

CHORAL ARTS NW

NORTHWEST SOLSTICE

A CHORAL ARTS WINTERTIDE CONCERT

Timothy Westerhaus, Artistic Director

Serena Chin, Piano

Jamie Sanidad, Oboe/English Horn

MUSIC OF NIGHT AND LIGHT

Reena Esmail's
The Winter Breviary

Carols from Argentina, Mexico,
& Venezuela

Northwest Composers:

Katerina Gimon

Andrew Jacobson

Emily Lau

SATURDAY, DEC 17 | 7:30 PM

PLYMOUTH CHURCH

SUNDAY, DEC 18 | 3:00 PM

ST. THOMAS CHURCH

Masks and vaccinations are encouraged but not required. The choir will not be masked unless CDC and King County guidelines change before December 17-18th, 2022.

choralartsnw.org



TIMOTHY WESTERHAUS
ARTISTIC DIRECTOR



SERENA CHIN
PIANO



JAMIE SANIDAD
OBOE AND
ENGLISH HORN

NORTHWEST SOLSTICE

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SAVE THE DATE!

Choral Arts Variety Show

SATURDAY, JANUARY 28, 2023
7-10 PM | ROOFTOP BREWING COMPANY

CANW is hosting a “Friend-Raiser” on Saturday, January 28th from 7-10pm at Rooftop Brewing Company. Get to know Choral Arts and its members on a deeper level, and become a friend of the organization. Our members will be putting on a “variety-show” for entertainment with everything from musical theater and opera performances to punk rock and comedy. We hope you’ll join us for a fun night of entertainment, **FREE** drinks, and making connections!

Information (available in the new year) at choralartsnw.org



Help Choral Arts NW **BE THE CHANGE** ...

as we embrace lofty musical and community-building goals, inspired by Tim Westerhaus’s bold new vision for Choral Arts NW. Consider a year-end gift in support of that vision. **We’re looking for 10 people to match Tim’s Innovation Gift of \$600 in support of our Spring 2023 collaborations** *Considering Matthew Shepard and Spring Blossoms: Choral Music from Korea.*

Donate today at choralartsnw.org

Choral Arts Northwest presents:

NORTHWEST SOLSTICE

A CHORAL ARTS WINTERTIDE CONCERT

DECEMBER 17-18, 2022

TIMOTHY WESTERHAUS: ARTISTIC DIRECTOR

Serena Chin, *piano*

Jamie Sanidad, *oboe and English horn*

Ryan Hyde, *guitar*

Miriam Anderson, *percussion*

PROGRAM

Universal Prayer Emily Lau (b. 1984)

Aleih Neiri Chaim Parchi (b. 1947)
Taylor Iverson, alto

Sol Justitiae Alec Roth (b. 1948)

A Lovely Rose Is Sprung Andrew Jacobson (b. 1984)

The Winter Breviary Reena Esmail (b. 1983)

- I. We look for you (Evensong, Raag Hamsadhvani)
- II. The Year's Midnight (Matins, Raag Malkauns)
- III. The Unexpected Early Hour (Lauds, Raag Ahir Bhairav)

The Language of the Stars Katerina Gimon (b. 1993)
Mikaela Rink, alto, and Miriam Anderson, soprano

Mother's Song Jocelyn Hagen (b. 1980)

Xicochi Gaspar Fernandes (b. 1566-1629)
Anna Frisch and Annie Stanger, soloists arr. Ahmed Anzaldúa

La Peregrinacion, from Nuestra Navidad Ariel Ramírez (1921-2010)
arr. Gregor Meyer

Con esta parrandita Modesta Bor (1926-1998)
Chris Hathaway and Joe Cline, tenors, Joseph Fitzgerald and Ryan Hyde, basses

Deck the Hall Jocelyn Hagen

Halcyon Days Melissa Dunphy (b. 1980)

Auld lang syne Traditional Scottish/arr. Andrew Jacobson

Please join in singing the refrain:



For auld lang syne, my dear, For auld lang syne; We'll



take a cup of kindness yet For auld lang syne.



PROGRAM NOTES

by Joshua Shank

*A night that seems like a lifetime
If you're waiting for the sun
So why not sing to the nighttime
And the burning stars up above?*

So goes the song, “The Longest Night,” by Minnesota singer/songwriter Peter Mayer. The title is a reference to the winter solstice, the day with the shortest period of daylight and, therefore, the longest period of darkness in whichever hemisphere it’s occurring in (December 21 in Seattle this year, if you’re curious). Because it’s an astronomical event rather than one that relates to the ideas, customs, or behaviors of a particular society, observances of it in some form or another take place in cultures all over the world. The works on tonight’s program all relate back to the relationship humanity has with light or the passage of time—beginnings and endings—experienced by the world during the occurrence of the longest night of the year.



