave the web of life, we are merely a strand in it. Whatever befalls the earth befalls the children of the earth. Whatever we do to the web, we do to ourselves.

- attributed to Chief Seattle

Human Family (1997)
"Human Family" was commissioned by the Portland Gay Men's Chorus as a festival piece to share in a gay pride concert with the Portland Lesbian Choir, Bridges, and the Canberra Gay and Lesbian Quire. The text by Maya Angelou was a superb spring-board for composing a frolicking, light-hearted piece intended to be as much fun to perform as it is to hear. The virtuosic piano part, played by Michael Barnes, adds punctuation and sparkle.

I note the obvious differences in the human family. Some of us are serious, some thrive on comedy. Some declare their lives are lived as true profundity, and others claim they really live the real reality. Whatever befell the earth befalls the children of the earth.

The variety of our skin tones can confuse, bemuse, delight, brown and pink and beige and purple, tan and blue and white. I've sailed upon the seven seas and stopped in every land, I've seen the wonders of the world, not yet one common man.

I know ten thousand women called Jane and Mary Jane, but I've not seen any two who really were the same. Mirror twins are different although their features jibe, and lovers think quite different thoughts while lying side by side.

We love and lose in China, we weep on England's moors, and laugh and moan in Guinea, and thrive on Spanish shores. We seek success in Finland, are born and die in Maine. In minor ways we differ, in major we're the same.

I note the obvious differences between each sort and type, but we are more alike, my friends, than we are unalike. We are more alike, my friends, than we are unalike. We are more alike, my friends, than we are unalike.

- Maya Angelou
Darest Thou Now, O Soul (1997/99)
“Darest Thou Now, O Soul” was commissioned by and for Eugene Concert Choir and Eugene Vocal Arts Ensemble. It was revised for this performance for Concord Community of Choirs and Portland Brass Quintet. It is dedicated to the memory of David York’s father, Joe Pierce, who died in August of 1996, and the setting was inspired by the taps played at the graveside. David says, “My father was always moved when I sang. His pride in my singing instilled in me the conviction that music has enormous power to heal, unite, and inspire.”

Darest thou now, O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet
Nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips,
Nor eyes are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All walls undream’d of in that region,
That inaccessible land.

Till when the ties loose,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense,
Nor any bounds bounding us.

Then we burst forth, we float,
In Time and Space O soul, prepared for them,
Equal, equipped at last, (O joy! O fruit of all!) then to fulfill O soul.

- Walt Whitman

This special Human Family concert is available on compact disc for only $16. Buy your copy tonight, in the lobby. $1 from each sale benefits Portland Habitat for Humanity.
DAVID YORK ENSEMBLE
David York, Director

Sopranos
- Laurie Blake
- Christina Blount
- Barbara Harriman
- Julie Jacobs
- Janet Million
- Lark Ryan
- Kayo Yoshihara
- Lottie Zorn

Joan Syzmko, Director

- Soprano one
  - Michele Alderson
  - Claudine Blake
  - Anne Dall
  - Elleen Fall
  - Ellen Goldsmith
  - Kaye Harris
  - Christine Hayward
  - Jennifer Hermann
  - Margaret Imre
  - Susan Kaeder
  - Karen Larson
  - Val Lawrence
  - Jan Lustig
  - Jo Lydon
  - Sara Martin
  - Sande Mullany
  - Joan Oeder
  - Kersti Pettit-Kekel
  - Debbie Pinney
  - Judi Ranton
  - Ellen Roberts
  - Judy Sapon-Borson
  - Jenna Scott
  - Cheri Smith
  - Katherine Smith
  - Robin Sutherland

- Soprano two
  - Jayme Armstrong
  - Natasha Beck
  - Barbara Bonnema
  - Judi Brenes
  - Christine Brown
  - Patricia Chapman
  - Carissa Christensen
  - Patricia Cornman
  - Angela Crow

- Diane Dickey
- Marc Edwards
- Kaye Exo
- Jeanne Hackney
- Melinda Jepsen
- Roberta Jortner
- Kerry Lefever
- Marilyn McCabe
- Rita McDonagh-Noble
- Jessica Nelson
- Tiffany Nelson
- Georgia Pinkel
- Gayle Hyde Preston
- Nanette Redmond
- Linda Jo Reinhart
- Oceana Seer
- Jackie Smith
- Deborah Solheim
- Eileen Spencer
- Sherry Spencer
- Kat Striby
- MaryAnne Thygensen
- Heather Veldhuisen
- Renee Wenger
- Jean Wright

