

CASCADIAN CHORALE

Conducted by Dr. Gary D. Cannon



Sunday, December 10, 2017, 3:30 pm
St Thomas Episcopal Church
8398 NE 12th Street, Medina

Saturday, December 9, 2017, 7:30 pm
Episcopal Church of the Holy Cross
11526 162nd Avenue NE, Redmond



What Cheer

WHAT CHEER

What cheer? (1961).....	William Walton (1902–1983)
O magnum mysterium (1607).....	William Byrd (c.1540–1623)
Ríu ríu chíu (1556).....	Mateo Flecha (1481?–1553?)
Ein Kind ist uns geboren (1648)	Heinrich Schütz (1585–1672)
Stille Nacht (2000).....	Bern Herbolsheimer (1948-2016)
There is no rose (2015)	Jeremy Kings (b.1987)
Carol of the Bells (1936).....	Peter J. Wilhousky (1902–1978)
Alleluia (1940).....	Randall Thompson (1899–1984)

∞ intermission ∞

Today the Virgin (1989).....	John Tavener (1944–2013)
Dum spiro spero (2011).....	Joy DeCoursey-Porter (b.1974)
The Huron Carol (2005).....	Eleanor Daley (b.1955)
A Christmas Carol (2012).....	Charles Lovekin (b.1957)

World premiere performances

Hodie Christus natus est (1619)	Jan Pieterszoon Sweelinck (1562–1621)
Ave Maria (1964).....	Franz Biebl (1906–2001)

Gary D. Cannon, conductor

Cascadian Chorale Members

Soprano

Frances Acheson
Holly Allin ∞
Shiloh Gillespie
Anita Gross
Julianna Hensey ‡
Heather Irwin * α
Brenda Kruse
Kara Montague §
Ruth O'Brien
Paula Rattigan
Billie Shung
Lisa Timm
Cami Woodruff ‡

Alto

Cravixtha Acheson ‡
Christine Dunbar
Carol Fielding
Barb Fraley ∞
Alecia Hawthorne-Heyel
Laurene Kelly
Tara O'Brien Pride * §
Joy Porter
Debra Schilling
Nikki Schilling
Pamela Silimperi

Tenor

Justin Ferris
Christopher Fraley ∞
Russ Jones *
Tim MacNary §

Bass

Ken Black
Rick Commo
Jeremy Kings §
Dennis Kruse †
David Nichols
Don O'Brien
Trevor Tsang ∞
Jim Whitehead ‡
Doug Wyatt * ‡ γ

‡ Solo in *Ríu ríu chíu*

§ Quartet in *A Christmas Carol*

α Solo in *Dum spiro spero*

∞ Solo in *There is no rose*

* Section Leader

† Voice Coach

γ Percussion

What cheer? (1961)

by **William Walton** (1902–1983)

When Oxford University Press decided to publish a volume of *Carols for Choirs* in 1961, it was logical for them to commission a new work from the eminent Sir William Walton. After all, Walton had been a boy chorister at Oxford's cathedral, his choral cantata *Belshazzar's Feast* (1931) was world-renowned, and he had been a house composer at OUP since the '20s. The text of the resulting carol, *What cheer?*, comes from a commonplace book (a type of scrapbook that could include useful data, prayers, poetry, and the like) compiled by one Richard Hill of London in the sixteenth century, now housed at Oxford's Balliol College. Walton sets the anonymous text with his usual spiky harmonies, energetic rhythm, keen sense of choral voicing, and vigorous joy.

What cheer? Good cheer!
Be merry and glad this good New Year!

'Lift up your hearts and be glad
In Christ's birth,' the angel bade,
Say each to other, if any be sad:
'What cheer?'

Now the King of heaven his birth hath take,
Joy and mirth we ought to make;
Say each to other, for his sake:
'What cheer?'

I tell you all with heart so free:
Right welcome, welcome ye be to me;
Be glad and merry, for charity!

What cheer? Good cheer!
Be merry and glad this good New Year!

O magnum mysterium (published 1607)

by **William Byrd** (c.1540–1623)

No composer was more central to Elizabethan life than William Byrd. As a boy, London-born Byrd was a chorister at the Chapel Royal during the tumultuous reigns of Edward VI and Mary Tudor. After a stint as choirmaster at the Puritan-leaning cathedral in Lincoln, he returned in 1572 to the Chapel Royal as co-organist with his former mentor, the aging Thomas Tallis. Byrd quickly gained the favor of Queen Elizabeth and the aristocracy, despite being devoutly Catholic. After retiring to an Essex estate in 1593, he focused on composing Catholic liturgical music, collecting his works into published volumes. The *Gradualia* of 1607 includes music for Christmas, including his setting of *O magnum mysterium*. He takes the unusual step of interpolating the *Ave Maria* prayer, scored for three voices, into the second half. Byrd's *O magnum* is imitative, in that each part enters with the same melodic motive in turn. However, it is also rather dense in texture, with imitative entrances sometimes coming after two or three beats, or even just one.

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!

Beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Ave Maria, gratia plena, Dominus tecum.
Beata Virgo....

O great mystery
and wondrous sacrament,
that animals should see the Lord born,
lying in a manger!

Blessed virgin, whose womb was worthy
to bear the Lord Jesus Christ.
Hail Mary, full of grace, the Lord is with you.
Blessed virgin....



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Ríu ríu chíu (published in 1556)

attributed to **Mateo Flecha the Elder** (1481?–1553?)

The career of the Renaissance Spanish choirmaster and composer Mateo Flecha was not particularly flashy. Originally from Valencia, he served as *maestro de capilla* at the cathedrals of Lérida and Sigüenza, then at the private chapel of the king's daughters at Arévalo. You can be forgiven if you've never heard of those three towns. His first fame came when his nephew published a popular volume of Flecha's music in Prague in 1581. But the work that preserves Flecha in the public eye today, *Ríu ríu chíu*, was published in 1556 in Venice, in a volume titled *Villancicos de diversos autores* of which only a single copy survives, held at the University of Uppsala in Sweden. The villancico is a peculiarly Spanish take on the Christmas carol: a simple, peasant song with verse and refrain. The title words of *Ríu ríu chíu* are nonsense syllables. The ensuing refrain and seven verses (of which we will present five) touch on various dogmas and events central to Catholic worship: the Immaculate Conception, the Incarnation, fulfillment of prophecy, the Christmas angels' appearance to shepherds, and the preachings of John the Baptist.