Universal Prayer (Traditional Hindu Mantra)

Emily Lau (b. 1984)

Opening the concert is a work by Portland-based composer Emily Lau called *Universal Prayer*. The work uses an additive process to build itself up by continuously incorporating new layers and, by the conclusion of the work, the concept serves as a reminder that a group working together is greater than the sum of its parts; a simple yet profound concept reflective of the Hindu mantra about possibility the piece is constructed with.



Aleih Neiri (Rise up, my light)

Chaim Parchi (b. 1947)

In 168 BCE, the king of the Seleucid empire launched a massive campaign against the Jewish religion. His motives for this remain unclear, but religious practices were banned, community places of worship were defiled, and Jerusalem was put under the brutal control of the Seleucid government. However, under the leadership of a priest named Judas Maccabeus, a group of Jewish fighters given the nickname of the Aramaic word for “hammers”—the Maccabees; for the way they drove their enemies from their land—engaged in a campaign of guerilla warfare which ultimately escalated into a full-scale military conflict. Over the course of seven years of battle, the Jewish armies eventually cast off the yolk of their oppressors and were able to cleanse and rededicate the altar of their temple. This repatriation of the holiest site in the Jewish religion is the inspiration for the celebration now known as Hanukkah.

Because of the tradition of lighting a menorah during the eight nights and days of the holiday, music written for or about Hanukkah often speaks of the lighting of candles, and Chaim Parchi’s *Aleih Neiri* (“Rise up, my light”) is no exception. Born in Yemen and raised in Israel, Parchi is primarily a visual artist but was inspired by the story of the Maccabean Revolt to write a simple yet meaningful tune. Parchi’s song is taken up beautifully by American composer-conductor Joshua Jacobson who clothes the tune in warm harmonies and choral effects that suggest the flickering of a candle.

Sol Justitiae (Sun of Justice)

Alec Roth (b. 1948)

The text for this Latin hymn written in the nineteenth century by James Barmby was rediscovered in 2009. In setting it, English composer Alec Roth has the choir move rhythmically together, keeping the text easy for the listener to understand. In *Sol Justitiae* (“Sun of Justice”), the only times he departs from this method are when a single beam of light seems to shatter the darkness in the soprano and a few tiny melodic flourishes in the “amen.” It’s a monolithic use of the ensemble which, given the central subject in the poetry, seems fitting.

A Lovely Rose Is Sprung

Andrew Jacobson (b. 1984)

One of Christian poetry’s favorite metaphors for the birth of Jesus is a rose that has somehow miraculously grown and bloomed in the cold darkness of a winter’s night. What Seattle-based composer—and Choral Arts Northwest member—Andrew Jacobson’s work, *A Lovely Rose Is Sprung*, seems to remind us of, though, is that the story of the Nativity is, at its heart, about a mother, an adoptive father, and their new baby. God is there too, of course, but Jacobson’s music is tender, gentle, and feels incredibly human in its holding of the sixteenth-century poem.

The Winter Breviary

Reena Esmail (b. 1983)

A breviary is a book containing the daily Roman Catholic services to be recited in a prescribed order and, since these services take place over the course of a day, texts in it often have a relationship with light, and Indian-American composer Reena Esmail’s elegant *The Winter Breviary* is a beautiful example of this. The first movement references a “single star, [a forgiving] light, our guide,” while the second movement frets that “the path is dark, [and our] star is gone” before reminding us in the vibrant finale that “in us the sun believes.”

The work is structured around the traditional canonical hours found in a breviary (Evensong, Matins, and Lauds) but, what is remarkable about Esmail’s work is how she seamlessly incorporates her own multicultural upbringing into the music by mapping Hindustani *raags*—melodic frameworks for improvisation in Indian classical music akin to a melodic mode—for those same times of day (Raag Hamsadhvani, Malkauns, and Ahir Ahairav) onto the historic, pre-ordained times of daily prayer in the Roman Catholic tradition. Of the work, she writes, “This set is a meeting of cultures, and of the many ways we honor the darkness, and celebrate the return of light.”

The Language of the Stars

Katerina Gimon (b. 1993)

Of her work, *The Language of the Stars*, Canadian composer Katerina Gimon writes that it is meant to be “a celebration of the beauty and majesty of our night sky—a song sung to the stars themselves.” The text, by nineteenth-century poet Martha Lavinia Hoffman, “speaks of a longing to understand the mysteries of our vast and remarkable universe.” Gimon evokes the image of the sky seen at night by the use of a “twinkling” motive in the piano and the resultant music conjures up the grandeur of a sky full of stars; the human gazing up miniscule in comparison.