Altos
- Kersti Pettit-Kekel
- Debbie Pinney
- Judi Ranton
- Ellen Roberts
- Judy Sapon-Borson
- Jenna Scott
- Cheri Smith
- Katherine Smith
- Robin Sutherland

- Joan Oeder
- Kersti Pettit-Kekel
- Debbie Pinney
- Judi Ranton
- Ellen Roberts
- Judy Sapon-Borson
- Jenna Scott
- Cheri Smith
- Katherine Smith
- Robin Sutherland

- Alto one
  - Sue Bartlett
  - Karen Christensen
  - Chris Dillon
  - Christina Dodds
  - Kate Dreyfus
  - Joanna Durnais-Clark
  - Sonya Eagles
  - Leslie Ellis
  - Mangot Faegee
  - Lori Flowers
  - Jodie Franklin

- Leslie Gardiner
- Jennifer Gates
- Beth Gibans
- Haley Gordon
- Barbara Gray
- Carol Hazzard
- Jeanne Henry
- Ann Huntwork
- Susan Hyde
- Linda Irvine
- Sue Jensen
- Denise Kossover-Wechter
- Gayle Koszewi
- Dorothy Krogh
- Valerie Malone
- Karen McClure
- Ellen Mokich
- Arla Melurn
- Sue Merfeld
- Karen Milton
- Phillips Pace
- Janet Ploss

Tenors
- Michael Demarree
- David Frackleton
- Barry Mayor
- Steve Moews
- Shannon Nelson
- Jamie Patao
- Daniel Powers
- Vernon Reitz
- Geoffrey W. Stevens

- Basses
  - Mark Brown
  - Dana Busch
  - Ray Elliott
  - Chris Korsgaard
  - Bill Manderfield
  - Doug Martin
  - Shelley Reese
  - Bob Sherwood
  - Andrew Tolsma
  - David Vanderplouga

AUORA

Ray Elliott, Director

- James Bochke
- John D. Brown
- Robert Elliott
- Larry Fratkin
- E. Birch Frost
- Paul Henry
- Steve Hewitt
- Tom Jorgensen
- Harry Latto
- Karl Lee
- Kirk Leonard
- Ron Marshall
- Keith Moree
- David Pex
- Frank Polak
- Kerry Sarutzki
- Doug Sherman
- Rob Shinney
- Ken Skach Mills
- Eric Tooley
- Misha Weleber
- Rick York

satori

- Jeanette Hankins
- Marya Haziza
- Lori Irving
- Marylyn John
- Deb King
- Linda Meier
- Laurie Meyer
- Linda Milone
- Jane Moore
- Deanne Naylor
- Jacque Pagel
- Melanie Pfaut
- Gwen Purus
- Nita Pozzy
- Melanie Pratt
- Barbara Roader
- Elizabeth Robb
- Martine Roberts-Pillon
- Sarah Stebbins
- Carol (CJ) Timper
- Carol Tingle
- Carol Wolff

The Singers
### CHRYSALIS
*Mary McCarty, Director*

- Steve Moews, piano
- Alexa Michaelson
- Carmen Mitchell
- Ariel Montgomery
- Emma Morrison-Cohen
- Lila Mullany
- Colleen Murphy
- Meara Murphy
- Natalie Nelson
- Felecia Padgett
- Sabrina Sahm
- Kaley Soderquist
- Tauna Soderquist
- Kelly Sparks
- Shauna Tilp
- Annika Toholin
- Ashley Vachal
- Laura Van Hine
- Holly Vander Schauf
- Pesha Rose Wasserstrom
- Evan Whipple Jr
- Stephanie Williams
- Kat Wilson

### CELEBRATION SINGERS

#### West Side Chapter -
*David York, Director*
- Meaghan Bergmann
- Erin Bernot
- Myles Bugbee
- Carlin Chavis
- William Coal
- Jessaya Downey
- Alexa Foster
- Christine Foster
- Nauvin Ghorashian
- Alyssa Hersh
- Callee Moberg
- Wendall Nelson
- Olivia Powzy
- Jill Schnitter
- Julie Ship
- Michael Ship
- Aaron Shirzadegan
- Alana Taylor
- Viori Tufts

#### East Side Chapter -
*Denise Andersen, Director*
- Kelsey Frost
- Camille Harris
- Perry Hiesterman
- Andrew Huntley
- Kaillin Kaeider
- Mary Beth Klooster
- Hailey MacBlan
- Kira Mardikes
- Stacey Neve
- Kaia Range
- Jake Sherlock
- Anna Socolosky
- Nigel Swehal
- Marijah Vander Schauf
- Devin Van Hine