Ríu ríu chíu, la guarda ribera,
Dios guardó el lobo de nuestra cordera.

El lobo rabioso la quiso morder,
mas Dios poderoso la supo defender;
quísola hacer que no pudiese pecar;
ni aún original esta Virgen no tuviera.

Este qu'es nacido es el gran monarca,
Christo patriarca de carne vestido;
hanos redimido con se hacer chiquito,
a un qu'era infinito, finito se hiziera.

Muchas profecias lo han profetizado,
ya ún nuestros días lo hemos al consado,
a Dios humanado vemos en el suelo,
y al hombre en el cielo porque el lo quisiera.

Yo vi mil garzones que andavan cantando,
por aquí volando haciendo mil sonos,
diciendo a gascones Gloria sea en el cielo,
y paz en el suelo, pues Jesús nasciera.

Este viene a dar a los muertos vida,
viene a reparar de todos la caída,
es la luz del día a queste mozuelo;
este es el cordero que San Juan dixera.

Ríu, ríu, chíu, she was protected at the riverbank,
God guarded our ewe [Mary] from the wolf [Satan].

The furious wolf wanted to bite her,
but the powerful God knew how to protect her;
he made her so she could not sin;
not even original sin this virgin did have.

This who is newborn is the great monarch,
Christ the Father, clothed in flesh;
he has redeemed us by making himself small;
he who was infinite has made himself finite.

Many prophecies have prophesied him,
and in our days he has fulfilled them,
God, made human, we see on earth,
and man in heaven, because he wished it.

I saw a thousand angels who came singing,
for here they flew, making a thousand sounds,
saying to the shepherds: 'Glory be in heaven,
and peace on the earth, for Jesus is born.'

He comes to give life to the dead,
comes to repair the fall of all.
to be the light of the day is this boy;
he is the lamb of whom Saint John spoke.

Ein Kind ist uns geboren, SWV 384 (published 1648)

by **Heinrich Schütz** (1585–1672)

At the dawn of the seventeenth century, no building was more musically innovative than St. Mark's Basilica in Venice. Its unique architecture included multiple choir lofts, inspiring composers to place vocal and instrumental groups throughout the room. Among the aspiring composers flocking to Venice was a young Heinrich Schütz, who brought the polychoral style back to his hometown of Kassel and became the most influential German composer of his generation. In the late 1640s, an elderly Schütz compiled his unpublished compositions into new collections, including the 1648 *Geistliche Chormusik* ("Sacred Choral Music"), the contents of which were, unlike most choral music of the era, intended to be sung without any continuo instruments.

This volume includes one of his three settings of *Ein Kind ist uns geboren* ("A child is born for us"). It includes some features of Venetian polychoral music, such as offbeat rhythms (at "Welches Herrschaft") and occasional parts separated from the others (as at the beginning, and when the tenors preempt each phrase at "auf daß seine Herrschaft..."). And there are sections of imitative entrances, each part repeating the initial phrase ("ein Sohn it..." and "und er heißt..."), though this style was already quite archaic. One particularly striking moment, the strong homophonic chord at "solches," would resound brilliantly at St. Mark's in Venice.

Program notes by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Elaine Tsang

Ein Kind ist uns geboren,
ein Sohn ist uns gegeben.
Welches Herrschaft ist auf seiner Schulter,
und er heißt Wunderbar, Rat, Kraft, Held,
ewig Vater, Friedefürst,
auf daß seine Herrschaft groß werde
und des Friedes kein Ende
auf dem Stuhle David und seinem Königreiche:
daß er's zuriichte und stärke
mit Gericht und Gerechtigkeit
von nun an bis in Ewigkeit.
Solches wird tun der Eifer des Herren Zebaoth.

— Isaiah 9:6, 9

A child for us is born,
a son to us is given.
For the government is on his shoulder,
and he is called Wonderful, Advisor, Power, Hero,
eternal Father, Prince of peace,
for his government will be great
and peace without end
on the throne of David and his kingdoms:
he judges and strengthens it
with justice and fairness
from now and for eternity.
Such will be the zeal of the Lord of Sabaoth.

Stille Nacht (2000)

melody by Franz Gruber (1787–1863)
arranged by **Bern Herbolsheimer** (1948–2016)

December 23, 1818. The village of Oberndorf, fifteen miles downriver from Salzburg, Austria. A mouse has innocently chewed through some wires, rendering inoperable the organ at the church of St. Nicolas. The music for the Christmas Midnight Mass is in jeopardy. The parish priest, Joseph Mohr, rushes to the next town over, to the home of the schoolmaster, Franz Gruber, who doubles as parish organist. Quickly they dash off some verses and a melody, to be performed the next night by two voices and guitar. *Stille Nacht*, destined to become the world's most popular carol, is born.

Alas, much of that oft-told story is inaccurate, and rooting fact from fiction is troublesome. The text actually pre-dates Mohr's arrival in Oberndorf. There seems to have been no emergency with the organ, and no last-minute compositional effort. The work was performed just after the service, in an alcove of the sanctuary. While it isn't directly related to the carol, the gambling, carousing, and possibly philandering escapades of the allegedly wholesome Father Mohr would have made any good early-nineteenth-century Catholic blush. But good stories—regardless how apocryphal—deserve to be told.

The late and much beloved Bern Herbolsheimer created the present smooth, harmonious arrangement for the Cascadian Chorale in 2000.

Stille Nacht! Heilige Nacht!
Alles schläft; einsam wacht
nur das traute hoch heilige Paar.
Holder Knab' mit lockigen Haar',
schlaf' in himmlischer Ruh',
schlaf' in himmlischer Ruh'!

Stille Nacht! Heilige Nacht!
Gottes Sohn! O wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund'.
Jesus in deiner Geburt!
Jesus in deiner Geburt!

— Joseph Mohr (1792–1848)

Still night! Holy night!
All sleeps; alone watches
only the close, most holy couple.
Sweet boy with curly hair,
sleep in heavenly rest,
sleep in heavenly rest!