Mother's Song

Jocelyn Hagen (b. 1980)

Mother's Song, by Minnesota composer Jocelyn Hagen was written at the height of the COVID-19 shutdowns as a reminder—to both the listener and the composer herself—that it takes a village to raise a child. Using an anonymous Japanese text which contains a plea from a parent to a sacred bird, Hagen wraps the listener in a blanket of sound in much the same way the parent in the poem pleads for the crane to do for their child. Of the work she writes, “During this time of quarantine and crisis it is impossible to forget that, of the many roles I play in life, my role as a mother is of most importance. I nurture my children and protect them. I take their health and well-being into account with every decision I make. They remind me that we were all children once, and that we are all worthy of the utmost care from our friends and neighbors.”



Xicochi

Gaspar Fernandes (b. 1566-1629)

When European colonizers descended on Central and South America, they brought with them their own musical traditions. One was the *villancico*, a common poetic and musical form which eventually became synonymous with the Christmas carol. **Xicochi**, by Mexican Renaissance composer Gaspar Fernandes, uses the consonants of the indigenous Nahuatl language to suggest the rocking of the child referred to in the text.



La Peregrinacion, from Nuestra Navidad

Ariel Ramírez (1921-2010)

arr. Gregor Meyer

From Mexico we journey south and forward in time to twentieth-century Argentina where the story in **La Peregrinación** (“The Pilgrimage”) is familiar to many; Joseph and a laboring Mary search for a place to safely have their child. The tale eventually finds the couple in the midst of a bevy of supportive barnyard creatures and Argentine composer Ariel Ramírez uses the playfulness of that scene—the sheer calamity of childbirth surrounded by curious farm animals—as an excuse to write a boisterous tune you might hear wafting out of a dance hall in Buenos Aires.



Con esta parrandita

Modesta Bor (1926-1998)

Although relatively unknown in the United States, Modesta Bor was one of the outstanding Venezuelan composers, conductors, music educators, and musicologists of the twentieth century. Having grown up in a family of musicians, she attended the Escuela Superior de Música José Angel Lamas in the capital of Caracas and, just before graduating with a degree in piano performance, was stricken with an illness that made it impossible to play the piano at a high level. During her convalescence, a friend gave her a poem by legendary Spanish poet Federico García Lorca and asked if she might try her hand at setting it to music. This act of kindness during what must have been a difficult time in her life set her on a path—one which would take her all the way to the Moscow Conservatory and back—to becoming one of the most respected musicians in her country.

During her lifetime, Bor wrote music for vocal ensembles, orchestra, chamber groups, solo piano, art songs, and incidental music, but it is her compositions for children's choirs that have become especially influential. So perhaps it's no surprise that she wrote something with a child at the center of the narrative. Her work, *Con esta parrandita* ("With this [musical] party"), is full of revelry and ecstatic celebration, with the tiny infant Jesus somehow able to sleep through it all in the comfort of a haystack.

Deck the Hall

Jocelyn Hagen (b. 1980)

The original title of the traditional carol, *Deck the Hall*, contains only a singular space to be decorated (as opposed to the numerous "halls" most people often sing about). The tune dates back to the 1500s while the lyrics, written by Scottish musician Thomas Oliphant, date to 1862. Here composer Jocelyn Hagen takes the familiar carol and supercharges it into a rollicking, pulsive, and utterly charming piece that quite literally causes laughter.

Halcyon Days

Melissa Dunphy (b. 1980)

The origin of the term "halcyon" lies in an ancient Greek story about the god of the wind protecting a kingfisher bird (the genus *halcyon*) so she can safely lay her eggs. This eventually became synonymous with a period of calm during the winter when there are no storms. Over the years, this span of time became colloquially known as "halcyon days" and was heavily invested with nostalgia and sentimentality and it is from this jumping-off point that Philadelphia-based composer Melissa Dunphy's work takes its inspiration from.

Whereas Hagen's *Mother's Song* was written during—and about—a time period where choral singers were shuttered indoors to protect from COVID-19, Dunphy's *Halcyon Days* evokes the return from isolation, the beginning of something new, and how it felt to be together again after the ordeals of quarantine. It asks the listener to reflect on what may have been lost, but encourages facing what comes ahead with joy, gratitude, and goodwill.

Auld lang syne

Traditional Scottish

arr. Andrew Jacobson (b. 1984)

Although they've changed over the years to the version you're likely familiar with, the lyrics for the original version of *Auld lang syne* have been attributed to the iconic Scottish poet, Robert Burns, and their combination with a tune that's been arranged by the likes of Ludwig van Beethoven and John Philip Sousa has become a way to mark endings and beginnings for more than just the Western world.

