

***Beaverton  
Symphony  
Orchestra***

Travis Hatton, Music Director

*with soloists from*

***Portland Opera  
To Go***

**Friday 7:30pm  
March 14, 2014**

**Sunday 3:00pm  
March 16, 2014**

[beavertonsymphony.org](http://beavertonsymphony.org)



## Our Soloists



### **ANDREA FLORES (Mimi)**

Mexican-American soprano Andrea Flores received her Bachelor's degree from Chapman University Conservatory of Music, and her Master's and Doctorate degrees from Arizona State University. Her roles include Rosalinde in *Die Fledermaus*, Florencia Grimaldi in *Florencia en el Amazonas*, Contessa Almaviva in *Le nozze di Figaro*, Miss Jessel in *The Turn of the Screw*, and Ciesca in *Gianni Schicchi*. Dr. Flores is a two-time District Winner of The Metropolitan Opera National Council Auditions (2013 & 2011), and first Place Winner of the Arizona NATS Competition (2012). She has been a featured soloist in Mozart's *Requiem* and *Mass in C minor*, and Berlioz's *Les nuits d'été*. Dr. Flores is currently on the voice faculty at Glendale Community College in Glendale, AZ.



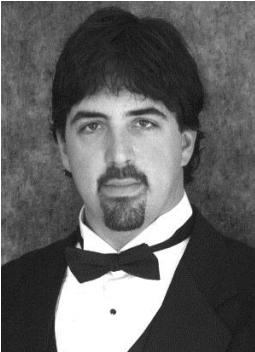
### **YONI ROSE (Rodolfo)**

Maryland Tenor, Yoni Rose, spent this past summer as an apprentice artist at the Santa Fe Opera Company, where he sang the Bailiff in *Oscar* at its world premier. Previously, he was a Young Artist with the Glimmerglass Festival and Studio Artist with Wolf Trap Opera. Rose received his BM and MM in Voice Performance from the University of Maryland Opera Studio, where he sang Tamino in *The Magic Flute*, and Rodolfo in *La Bohème*. He sang Rinuccio in *Gianni Schicchi* and Alfred in *Die Fledermaus* with Janiec Opera Company and Normanno in *Lucia di Lammermoor* with Opera Vivente.



### **AINSLEY SOUTIERE (Musetta)**

A native of Calgary, Alberta, and a vocal performance graduate with degrees from the University of Southern California and The Juilliard School, Ainsley has acquired additional training through attendance of the University of Miami School of Music in Salzburg, Austria, the Aspen Music Festival and School, and the Seattle Opera Internship program. Past performances have included Pamina in *The Magic Flute*, Gretel in *Hänsel and Gretel*, Adina in *L'Elisir d'Amore*, Sophie in *Werther*, Rosemary in *Summer and Smoke*, Papagena in *Die Zauberflöte*, Barbarina in *Le Nozze di Figaro*, Cis in *Albert Herring*, and Mustardseed in *A Midsummer Night's Dream*.



### **ERIK HUNDTOLT (Marcello)**

Erik Hundtoft lives and works in Oregon as a singer and performer. This is his second season touring with POGO, Portland Opera's outreach program. He has also worked with Obsidian Opera, Opera Theater Oregon, Opera Theater Corvallis, Portland Summerfest, Oregon Repertory Singers, Cappella Romana, Resonance Ensemble, The Ensemble, Rogue Opera, and Portland State University where he completed his schooling. He has been with the Portland Opera Chorus for the last five seasons.



### **KEVIN BERTIN (Colline)**

Kevin Bertin is a young bass-baritone from Brooklyn, NY who has already garnered attention for his "rich and enticing sound". Recently graduating from Westminster Choir College, he made his debut with the Westminster Opera Theater in *Così Fan Tutte* and Sarastro in *Die Zauberflöte*. In concert, Mr. Bertin has begun making great strides as being a featured soloist with the Westminster Choir on their California and Floridian tours, and being a frequent soloist for various churches in the tri-state area for such works as the Bach *Magnificat*, Brahms *Requiem*, and Bruckner *Te Deum*. Last season with the Portland Opera Mr. Bertin made his debut as Sarastro for the education and Outreach Program, and is excited to reprise the role of Colline this season.