Still night! Holy night!
God's son! O how laughs
love from your godly mouth,
that we are stricken by the redeeming hour.
Jesus, at your birth!
Jesus, at your birth!

There is no rose (2015)

by **Jeremy Kings** (born 1987)

The composer has provided the following note.

The piece takes inspiration from a number of different musical styles as well as a few specific compositions. In particular, the ever-lengthening refrain of "Alleluia" can be traced back to John Tavener's *Today the Virgin* round, which uses a similar device. Additionally, toward the end of the composition, the music directly quotes a well-known three-voice setting of the same text from the medieval period. Drawing from such varied source material resulted in a piece that has modern sensibilities yet hearkens back to earlier periods in musical history.

Text on next page

There is no rose of such virtue
as is the rose that bare Jesu;
Alleluia.

For in this rose contained was
heaven and earth in little space;
Res miranda.

By that rose we may well see
that he is God in persons three,
Paris forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo:
Gaudeamus.

Leave we all this worldly mirth,
and follow we this joyful birth;
Transeamus.

There is no rose of such virtue...

— Traditional English carol, fifteenth century

Marvelous event.

Equal in form.

Glory to God in the highest:
Let us rejoice.

Let us cross over [to follow Christ].

Carol of the Bells (1936)

Ukrainian folksong, as adapted by Mykola Leontovich (1877–1921)
and arranged by **Peter J. Wilhousky** (1902–1978)

Prepare for a shock. Here it comes. The famed *Carol of the Bells*... is not about bells.

For centuries, Ukrainian peasants have sung a tune about a winter swallow that prophesies abundance for the new year. In 1914, the composer Mykola Leontovich made an arrangement for chorus which was first performed in 1916. He titled it *Shchedryk* ("The little swallow"). After the Russian Revolution, Leontovich became affiliated with the movement toward Ukrainian independence. He bears the distinction of being the only composer I know of who was assassinated: such was the vigor with which Soviet security purged the patriotic Ukrainian intelligentsia.

In October 1921, nine months after Leontovich's murder, the Ukrainian National Chorus performed *Shchedryk* at Carnegie Hall in New York. At the time, Peter Wilhousky was studying at what would soon become Juilliard, so it is conceivably that he attended that performance. He went on to teach high-school music in Brooklyn. He was catapulted to fame in 1936 due to two achievements: leading a choir of 1500 students to inaugurate Madison Square Garden, and publishing his own take on *Shchedryk*, with the new lyrics we know and love. Wilhousky's story ends more happily than Leontovich's, as he became Director of Music for New York City's schools, taught at Juilliard for nearly a decade, and became one of the most hailed and decorated choral conductors in America.

Hark! how the bells;
Sweet silver bells,
All seem to say:
'Throw cares away.'

Christmas is here,
Bringing good cheer
To young and old,
Meek and the bold.

'Ding, dong, ding dong,'
That is their song,
With joyful ring
All caroling.

One seems to hear
Words of good cheer
From everywhere
Filling the air.

O how they pound,
Raising the sound,
O'er hill and dale,
Telling their tale.

Gayly they ring
While people sing
Song of good cheer:
'Christmas is here!'

Merry, merry, merry,
Merry Christmas!
Merry, merry, merry,
Merry Christmas!

On, on they send,
On without end,
Their joyful tone
To every home.

Alleluia (1940)

by **Randall Thompson** (1899–1984)

Randall Thompson is probably American history's pre-eminent composer of choral music, but that is a rather simplistic picture of this major composer, whose works also include three symphonies and who was both director of Philadelphia's great Curtis Institute and professor at Harvard for many years. Not bad for a former undergraduate who failed in his first audition to join the Harvard Glee Club—he later quipped, "My life has been an attempt to strike back." His many choral compositions form the core of the American repertory, ranging from the idyllic *The Peaceable Kingdom*, to the delightful and urbane *Frostiana* (which Cascadian Chorale has recorded on the CD "Welcome Home"), to the boisterously patriotic *The Testament of Freedom*.

There are two theories as to why Thompson began composing his *Alleluia* barely a week before its scheduled first performance. The official story is that he was "preoccupied with another commission," though the popular lore, as told by his protégé, is that he quite simply forgot about it! *Alleluia* was sung by the entire student body of the first institute at Tanglewood, Massachusetts, on July 8, 1940. Thompson wrote the work in just four days, delivering it to the conductor, G. Wallace Woodworth, barely forty-five minutes before the first performance. Woodworth's first impression: "Well, text at least is one thing we won't have to worry about." While the story is one of whimsy, the composition is rather sober throughout: just three weeks earlier, Paris had fallen to the German army.

Today the Virgin (1989)

by **John Tavener** (1944–2013)

Mother Thekla was a Russian-born Orthodox nun whose family, when she was an infant, fled to England during the Russian Revolution. In 1999, composer John Tavener said of her: "It's one of those very special relationships in life, which will not ever happen again." He averred that she "helped me put my music and my life together." She composed the prayers that supplied Tavener with two of his most popular works: the *Song for Athene* (1993), which gained renown after its performance at the funeral of Princess Diana, and *Today the Virgin*. As with all of Tavener's choral works from that period, there are hallmarks of Orthodox writing: chant-like melodies and lost-sustained drone pitches in the bass. Each "Alleluia" lasts longer than the last, as the world's rejoicing grows.

Today the Virgin comes to the cave
To give birth to the Word eternal:
Rejoice, O World;
With the Angels and the Shepherds
Give glory to the Child!
Alleluia!

Mary my wife, O Mary my wife!
What do I see?
I took you blameless before the Lord
From the priests of the Temple.
What do I see?
Rejoice, O World...

Joseph the Bridegroom, O Joseph the Bridegroom!
Do not fear.
God in his mercy has come down to earth,
He takes flesh in my womb
For all the world to see.
Rejoice, O World...

Mary my Bride, O Mary my Bride,
What do I see?
You, a virgin giving birth.
Strang mystery!
Rejoice, O World...

Joseph the Bridegroom, O Joseph the Bridegroom!
Do not fear.
God in his mercy has come down to earth,
He takes flesh in my womb
For all the world to see.
Rejoice, O World...

Warned by the Angel we believe
That Mary gives birth inexplicable
To the infant, Christ, our God.
Rejoice, O World...