Having gone through the winter solstice—the longest night of the year—sunrises and sunsets will now get a little further apart each day. Dark and light; melancholy and possibility; death and rebirth. The furthest we'll get from the light has come and gone but, to harken back to the song these program notes began with, *Maybe light itself is born...in the longest night of the year.*





**TIMOTHY
WESTERHAUS**

Tim Westerhaus is passionate about transforming humankind through choral music that fosters empathy, builds inclusive community, and deepens understanding through diverse programming and collaborations. He seeks to advocate for singing among all ages and to engage choral beauty with contemporary issues relevant to society, justice, and culture in local and global communities.

From 2010 to 2021, Tim made his home in Spokane, Washington, where he served as Director of Choirs and Vocal Studies at Gonzaga University, serving also as Music Department Chair from 2017-2021. He recently served as President of the Northwestern Region of the American Choral Directors Association (ACDA) and as the University & College Curriculum Officer of the Washington Music Educators Association (WMEA). He currently serves as a member of the National Collegiate Choral Organization Board. He founded and conducted the professional-level chamber chorus, Spokane Kantorei, an ensemble of music educators committed to sparking the imagination with fresh interpretations of early music and premieres of new compositions. He now lives in Flagstaff, Arizona, where he serves as Director of Choral Studies at the Northern Arizona University School of Music, and he is Artistic Director of Master Chorale of Flagstaff.

Tim has conducted collegiate and professional ensembles in the United States, Europe, Colombia, Zambia, Zimbabwe, and South Korea, where he was a Conducting Fellow of the International Conductor Exchange Program. He has led ensembles in performances at regional conferences of ACDA and the National Association for Music Education and at WMEA state conferences. As a tenor, he professionally sings in the Oregon Bach Festival Chorus and has sung there under Helmuth Rilling, Matthew Halls, John Butt, Jeffrey Kahane, and Craig Hella Johnson. He performs as pianist in solo recitals and collaborative concerts and leads Baroque performances from the harpsichord.

Interdisciplinary choral collaborations during the 2020-2021 pandemic included "Mindfulness with Music" in partnership with a Tibetan Buddhist compassion meditation leader; a concert titled "Can you see?", featuring historical and modern African American composers and presented with poetry and spoken word collaborators; *Considering Matthew Shepard*, performed with Spokane Spectrum Singers; and performances with bluegrass band, brass quintet, and Argentinian folk ensemble. Virtual residencies and exchanges included the Chitungwiza Harmony Singers (Zimbabwe), Fulbright FLTA teacher Reymund Lara (Philippines), Dr. Zanaida Robles (Tonality, Los Angeles), and Emiliano Linares (Argentina).

Dr. Westerhaus received his master and doctoral degrees in choral conducting from Boston University, where he studied with Ann Howard Jones, and he received his bachelor's degree in sacred music from the University of Saint Thomas, where he studied with Angela Kaspar.

An outdoor enthusiast, Tim enjoys running, cross-country skiing, and backcountry camping, whether in the Washington Cascades or Arizona San Francisco Peaks.



**JAMIE
SANIDAD**

Jamie Sanidad is a performing oboist, private studio owner, and oboe reed maker in the greater Seattle area. She holds performance degrees from the Jacobs School of Music at Indiana University and from the University of Washington. In addition to teaching her private students, she also coaches oboe sectionals in middle and high school band classes from Bellevue to Snoqualmie. Through her reed making business, PNW Reeds, she sells reeds to and shares educational reed making material with oboists across the country. Her former teachers include Mary Lynch Vanderkolk of the Seattle Symphony and Linda Strommen of Indiana University. Jamie is additionally the on-site Coordinator and the Concert Manager for Seattle Girls Choir. When she isn't busy making music, she also enjoys rock climbing and playing with her dog, Tiny.

Serena Chin is an active accompanist, vocal coach and chamber musician in the Seattle area and has been the Choral Arts Northwest accompanist since 2014. She has accompanied choirs from numerous organizations, including the American Boychoir and Interlochen Arts Camp as well as national, regional and state honor choirs for ACDA, NAFME, and OAKE. Along with her position with CANW, Serena serves as staff accompanist for the University of Washington and for the Ballard High School Choral program. Serena received her Bachelor of Music in piano from Wheaton College and Master of Music in coaching and accompanying from Westminster Choir College.