### **STACEY MURDOCK (Schaunard)**

Stacey has performed extensively throughout the Northwest in Opera, Oratorio, and Musicals. Stacey's musical credits include: Poo-Bah in *The Mikado*, Fredrik Egerman in *A little Night Music*, the title role in *The Man of La Mancha*, Curly in *Oklahoma*, and The Chairman in *The Mystery of Edwin Drood*. His theater credits include Benedick in Shakespear's *Much Ado About Nothing*, and the Ghost of Christmas Present in Dickens' *A Christmas Carol*. He performs with Portland Opera, most recently as Antonio in Portland Opera's *Le Nozze di Figaro*, and has also been a member of the Portland Opera to Go outreach program for 9 seasons. Stacey has been a frequent performer in the Astoria Music Festival and Portland Summerfest. He is also a successful concert performer and has

sung with the Sunnyside Symphony Orchestra as the baritone soloist in Haydn's *Creation*, and with the St. James Lutheran Bach *Vespers*. Originally from Idaho, Stacey now resides in Beaverton, Oregon with his wonderful wife and three beautiful children.

## Program Notes *by Hugh Ferguson*

*Alexis Hamilton, Director of Educational Outreach of Portland Opera To Go, will narrate each act. The synopsis below provides further context, but keep in mind that a conversation described in this summary by a brief phrase or two probably corresponds to several minutes of musical dialogue, or recitative, between the performers. The arias, identified simply by their opening words, appear in bold face, in Italian, followed by their English translation.*

**Act I** - As snow covers the rooftops of the Latin Quarter in Paris on a moonlit Christmas Eve in the 1830's, two penniless bohemian artists shiver in a garret. The poet Rodolfo (sung by a tenor), bewails their lack of firewood while Marcello, (baritone), at an easel, complains that his fingers are so stiff he can't paint. He compares the cold to the frigid heart of his girlfriend Musetta. He starts to smash a chair into kindling but Rodolfo stops him, and begins burning, instead, the pages of a play he has written. They banter good-naturedly as another roommate, the philosopher Colline (bass), comes in from the cold, back from a fruitless attempt to pawn some books. He joins the colloquy as Rodolfo commits the rest of his manuscript to the flames.

As the embers die, the fourth roommate, Schaunard (baritone), bursts in with firewood and provisions. Schaunard, a musician, has made some money, and invites everyone out to help him celebrate. They leave, except for Rodolfo, who has to finish writing an article.

There's a knock on the door. A girl from another room, her voice faint, asks for a light for her candle. Rodolfo lights it, but then she loses her key; then both their candles go out. They grope in the dark for her key. He touches her hand. "***Che gelida manina,***" he exclaims ("*What a cold little hand*") and describes himself and his dreams. She responds with the aria, "***Si, mi chiamano Mimì***" ("*Yes, they call me Mimì,*") telling of her life as a seamstress. They trade flirtations, and then, struck by her beauty as she stands in the moonlight, he bursts into the aria, "***O soave fanciulla***" ("*Oh lovely girl,*") which becomes a duet as Mimì joins in. Minutes later, they are declaring their love for each other. They leave to join the others as the act ends.

**Act II** - Later the same evening, a festive crowd fills a street in the Latin Quarter. Waiters are serving patrons at tables outside the Cafe Momus. Vendors are hawking their wares in the street. "***Aranci! datteri! caldi i marroni!***" ("*Oranges! Dates! Hot Chestnuts!*") Rodolfo and Mimì are there, as are the other three roommates. Colline is getting a favorite old overcoat patched. They all sit together at a table in front of the cafe, and begin ordering dishes, and talking of food, wine, and love ...