### VIRIDITAS
*Joan Szymko, Director*

#### Soprano one
- Meeghan Bergmann
- Erin Bernot
- Myles Bugbee
- Carlin Chavis
- William Coal
- Jessaya Downey
- Alexa Foster
- Christine Foster
- Nauvin Ghorashian
- Alyssa Hersh
- Callee Moberg
- Wendall Nelson
- Olivia Powzy
- Jill Schnitter
- Julie Ship
- Michael Ship
- Aaron Shirzadegan
- Alana Taylor
- Viori Tufts

#### Tenor one
- Larry Bowlden
- Janos Nagy

#### Soprano two
- Lavanda Davis
- Celine Fitzmaurice
- Margaret Green
- Cathy Olheim

#### Tenor two
- Jim Hook
- Mark Jones
- Mike Shaughtness

#### Baritone
- Eric Hein
- Doug Marten
- Kim Neve

#### Bass
- Lee Grunes
- Pat Meechan
- Bob Sherwood

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**CONCORD COMMUNITY OF CHOIRS Council**

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Kathleen Kelley/Aron Faegre
Robin Lane
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Shannon Nelson
Mary & Shelley Reece
C. Wayne Soper & Lois Dikes
Eileen Spencer
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Katlin Smith & Gary Kokstis
Lee Taylor & Louise Eagle-Taylor
The Tufts Family
Mary Beth Van Cleave & Mary Kinnick
Heather Veldhuisen
Paula Walker
David Warren,
in memory of Richard Brown
and Philip Anderson
Misha Weleber
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About Portland Habitat for Humanity

Portland Habitat for Humanity creates partnerships to build simple, decent homes. We maintain a strong diverse community by providing home ownership opportunities to individuals and families with very low incomes (35%-60% of the median income).

Partner families provide 400 hours of “sweat equity” toward the purchase of their home. The homes are then sold to them at zero profit and with a no-interest loan. Portland Habitat maintains 30 years of sale restrictions to insure that this home remains affordable housing.

The Need
The decrease in affordable housing in Portland is staggering. Portland is ranked the second least affordable home market in the entire United States. Portland Habitat for Humanity is dedicated to the ideal that all people deserve a simple, decent place to live on terms they can afford to pay.

Over 1,000 families apply to Portland Habitat for Humanity for home ownership each year.

Portland Habitat is one of 1,800 affiliates of Habitat for Humanity International, an organization that has built over 60,000 homes in 58 countries around the world.

Working in partnership with individuals, businesses, churches, and synagogues, Portland Habitat is in the top 20 affiliates in terms of production and has built 47 homes for partner families since 1981.

Portland Habitat for Humanity
P.O. Box 11527
Portland, Oregon 97211
February

coro uomo
A World of Song
Community Music Center
3350 S.E. Francis
$12
Saturday
February 19
8 pm

March

Aurora
We Remain Faithful
NEW VENUE
Parkrose H.S. Auditorium
12003 N.E. Shaver
(122nd Exit off I-84)
$12
Sunday
March 5
4 & 7 pm

April

Annual Silent Auction
Chamber music featuring flutist, Mary McCarty
Clackamas United Church of Christ
15303 S.E. Webster Rd. in Milwaukie
$20
doors open @ 7:30
hors d'oeuvres, deserts, wine, beer, and non-alcoholic beverages complimentary
Saturday
April 8
4 & 7 pm

April

David York Ensemble
Celestial Music
NEW VENUE
First Christian Church
1315 S.W. Broadway
$15 (Fastixx)
Saturday
April 29
8 pm

May

Chrysalis
Creative Critters
Bethlehem Lutheran Church
I-84 and N.E. 39th St.
$10 adults/$5 ages 7 to 15
Saturday
May 6
7 pm

satori
Born of Women
Community Music Center
3350 S.E. Francis
$12
Saturday
May 13
8 pm
Sunday
May 14
4 pm

Viriditas
Seattle Tour
Memorial Day Weekend

June

coro uomo
All That Jazz
Echo Theater
1515 S.E. 37th
$12
Saturday
June 3
8 pm

Aurora
Bramble and the Rose
First United Methodist Church
1011 S.W. 12th
$12
Sunday
June 18
4 & 8 pm

Call 721-0262 for more information
or click our website:
concordchoirs.org

CONCORD COMMUNITY OF CHOIRS
P.O. BOX 2636 PORTLAND, OR 97208

Upcoming Events