— Mother Thekla (1918–2011)

Dum spiro spero ("O come, O come, Emmanuel") (2011)

by **Joy DeCoursey-Porter** (born 1974)

Joy Porter's mother is a singer and her father was a professional trumpeter, pianist, and double bass player. Though she was born near Vancouver, Canada, Porter grew up in Hawaii, where she sang musical theater, taught herself guitar, and, as she puts it, "made up stuff" at the piano. She began training as a pilot, but upon entering Christian Heritage College, near San Diego, she shifted to music and religious studies. There she first encountered the richness of choral music, and she jumped in vigorously: the college choir even sang her music at graduation. For the next ten years, she continued to "make up stuff," but never wrote it down; it was a kind of therapy, an escape from the world. In 2010, Porter began to compose more dedicatedly. Friends from her church encouraged her to post a recent Christmas piece, *Jesus*, to Facebook. When she did, the enthusiastic reaction encouraged Porter to continue writing. Since then she has continued to compose choral music as well as instrumental works for her children and piano students.

Scored for four women's voices, *Dum spiro spero* was written for Joy and three friends to sing during their church service. (These are its first performances as a concert work.) It is a rhapsody based on the chant-hymn *O come, O come, Emmanuel*. Hints of the familiar tune provide a rough scaffold, but this is a re-imagining or expansion rather than an arrangement. The text is tossed around, and the four women's voices are, appropriately, each treated soloistically.

Dum spiro spero. [*While I breathe, I hope.*]

O come, O come, Emmanuel
and ransom captive Israel
in lonely exile here
until the Son of God appears.
Rejoice! Rejoice! Emmanuel
has come to us, O Israel.

O come, O come, thou root of David's tree
in cloud of great majesty.
Bid envy, strife, and quarrels cease.
Fill the whole world with Heaven's peace.

O come, O come, great Lord of might
who freed thy people from their plight,
from depths of hell thy people saved,
you gave us victory from the grave.
You have come to us, Emmanuel.
Rejoice! Rejoice!

The Huron Carol (2005)

by Eleanor Daley (born 1955)

When missionaries encounter new peoples, they tend to adapt local stories either as teaching tools or as evidence for their doctrines. When French Jesuits arrived in the region of the Great Lakes in the mid-seventeenth century, they found a sophisticated culture who worshipped Gitchi Manitou, the "Great Spirit." The lore has it that in 1642 the missionary Jean de Brébeuf created a new Christmas story in which elements of Jesus' birth are converted into local features. The shepherds became hunters; the wise men, tribal chiefs bringing much-valued pelts. The familiar sight of the wintry full moon was compared to the infant's halo. De Brébeuf took as his tune the old French carol *Une jeune pucelle*. Thus was born the "Huron Carol." The current arrangement, by Toronto-based composer Eleanor Daley, handles each verse differently, but always with clarity and care.

'Twas in the moon of wintertime when all the birds had fled,
that mighty Gitchi Manitou sent angel choirs instead;
before their light the stars grew dim,
and wandering hunters heard the hymn:
Jesus your King is born *in excelsis gloria*. [in highest glory]

Within a lodge of broken bark the tender babe was found,
a ragged robe of rabbit skin enwrapped his beauty round,
but as the hunter braves drew nigh,
the angel song rang loud and high:
Jesus your King is born *in excelsis gloria*.

The earliest moon of wintertime is not so round and fair
as was the ring of glory on the helpless infant there.
The chiefs from far before him knelt
with gifts of fox and beaver pelt.
Jesus your King is born *in excelsis gloria*.

O children of the forest free, O sons of Manitou,
the Holy Child of earth and heaven is born today for you;
come kneel before the radiant boy,
who brings you beauty, peace, and joy.
Jesus your King is born *in excelsis gloria*.

A Christmas Carol (2012)

by Charles Lovekin (born 1957)

The Victorian writer G.K. Chesterton is best known for his Father Brown mysteries, but his thousands of works reveal a truly well-rounded man of letters. As a young man he had left University College, London, without a degree, and was working for a minor publishing firm. And so appeared his poem *A Christmas Carol* in 1896. The present setting was made by Charles Lovekin, who studied music at Rice University and now lives on Vashon Island, where he conducts the Catholic parish choir, composes, sings, and plays piano. It is playful throughout—as befitting Chesterton's notably gregarious personality—and features a solo quartet. The middle section includes a marching figure in the bass and fanfares of "Hosanna in the highest." Lovekin plays around with articulation and dynamics, with some phrases soft and choppy, others strong and smooth.

The Christ-child lay on Mary's lap,
His hair was like a light.
(O weary, weary were the world,
But here is all aright.)

The Christ-child lay on Mary's breast,
His hair was like a star.
(O stern and cunning are the kings,
But here the true hearts are.)

The Christ-child lay on Mary's heart,
His hair was like a fire.
(O weary, weary is the world,
But here the world's desire.)

The Christ-child stood on Mary's knee,
His hair was like a crown,
And all the flowers looked up at Him,
And all the stars looked down.

— G.K. Chesterton (1874–1936)

Hodie Christus natus est (published 1619)

by Jan Pieterszoon Sweelinck (1562–1621)

Perhaps the most prominent keyboard player in Europe, Sweelinck became organist at the Oude Kirk, the center of worship in Amsterdam, while still a teenager. He taught most of the German composers of the following generation, laying the foundations of what would evolve into Bach's Baroque era. Visitors from across Europe called him the "Orpheus of Amsterdam." Though the Netherlands was ruled by Calvinist Protestants, Sweelinck's final publication was a collection of Catholic liturgical music. Within that volume of *Cantiones sacrae* ("Sacred Songs") is found the Christmas motet *Hodie Christus natus est*. Its festiveness is aided by the bright sonority of two soprano parts that jockey for highest position. There are ebullient interjections of "Noé" and "Alleluia," with shifts from duple to triple meter that add to a vibrant dance.

Hodie Christus natus est. Noé.
Hodie Salvator apparuit. Alleluia.
Hodie in terra canunt angeli,
laetantur archangeli. Noé.
Hodie exultant iusti, dicentes:
gloria in excelsis Deo.