But Marcello suddenly catches sight of Musetta entering the square. "Her bloodthirsty diet is the heart!" he exclaims. That's why I no longer have one!" ("*Il suo cibo ordinario e il cuore ... Per quest io non ne ho piu.*"). She is gorgeously gowned, and has a pompous old man in tow: Alcindoro. Foolish, wealthy Alcindoro. Musetta sees Marcello and the others, but they don't acknowledge her. Furious, she smashes a plate to get attention, but remains ignored. Then, determined to be noticed, she sings, to the delight of the Parisians and the embarrassment of Alcindoro, a provocative song (Musetta's waltz: "***Quando me'n vo'***" ("*When I go along*") that

finally claims Marcello's attention. Mimì, watching them, tells Rodolfo that she's convinced that Musetta truly loves Marcello. Musetta, pretending that her shoe hurts, sends Alcindoro off to get it mended, just to get rid of him. Once he's gone, she and Marcello passionately embrace.

### Intermission

**Act III** - Six weeks later, on a foggy February morning, just inside the city gates, Mimì, who is coughing, seeks out Marcello, who lives in a tavern there. Hearing her cough, he urges her to come in. But when she learns that Rodolfo is there, asleep in the tavern, she cannot. "***O buon Marcello, aiuto!***" ("Oh, good Marcello, help me!") she bursts out, and tells him of Rodolfo's insane jealousy, and how it is destroying their love. Last night he had abandoned her. She is exhausted and chilled to the bone.

They must indeed separate, Marcello counsels her: "When two people are like that, they shouldn't live together!". Rodolfo had arrived during the night, and had fallen asleep before Marcello was up, but just then Marcello sees through the tavern window that Rodolfo is awake and coming out. Marcello gently pushes Mimì away and turns to greet Rodolfo. Mimì conceals herself nearby, in order to hear what the two men say to each other.

Rodolfo, who has been waiting for a chance to talk to his friend, exclaims, "***Marcello, finalmente!***" ("*Marcello, finally!*") and explains why he has rejected Mimì. It's not jealousy. That was just a pretense. He's convinced that she is deathly ill, and that remaining with him, in his poverty, will only hasten her death. He must shake her free, he maintains, for her own sake.

Mimì overhears this, learning in one stroke that she is dying, and that Rodolfo loves her. She has a coughing fit. Rodolfo hears her and realizes that he has been overheard. He tries to reassure her, but she maintains that she must leave him — amicably. "***Donde lieta usci***" ("From here she happily left").

Meanwhile, Marcello overhears Musetta flirting with someone inside the tavern, and rushes in to confront her. They come outside to continue their quarrel, just as Rodolfo and Mimì are realizing that they cannot bear to separate. "To be alone in the winter is a deathly thing!" exclaims Mimì. Rodolfo echoes this, and, while repeatedly expressing their mutual love, they eventually arrive at an agreement: they will put off their separation until Spring, when "we'll have the sun as our companion!"

Marcello and Musetta have been quarreling vociferously the whole time. Musetta is jealous of her freedom; Marcello is jealous of Musetta. Tempers rise, invectives fly. "Viper!" "Toad!" "Witch!" They part, angrily, just as Mimì and Rodolfo go off together, agreeing only to part "when it's the seasons for flowers again." (***quartet: Mimì, Rodolfo, Musetta, Marcello***) "***Addio dolce svegliare alla mattina!***" ("*Goodbye, sweet awakening in the morning!*").

**Act IV** - Months later, back in the garret, Marcello and Rodolfo are trying to work, but can't stop talking about their girlfriends, both of whom have left them in favor of wealthy lovers. Rodolfo has seen Musetta in a fine carriage and Marcello has seen Mimì dressed like a queen. They commiserate in a duet: "***O Mimì, tu più non torni***" ("*O Mimì, will you not return?*").

Schaunard and Colline arrive, bringing a frugal dinner to share. The foursome treats it like a banquet. They dance and sing. Playfully, Schaunard and Colline engage in a mock duel.

Suddenly, Musetta bursts in. There is no trace of the coquette in her, now, as she tells of finding Mimì, dreadfully weak and ill, and bringing her here. Rodolfo rushes to help Mimì into the room, and onto the bed. They embrace.

Mimì and Rodolfo have been separated since springtime, when she had taken up with a wealthy Viscount, whom she has since left. When Musetta found her, she had begged to be brought to Rodolfo, saying, “I’m dying! I feel it. . . . I want to die near him!”.