SERENA CHIN



Miriam Anderson has been involved in music her whole life and started studying voice and percussion at the age of 10. She began her studies in both choral and orchestral conducting during her undergraduate years at UC Berkeley. After earning a bachelor's degree in music and peace and conflict studies, she was hired to assistant direct the UC Berkeley Chamber Chorus, and to play principal timpani and run the percussion section for the UC Berkeley Symphony Orchestra. In June 2017 she completed a Master of Music degree in choral conducting from the University of Washington.



**MIRIAM
ANDERSON
CHOIR MANAGER**

Miriam is passionate about using choral music to build community and connection, and as a form of outreach, integrating her backgrounds in music and peace studies. Outside of acting as the chorus manager and a singing member of Choral Arts Northwest, Miriam directs Puget Soundworks, the Seattle Labor Chorus, the Northminster Presbyterian Church choir, and the Piccolini and Entrata ensembles of Seattle Girls Choir. She also teaches choir at Seattle Waldorf High School and is a teaching artist at Seattle Opera. Miriam also frequently gigs in the Seattle area as a percussionist, vocalist, and conductor.

When she is not making music, Miriam enjoys dance, yoga, knitting, cooking, and playing with her cat.



Managing Director **Philip Tschopp** is known as a champion of new music, collaborator with Northwest composers, and leader of regional instrumental and choral ensembles. As Music Director for City Opera Ballet, Mr. Tschopp spearheaded the return of professional opera to Bellevue. With Ballet Bellevue/Orchestra Bellevue, he has led numerous mainstage productions including ballets by Stravinsky, Tchaikovsky, Adam, and Delibes. Regionally, Philip has commissioned and premiered over 30 new works by composers such as Donald Stewart, Bern Herbolzheimer, Troy Peters, David White, Jon Steinmeier, and William Hawley. In the choral genre, Mr. Tschopp has conducted performances of Requiem settings by Brahms, Mozart, Fauré, and Duruflé, as well as more diverse fare such as Monteverdi's *Vespers of 1610*, Poulenc's *Gloria*, and Arvo Pärt's *Te Deum*. Mr. Tschopp has been an active guest artist with notable regional ensembles including the *Fisher Ensemble*, the *Affinity Composer's Collective*, *soundX*, and the Chelan Bach Festival. In 2015, Mr. Tschopp led the premiere of *The Withing Project*, Hope Wechkin's acclaimed Theatrical Oratorio based on the science of human connection. In addition to his work with Choral Arts Northwest, Mr. Tschopp serves on the board of directors for the avant-garde performer's association SoundX, is the Managing Director for Pacific MusicWorks, leads the music ministry at St. Clement of Rome Episcopal Church, and is Music Director for Puget Brass, one of the premiere English brass bands in the Northwest.



**PHILIP TSCHOPP
MANAGING
DIRECTOR**

Choral Arts Northwest 29th Season: 2022-2023

PROGRAMMING & COLLABORATIONS

“To inspire, educate, and enrich our community through the transformational power of great choral music performed at the highest artistic level.”

Concert 3: MAR 18/19, 2023

Considering Matthew Shepard

Choral Arts Northwest presents a staged performance of Craig Hella Johnson's *Considering Matthew Shepard* in collaboration with Seattle area high schools and LGBTQ+ choirs. Composed in 2016 by Craig Hella Johnson, this dramatic oratorio depicts the story of Matt, a 21-year-old gay student at the University of Wyoming who was murdered in a 1998 hate crime. The music takes us on a journey of Matt's story with music ranging from Bach to musical theatre, from country to soul, inviting us to come together as a community and to expand our care and empathy for one another, no matter our differences.



Concert 4: MAY 13/14, 2023

Spring Blossoms: A Flowering of Music from Korea

Morning Star Korean Dance Company
Sinae Choi, Director

Composer-in-Residence
Hyo-Won Woo

Serena Chin, *piano*

Vibrant singing combines with dynamic dance in this spring concert of Korean choral music. Partnering with the Morning Star Cultural Center's dance ensemble, CANW presents folk songs and new compositions in a musical celebration of Asian American and Pacific Islander Heritage Month.

Choral Arts NW acknowledges that the United States is an indigenous space on whose traditional territories we are gathered. We honor the Native American people, particularly the Duwamish nation of Seattle, where many of us are based, and we recognize the Native American people of this country as the past, present and future caretakers of this land.



CHORAL ARTS NW

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Mia Falcone
Julie Landes
Courtney Rowley
Annie Stanger
Becca Woodbury

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Theo Floor
Nick Fritschler
Nicholas Gorne
Chris Hathaway
Joseph Mikkelson
Alex Nguyen

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Taylor Iverson
Anna Karnick
Mikaela Rink
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