Today Christ is born.
Today the savior appeared.
Today angels sing on earth,
and archangels rejoice.
Today the righteous rejoice, saying:
'Glory to the highest God.'

Ave Maria ("Angelus Domini") (1964)

by Franz Biebl (1906–2001)

Bavarian composer Franz Biebl was teaching at the Mozarteum in Salzburg when he was drafted into the German army. After being held as a prisoner of war, he settled in Fürstenfeldbruck, a suburb of Munich. There he directed the Catholic choir and worked as head of choral music for Bavarian Radio, where one of his responsibilities was to welcome touring choirs. In 1970 the Cornell University Glee Club passed through Munich and learned of Biebl's *Ave Maria*, which had received no notice since its premiere six years prior. Cornell and other universities soon embraced the work, and a 1990 recording by Chanticleer sealed its reputation. Biebl takes the unusual approach of including the *Angelus*, a series of three Bible verses that are traditionally recited between statements of the *Ave Maria* prayer. The *Angelus* is assigned chant-like lines, whereas the *Ave Maria* proper is reserved for the full chorus in sumptuous harmonies. Originally scored for double men's chorus, Biebl later arranged it for various performing forces, including the mixed-choir version heard here.

Angelus Domini nuntiavit Mariae,
et concepit de Spiritu Sancto.

Ave Maria, gratia plena, Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesum.

Maria dixit: Ecce ancilla Domini,
fiat mihi secundum verbum tuum.

Ave Maria...

Et verbum caro factum est
et habitavit in nobis.

Ave Maria...

Sancta Maria, mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae.
Amen.

The angel of the Lord announced to Mary,
and she conceived by the Holy Spirit.

Hail Mary, full of grace, the Lord is with you;
blessed are you among women,
and blessed is the fruit of your womb, Jesus.

Mary said: 'I am the handmaiden of the Lord,
may it be done to me according to your word.'

Hail Mary...

And the Word was made flesh
and lived among us.

Hail Mary...

Holy Mary, mother of God,
plead for us sinners,
now and in the hour of our death.
Amen.

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Gary D. Cannon, Conductor



Dr. Gary D. Cannon is one of Seattle's most versatile choral personalities, active as conductor, singer, and musicologist. Since 2008 he is Artistic Director of Cascadian Chorale and of the 100-voice Vashon Island Chorale. In 2016 he founded the Emerald Ensemble, a professional chamber choir. At the invitation of the Early Music Guild, he founded and directed a Renaissance choir, *Sine Nomine* (2008–15). He has conducted for Vashon Opera three times, and has also directed Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and the Northwest Mahler Festival.

As a tenor soloist, he has appeared with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Eastside, Rainier, and Sammamish Symphony Orchestras, as well as many Seattle-area choirs. He lectures for Seattle Symphony and provides program notes for choirs across the country. His independent musicological research has a special emphasis on the music of William Walton. A California native, Dr. Cannon holds degrees from the University of California at Davis and the University of Washington.

Ingrid Verhulsdonk, Pianist



Very active as a freelance accompanist in the area, Ingrid Verhulsdonk became the Cascadian Chorale's staff pianist in 2011. She is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She is on staff at the University of Washington drama department, and has been a regular accompanist with Northwest Opera In Schools, Etcetera (NOISE) and Cornish College of the Arts.

Ingrid has been the recipient of numerous awards and scholarships. She has performed as a soloist with the University of Hawaii Symphony Orchestra as winner of the 2001 student concerto competition, and was a finalist in the Ladies Musical Club competition.

Ingrid holds degrees in piano performance from the University of Washington and the University of Hawaii. She also thoroughly enjoys teaching, and operates a small piano studio in the area.

Jeremy Kings, Composer-in-Residence



From a young age, Jeremy was constantly exposed to music through his peers and family. On Sunday mornings, he could often be found sitting next to his mother, the church organist, unwittingly internalizing the trembling harmonies and low drones that came thundering out of the pipes in the rear of the sanctuary. It wasn't until he was enrolled into the high school freshman boys' choir, however, that he fell in love with singing and the choral art form. A year later, he discovered computer software for electronic music production. From that point forward, there has rarely been a time in which Jeremy has not been involved in at least one choir, and he always has one or more musical projects in the works.

Jeremy's choral compositions have been premiered by singers and ensembles in Illinois and Washington. His instrumental works are written with visual media such as film and video games in mind. Most of these are notated, performed and produced using computer software known as Digital Audio Workstations or DAWs, though he does occasionally write more traditional scores for live performance. He is currently working on a full-length album of original music, which he intends to release sometime next year.

At present, Jeremy sings with the Cascadian Chorale, a Bellevue chamber chorus, and Vox16, a new professional vocal ensemble in Seattle. When he's not engaged in singing or writing music, Jeremy teaches high school students how to program video games. In the time left over, he enjoys playing and occasionally creating games of many varieties, including board games, tabletop role-playing games and, of course, video games.

Board of Directors

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Gary D. Cannon
Artistic Director
Ingrid Verhulsdonk
Pianist

Artistic Advisory Group

Robert Bode
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Our Mission

is to express and nurture a love of choral music by:

- inspiring and educating our singers, our audience and the broader community;
- presenting quality performances of fine choral music from various historical, cultural and stylistic traditions; and
- collaborating with composers, professional musicians and other arts organizations.

Our Vision

is a community engaged in great choral music performed with passion and skill.

Remember Cascadian Chorale in your Year-End Giving

We endeavor to bring you the best choral music experiences we can. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Please remember Cascadian Chorale as you make your end-of-the-year charitable donations. We are a 501(c)3 non-profit organization, and your tax-deductible gift is welcome and appreciated very much.

We accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, www.CascadianChorale.org, and click "Contribute" under "Support Us". US Mail works too: P.O. Box 53292, Bellevue, WA 98015.

Are you on our email list?

Fill out the form you received with your program and turn it in before you leave after the concert. You will receive:

- News about upcoming Chorale performances
- Director's thoughts and insights on the music programmed for upcoming concerts
- Information on how to audition for the Chorale
- Profiles on individual choir members

Supporters

The Cascadian Chorale thanks the following people and organizations for their generous donations during the past twelve months:

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Many thanks to all of our concert volunteers!