Now, on the bed, in Rodolfo’s arms, she feels better for a moment — but is suddenly cold. “If I only had a muff!” she exclaims.

All are extremely concerned. Even though they are penniless, and the larder is bare, they still want to care for her in her extremity. Musetta gives Marcello her earrings to sell so that he can buy some cordial and fetch a doctor, then decides to go with him, so that she can buy a muff. Colline decides to pawn his overcoat. “*Vecchia zimarra*” (“*Old coat*”). He takes Schaunard with him, so that Mimì and Rodolfo will have some time alone.

“Have they gone?” asks Mimì, who has been pretending to sleep. (*aria/duet, Mimì and Rodolfo*) “*Sono andati?*” (“*Have they gone?*”). They sing of their undying mutual love. He takes out the pink bonnet that he bought for her on Christmas eve, and they reminisce about their first meeting. She falls back from a fit of coughing just as Schaunard, Musetta and Marcello enter.

Marcello has bought medicine. The doctor will be here soon, he tells them. Musetta has a muff for Mimì, who, delighted, asks Rodolfo if it is from him. “Yes!” says Musetta, quickly.

“I’m here . . . my love . . . always with you . . .” Mimì declares, and drifts off to sleep. Rodolfo quietly steps from her side, hoping to let her get some rest. Musetta prays. A moment later, Schaunard and Marcello realize that Mimì has died. Rodolfo senses something is wrong, rushes to Mimì, and, calling her name, collapses in grief.

## **Giacomo Puccini (1858-1924)**

“God touched me with his little finger, and said ‘Write for the theater — mind, only for the theater,’” said Puccini. And essentially, he did as he was told. Few of his compositions are remembered today except for his operas, three of which — *La Bohème*, *Tosca*, and *Madame Butterfly* — remain among the most popular ever written.

He claimed that he was unable to write if the libretto did not inspire him. Except for his first two operas (which did not do well) he chose the subjects himself. He nagged his friends to keep an eye out for suitable material. When he found a story he liked, he would lavish attention on it, refining it until it met his exacting standards — or rejecting it if he discovered it lacked the potential he sought.

Grove Music Online describes the methodical, step-by-step approach by which he worked, to develop *La Bohème* from its origins in a novel by Henri Murger, with his collaborators Luigi Illica and Giuseppe Giacosa: outline of the drama: Illica, Puccini; musical sketches, with indications for verse: Puccini; versification: Giacosa; composition, orchestration: Puccini;

revision of drama: Illica, Puccini; revision of verse: Giacosa, Illica, Puccini; revision of music: Puccini.

As the plan suggests, everything — the verse, the arias, the orchestration — depends on, and supports, the dramatic structure of the piece. Again from Grove: “Puccini generally delineated from the opening bars of his operas the atmosphere in which the action was to develop....” He then would establish “a dramatic cohesion using interwoven melodies, a technique which, from *Manon Lescaut* onwards, was to characterize Puccini’s compositions.”

Born in Lucca, Italy, Puccini seemed destined for a life in service to the San Martino Cathedral there, where his father, grandfather, great-grandfather, and great-great grandfather had each, in turn, held the post of Maestro di cappella. Giacomo’s interest lay elsewhere, though, and although he sang in the Cathedral choir at age 10 and became its organist at age 14, it was the experience of hearing Verdi’s *Aida*, when he was 18, that decided his career. He had walked 20 miles, to Pisa, in order to hear it, and when the curtain had come down, he had made up his mind.

He attended the Milan Conservatory on a scholarship, and, for a time, shared a room with the budding composer Pietro Mascagni. They lived “*la vie de bohème*”, eating on credit at the *Aida* restaurant and protecting each other from creditors. (One account has it that they burned some of Puccini’s manuscript pages to keep warm!) By the time Puccini had graduated from the conservatory, he had caught the attention of the powerful music publisher Giulio Ricordi, who would end up publishing all of Puccini’s operas.