ANCORA [§ E] <i>ancorachoir.org</i> Sacred Night 27,28 Jan	CITY CANTABILE CHOIR [§ E] <i>citycantabilechoir.org</i> A Celtic Christmas Featuring Connie Dover 16,17 Dec	LAKE WASHINGTON SINGERS [E] <i>lakewashingtonsingers.org</i> PAX: Songs of Peace, Hope, and Joy 9 Dec
AVE RENAISSANCE WOMEN'S CHOIR [§ N] <i>seattlesings.org/mxz</i>	COLLA VOCE SEATTLE [§ N E] <i>collavoceseattle.org</i> Angels & Shepherds 2,3 Dec	MÄGI ENSEMBLE [§ E] <i>magiensemble.com</i>
BAINBRIDGE CHORALE [W] • Bainbridge Chorale (BC) • Olympic Girls' Choir (OGC) <i>bainbridgechorale.org</i> Sing We Now of Christmas (BC,OGC) 9,10 Dec Family Holiday Concert (BC) 9 Dec Once Upon A December (BC) 12 Dec	COLUMBIA CHOIRS OF METROPOLITAN SEATTLE [§ N E] • Bel Canto Children's Choir (BCCC) • Cantabile Vocal Ensemble (CVE) • Con Brio Women's Choir (CBWC) • Concord Chamber Choir (CCC) • Harmonia (Har) • Lyrica (Lyr) • Melodia (Mel) • Ragazzi (Rag) <i>columbiachoirs.com</i> YuleFest 2017 (BCCC,CVE,Lyr,Har,Mel,Rag) 9 Dec Glow (CCC,CBWC,CVE) 17 Dec	MAGNOLIA CHORALE [§] <i>magnoliachorale.org</i> Keeping Peace 2,3 Dec
BELLEVUE CHAMBER CHORUS [§ N E] <i>bellevuechamberchorus.org</i> Winter Song 9,10,17 Dec	CORA VOCE [§ S W] <i>coravoce.org</i> Fall Concert Series - November 2017 18,19 Nov Winter Concert Series - February 2018 24,25 Feb	THE MARKET STREET SINGERS [§] <i>marketstreetsingers.org</i> Holiday Concert +/- 9,10 Dec
BELLEVUE YOUTH CHOIRS [E] • Bellevue Boychoir (Bbc) • Bellevue Girlchoir (BGC) <i>bellevueyouthchoirs.org</i> Gifts We Bring (Bbc,BGC) 2 Dec	EMERALD ENSEMBLE [§ S E] <i>emeraldensemble.org</i> Love Songs: Brahms' Liebeslieder 14 Feb	MASTER CHORUS EASTSIDE [E] <i>masterchoruseastside.org</i> A Choral Christmas Carol 10,17 Dec
BYRD ENSEMBLE [§] • Byrd Ensemble (BE) • Vox16 (V16) <i>byrdensemble.com</i> MARIAN MOTETS (V16) 7 Oct RITUAL (BE): Music from Sacred Tradition 28 Oct A CLASSIC CHRISTMAS (BE) 25 Nov PARADISE (BE): Death and the Afterlife 3 Feb	THE ESOTERICIS [§ S W] <i>theesoterics.org</i> GRAVITAS: Investigating gravity 6–8 Oct EXCELSIS: Contemplating extremity 1–3 Dec	MEDIEVAL WOMEN'S CHOIR [§] <i>medievalwomenschoir.org</i> Nowell Sing We 9 Dec
CANTABILE CHAMBER CHOIR [N] <i>seattlesings.org/mzg</i> REJOICE!: A Celebration of Christmas 2,3,9,10 Dec	EVERETT CHORALE [N S] • Everett Chorale (EC) • Snohomish County Youth Chorus (SCYC) <i>everettchorale.org</i> Songs of Christmas (EC) 2,3 Dec	MILL CREEK CHORALE [N] <i>seattlesings.org/mxs</i>
CANTARÉ VOCAL ENSEMBLE [§ N] <i>cantarevocalensemble.org</i> All My Heart This Night Rejoices 8–10 Dec	EVERGREEN WOMEN'S CHORALE [§] <i>seattlesings.org/mbx</i>	MIRINESSE WOMEN'S CHOIR [§ N E] <i>mirinessewomenschoir.org</i>
A CAPPELLA JOY CHORUS [N E] <i>ajoyings.org</i>	FINNISH CHORAL SOCIETY OF SEATTLE [§] <i>finnsw.com/FCS/index.html</i> Finland 100 4 Nov A Nordic Christmas 5 Dec Christmas Concert 16 Dec	NORTHWEST ASSOCIATED ARTS [§ S E] • ChoralSounds Northwest (CSN) • SilverSounds Northwest (SSN) • Youth Choral Education Program (YCEP) <i>nwassociatedarts.org</i> ChristmasSOUNDS In Burlen (CSN,SSN,YCEP) 9,10 Dec
CAPPELLA ROMANA [§ S] <i>cappellaromana.org</i> TCHAIKOVSKY: All-Night Vigil 20 Oct ARCTIC LIGHT II: Northern Exposure 17 Nov A BYZANTINE CHRISTMAS: The Sun of Justice 15 Dec THE 12 DAYS OF CHRISTMAS IN THE EAST 5 Jan MACHAUT: Messe de Nostre Dame 2 Feb	GREATER SEATTLE CHORAL CONSORTIUM [§] <i>greaterseattlechoralconsortium.org</i> Seattle SINGSI Choral Festival 12–14 Oct	NORTHWEST CHAMBER CHORUS [§] <i>northwestchamberchorus.org</i> Mother and Child Christmas Concert 3,10 Dec
CASCADIAN CHORALE [E] <i>cascadianchorale.org</i> What Cheer! 9,10 Dec	JOYFUL! NOISE SEATTLE [§ E] <i>joyfulnoiseseattle.org</i> Through The Eyes Of a Child 3,10,11 Dec	NORTHWEST CHOIRS: NORTHWEST BOYCHOIR & VOCALPOINT! SEATTLE [§ N S E] <i>nwchoirs.org</i> "HOP 'TIL YOU DROP!" 26–29 Oct A Festival of Lessons and Carols 9,10,16,17,19–21 Dec A Festival of Lessons and Carols 22 Dec
CHOIR OF THE SOUND [§ N] <i>choirofthesound.org</i> An Evergreen Noel 2,3 Dec	KIRKLAND CHORAL SOCIETY / KIRKLAND CHAMBER SINGERS [§ E] <i>kirklandchoralsociety.org</i> Lux Aeterna: Music of Morten Lauridsen 11 Nov Joyful Tidings with Philharmonia Northwest 2,3 Dec Love Notes 17 Feb	NORTHWEST CHORALE [§ N E] <i>nwchorale.org</i> Handel's Messiah 2,9 Dec
CHORAL ARTS NORTHWEST [§ N S E W] <i>choralartsnw.org</i> Transcendence 7,8 Oct Christmas with Choral Arts Northwest 8–10 Dec	KITSAP COMMUNITY CHORALE [W] <i>kitsapchorale.org</i> While the Snow Lay Sleeping 9 Dec	NORTHWEST FIRELIGHT CHORALE [§ E] <i>nwfirelightchorale.org</i> Fa La La Land 9,15,16 Dec
CHOROSYNTHESIS SINGERS [§ S] <i>chorosynthesis.org</i>		NORTHWEST GIRLCHOIR [§ N] <i>northwestgirlchoir.org</i> Bring Joy! 2 Dec Everyone Dancing Merrily 10 Dec
		NORTHWEST REPERTORY SINGERS [§] <i>nwrs.org</i> Celebrate! Rejoice! Sing! 16,17 Dec
		NORTHWEST SOUND MEN'S CHORUS [E] <i>northwestsound.org</i> Home for the Holidays 16 Dec

NORWEGIAN LADIES CHORUS OF SEATTLE [§]	
<i>nlcofseattle.wx.com/nlcofseattle</i>	
Norwegian Ladies Chorus Annual Holiday Concert	3 Dec
A Nordic Christmas	5 Dec
NORWEGIAN MALE CHORUS OF SEATTLE [§]	
<i>pcnsa.org/localgroups/Seattle.html</i>	
Finland 100	4 Nov
A Nordic Christmas	5 Dec
OLYMPIA YOUTH CHORUS [§]	
<i>olympiaouthchorus.org</i>	
A Season of Peace	4 Dec
OPUS 7 VOCAL ENSEMBLE [§]	
<i>opus7.org</i>	
It's about Time	7 Oct
Aye, Sing we now of Joy!	17 Dec
The Road of Mercy	17 Feb
ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N]	
<i>osscs.org</i>	
Mentor and Protégé	7 Oct
Dvorák In America	11 Nov
Handel's Messiah	16,17 Dec
Echoes of Old England	3 Feb
PACIFIC SOUND CHORUS [N S E]	
<i>pacificsound.org</i>	
Last Minute Christmas	16 Dec
PACIFICA CHILDREN'S CHORUS [§]	
<i>pacificachoirs.org</i>	
25th Winter Concert	9 Dec
PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§]	
<i>phinneychorus.org</i>	
PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N]	
<i>ptchorus.org</i>	
Concert	1,3 Dec
RAINIER CHORALE [§ E]	
<i>rainierchorale.org</i>	
The Wonder of Christmas	9,10 Dec
RAINIER YOUTH CHOIRS [§ S]	
<i>rainieryouthchoirs.org</i>	
Friends and Family Concert: Mostly America	16 Oct
"Look to the Stars": Holiday Magic	9 Dec
REDMOND CHORALE [§ E]	
<i>redmondchorale.org</i>	
A Baroque Christmas	2,3 Dec
RESOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N]	
<i>resoundsings.org</i>	
Reformed & Reforming	29 Oct
Let Justice Roll Down	11 Feb

SEATTLE BACH CHOIR [§]	
<i>seattlebachchoir.org</i>	
Wachet Auf!	12 Nov
SEATTLE CHILDREN'S CHORUS [§ N]	
<i>seattlechildrenschorus.org</i>	
In Remembrance - A Veterans Day Celebration	11 Nov
Joy to the World	9,10 Dec
SEATTLE CHORAL COMPANY [§ N S E]	
<i>seattlechoralcompany.org</i>	
Buon Natale: An Italian Christmas	9 Dec
SEATTLE GIRLS CHOIR [§]	
<i>seattlegirlschoir.org</i>	
Make the Season Bright	9 Dec
Carmina Angelorum: songs for harp and treble voice	15,17 Dec
A Gift of Song: Annual Holiday Concert	16 Dec
SEATTLE JEWISH CHORALE [§ E]	
<i>seattlejewishchorale.org</i>	
Don't Let the Light Go Out	17 Dec
SEATTLE MEN'S CHORUS SEATTLE WOMEN'S CHORUS [§ N S]	
• Captain Smartypants (CS)	
• Seattle Men's Chorus (SMC)	
• Seattle Women's Chorus (SWC)	
• Sensible Shoes (SS)	
<i>seattlechoruses.org</i>	
Fired Up (SWC,SS)	13,14,20,21 Oct
A Sassy Brassy Holiday (SMC,CS)	9,10,16,17,20,21,23 Dec
SEATTLE PEACE CHORUS [§]	
<i>seattlepeacechorus.org</i>	
Freedom of the Press, Freedom of Song	17,18 Nov
SEATTLE PRO MUSICA [§ N E]	
<i>seattlepromusica.org</i>	
Winter Rose	9,16 Dec
SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N]	
<i>seachordsmen.org</i>	
Operation Smile Benefit	7 Oct
Joyous Sounds of the Season	9 Dec
SEATTLE SHORES CHORUS [§ N]	
<i>seattleshores.org</i>	
Operation Smile Benefit	7 Oct
SINE NOMINE: RENAISSANCE CHOIR [§]	
<i>seattlesings.org/mvg</i>	
Most Worthy Shepherd	29 Oct
SKAGIT VALLEY CHORALE [N]	
<i>skagitvalleychorale.org</i>	
Heralding Christmas 2017	15,17 Dec