Puccini’s first enduringly popular opera, *Manon Lescaut*, premiered in Turin in 1893. Three years later, *La Bohème* premiered there, with the 29-year-old Arturo Toscanini conducting. Puccini found Toscanini to be “a highly intelligent and a very sweet, kind man.” The critics found *La Bohème* sub-par, predicting that it would have a short life. But the audience found it to their taste: twenty-three performances were given.

Puccini never lacked for money again.

## **Portland Opera To Go**

Portland Opera To Go is the flagship outreach program of the Portland Opera and is composed of teaching artists from the Portland Metro area and beyond. This season they will give over 61 performances in communities as diverse as Grants Pass, Seaside, Halfway, La Grande, and Dorris, CA. Their mission is to engage children, educators and communities throughout Oregon and Southwest Washington in the magical world of opera, seeking to “connect with audiences on a visceral level, through good humor, artistry and enthusiasm.”

The productions are most commonly performed in schools, and are fully staged, with sets, costumes and piano accompaniment. Portland Opera To Go typically presents 50-minute English language adaptations of standard repertoire operas.

Today’s performance is an exception. Although it is a slightly abbreviated version of Puccini’s original, it is sung in the original Italian, and it is accompanied by a full symphony orchestra, using Puccini’s score. As such, it is a unique collaboration.

The soloists appear in formal wear, with limited props and set pieces, and some staging.

## The Orchestra

### Violin I

Rachael Susman, *Concertmaster*  
David Abbott  
Susan Booth Larson  
Kathy Boulton  
Sarah Brody Webb  
Anne Haberkern  
Pamela Jacobsen  
Jonathan Novack  
Sarah Novack  
Kris Oliveira  
Spencer Shao  
Sohyun Westin

### Violin II

Heather Case, *Principal*  
Barbara Baker  
Rose Darke  
Caroline Fung  
Elle Hohn  
John Lake  
Margret Oethinger  
Christina Reynolds

### Viola

Bev Gibson, *Principal*  
Deborah Baxter  
Jane Brown  
Ray Bunkofske  
Erin Gordenier  
Stephanie Gregory  
Lindsey Lane  
Adele Maxson  
Mary Musa  
Charlie VanDemarr

### Cello

Marcy England, *Principal*  
Barb Camp  
Kristin Dissinger  
Allen Dobbins  
Holly Hutchason  
David Keyes  
Michelle McDowell  
Ann Neuman

### Bass

Veronika Zeisset, *Principal*  
Allen Bodin  
Vytautas Nagisetty  
Dot Rust

### Flute

Kathy Burroughs, *Principal*  
Jerry Pritchard

### Piccolo

Linda Hartig

### Clarinet

Don Barnes, *Principal*  
Milt Monnier

### Bass Clarinet

Teresa Everson

### Oboe

Sharon Ross, *Principal*  
Gordon Davis

### English Horn

Celeste Martinez

### Bassoon

Tricia Gabrielson, *Principal*  
Nancy Pierce  
Frank Kenny

### French Horn

Kippe Spear, *Principal*  
Jennifer Anderson  
Audrey Garbacik  
Kurt Heichelheim

### Trumpet

Mayne Mihacsi, *Principal*  
Jason Bills  
James Nufer

### Trombone

Paul Hanau, *Principal*  
Eric Olson

### Tuba

Bennett Battaile

### Percussion

Tom Hill, *Principal*  
Ryan Fitz

### Harp

Denise Fujikawa



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An afternoon of chamber music played by small groups of members of the orchestra.

### Young Artists Concert Friday May 16, 2014 at 7:30 pm Sunday May 18, 2014 at 3:00 pm

Featuring the winners of this year's Beaverton Symphony Young Artists Competition as soloists with the orchestra.



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## Travis Hatton, Music Director

Travis Hatton's versatile conducting career spans a broad range of musical organizations around the world. He has led opera and ballet companies throughout Europe and America, and has appeared as a guest conductor with orchestras in Poland, Slovakia, the Czech Republic and in Boston, Tennessee, Indiana, California, Alaska, Colorado, Washington, Oregon and Texas. He holds a Bachelors of Music degree (awarded Magna Cum Laude) in Music Theory and Composition from the University of the Pacific and a Masters of Music degree in Orchestral Conducting from the New England Conservatory of Music.



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