SNO-KING COMMUNITY CHORALE [N]	
<i>sno-kingchorale.org</i>	
Sing Out! For America	11 Nov
Holiday Magic: Holiday Memories	9 Dec
SNOQUALMIE VALLEY GIRLS' CHOIR [E]	
<i>snoqualmievalleygirlschoir.com</i>	
SONORO CHORAL SOCIETY [S]	
• The Sonoro Scandinavian Children's Choir (SSCC)	
• The Sonoro Women's Choir (SWC)	
<i>songsafsonora.com</i>	
SONUS BOREAL [N]	
<i>northernsoundchoirs.org</i>	
Sonus Christmas Concert	22 Dec
THE SOUND OF THE NORTHWEST [§]	
<i>culturalpursuits.org</i>	
SOUND SINGERS - JAPANESE CHOIR [N E]	
<i>soundsingers.org</i>	
Annual Fall Concert	28 Oct
SOUTH SOUND CLASSICAL CHOIR [S]	
<i>southsoundclassicalchoir.org</i>	
Birth and Renewal	1,3,8,10 Dec
SUMMER FLUNG SINGERS [E]	
<i>summerflung.org</i>	
SWEDISH SINGERS OF SEATTLE [§]	
<i>swedishsingersofseattle.org</i>	
Finland 100	4 Nov
Yule Fest at the Nordic Heritage Museum	18 Nov
A Nordic Christmas	5 Dec
Swedish Singers of Seattle Sing for Christmas	12 Dec
TACOMA EARLY MUSIC ENSEMBLE [S]	
<i>canonict.org</i>	
VASHON ISLAND CHORALE [S W]	
<i>vashonislandchorale.org</i>	
Carols and Cantatas	2,3 Dec
VOCALISE [§]	
<i>seattlesings.org/mbq</i>	
Out of the Drawer!	27 Oct
WHATCOM CHORALE [N]	
<i>whatcomchorale.org</i>	
Anticipation	17 Dec

Access the rich variety of excellent performances available in our online calendar at www.seattlesings.org or scan the QR code:





2017 - 2018 Concert Season

Joyful Tidings

Featuring J.S. Bach's Christmas Oratorio

Saturday, December 2, 2017, 7:30 PM

Sunday, December 3, 2017, 3:00 PM

Bastyr University Chapel, Kenmore

Love Notes

Saturday, February 17, 2018, 7:30 PM

Kirkland Performance Center

Verdi's Requiem

with Philharmonia Northwest

Saturday, March 24, 2018, 2:00 PM

Benaroya Hall, Seattle

Barnett & Bernstein

Saturday, May 19, 2018, 7:30 PM

Bastyr University Chapel, Kenmore

www.kirklandchoralsociety.org



MASTER CHORUS EASTSIDE

Feed Your Soul

2017-2018

A Choral Christmas Carol

Saturday December 10, 2017 ~ 3:00 PM

Sunday December 17, 2017 ~ 3:00 PM

Pine Lake Covenant Church, Sammamish

We Are Such Stuff as Dreams

Sunday March 11, 2018 ~ 3:00 PM

Bellevue Presbyterian Church

The Circle of Life

Sunday May 6, 2018 ~ 3:00 PM

Pine Lake Covenant Church, Sammamish

Celebrate America

Sunday July 1, 2018 ~ 3:00 PM

Pickering Barn, Issaquah

www.masterchoruseastside.org

(425) 392-8446



BELLEVUE CHAMBER CHORUS

2017-2018 CONCERT SEASON

Winter Song

Saturday, December 9, 2017, 7:30 pm

Sunday, December 10, 2017, 3:00 pm

St. Luke's Lutheran Church, Bellevue

Sunday, December 17, 2017, 3:00 pm

Emmanuel Episcopal Church, Mercer Island

(to be followed by a holiday reception, raffle and dessert auction!)

Water Music

(Songs of Rain, Rivers, Lakes and Oceans)

Saturday, March 10, 2018, 7:30 pm

St. Margaret's Episcopal Church, Bellevue

Sunday, March 11, 2018, 3:00 pm

St. Luke's Lutheran Church, Bellevue

Voces Latinas

(Latin American Voices)

with City Cantabile Choir

Saturday, May 5, 2018, 7:30 pm

Phinney Ridge Lutheran Church, Seattle

Sunday, May 6, 2018, 3:00 pm

St. Luke's Lutheran Church, Bellevue

(425) 522-3436

bellevuechamberchorus.org

Join Us For More Concerts



Shall We Dance?

It is said that music began with movement. This concert explores the various ways in which dance has been embraced by choral music. Brahms' *Liebeslieder*, or "Love-Song," Waltzes are perennial favorites. Dance was all the rage during Bach's time, and the most dancelike of his choral motets is surely *Der Geist hilft*. Tangos of Piazzolla have also been arranged for chorus. For a bit of Americana, we'll round it all out with Copland's country-dance *Stomp your foot* and Ives's rousing *Circus Band*.

Saturday, April 7, 2018
7:30 p.m.
St. Thomas Episcopal Church
8398 NE 12th Street
Medina, WA

Sunday, April 8, 2018
3:30 p.m.
Church of the Holy Cross
11526—162nd Avenue NE
Redmond, WA

Stormy Weather

Here in the Northwest we are used to dealing with the weather, so let's celebrate it in song. Of course rain features prominently, especially in Eric Whitacre's *Cloudburst* and a new arrangement of *Stormy Weather* by Cascadian's own Jeremy Kings. John Rutter, Carlos Guastavino, and William Billings deftly depict winds strong and calm. Two works were written in response to Hurricane Katrina by Jeffery Ames and local composer Melinda Bargreen. We will sing music by composers old and new, ranging from Brahms and Elgar to Joy Porter and Joan Szymko. And don't worry: there is plenty of sunlight too.



Saturday, June 2, 2018
7:30 p.m.
Church of the Holy Cross
11526—162nd Avenue NE
Redmond, WA

Sunday, June 3, 2018
3:30 p.m.
St. Thomas Episcopal Church
8398 NE 12th Street
Medina, WA

Welcome Home CD

Enjoy Cascadian Chorale over and over by purchasing a *Welcome Home* CD, recorded in 2014 in celebration of Cascadian Chorale's 50th Anniversary. CDs are available for purchase today at the ticket table. Both physical CDs and digital downloads are also available on the internet. Look for links at cascadianchorale.org, or search directly on CD Baby, iTunes (through CD Baby), Amazon, and GooglePlay.

