



CASCADIAN
CHORALE

Gary Cannon, Artistic Director
www.cascadianchorale.org

The Human Heart



Saturday
May 3, 2014, 7:30pm
Mercer Island Presbyterian Church
3605 84th Ave SE

Sunday
May 4, 2014, 4:00pm
Faith Lutheran Church, Redmond
9041 166th Ave NE



Microsoft®

THE HUMAN HEART

SMILES, TEARS, LAUGHTER

- David's Lamentation (1778) William Billings (1746–1800)
- A Lantern Voice (2014) Giselle Wyers (b.1969)
commissioned by Cascadian Chorale
world premiere performances
- O my son Absalom (1974) Abraham Kaplan (b.1931)
- A Red, Red Rose (2012).....Jeremy Kings (b.1987)
- After the Winter (2011)Giselle Wyers
- Love Letters (2005).....Bern Herbolsheimer (b.1948)
1. Gold and Silver
 2. Red or Coral
 3. White
 4. Rosy

∞ intermission ∞

- Selections from Frostiana (1959).....Randall Thompson (1899–1984)
- The Telephone
- A Girl's Garden
- Choose Something Like a Star
- Lambscapes (2001).....Eric Lane Barnes (b.1960)
1. Gregorian Chant
 2. Handel
 3. Schubert
 4. Verdi
 5. Orff
 6. Sons of the Pioneers
 7. Gospel
- The Human Heart (2013) Eric William Barnum (b.1979)

Ingrid Verhulsdonk, piano

Cascadian Chorale

Gary D. Cannon, conductor

David's Lamentation, published in *The Singing Master's Assistant*, 1778 by **William Billings** (1746–1800)

William Billings was a professional tanner, blind in one eye and short in one leg, with a withered arm and “an uncommon negligence of person.” He was also the first great American composer. Notwithstanding physical deformities and hygienic deficiencies, he successfully taught “singing schools,” group-oriented music lessons aimed at amateur church singers, around the greater Boston area. By the time of the American Revolution, he had befriended such rebels as Paul Revere and Samuel Adams, supporting the cause with hymns such as “Chester” (“Let tyrants shake their iron rod / And Slav’ry clank her galling chains, / We fear them not, we trust in God, / New England’s God for ever reigns.”). He also published collections of sacred music, achieving substantial financial success by 1780. Unfortunately, copyright laws were not enacted until 1790, by which time his best works had been freely reprinted throughout the colonies. He accepted civic posts such as sealer of leather (inspecting goods), scavenger (sweeping streets) and hogreeve (tracking down loose hogs and returning them to their owners). Nevertheless, Billings died impoverished, and his music fell out of fashion by the early nineteenth century, except in Southern and Appalachian hymnals known as “shape-note” books.

Nearly all of Billings’s 340 surviving works are four-part sacred music, often setting his own texts adapted from scriptural or poetic sources. The tune, as is typical of late-eighteenth-century choral music, is found in the tenors, though the basses are often also given prominence: Billings even recommended that half of a choir’s membership should be basses. His counterpoint is often rough—typically, he composed the tenors’ tune first, then a supportive bass line, next a consonant soprano line, and finally an alto line that merely filled in the harmony—and the resulting harmony often features open sonorities of octaves or fifths. (Intriguingly, 150 years later Aaron Copland would embrace similar harmonies when attempting to craft a conspicuously “American” sound.) The raucous, forthright manner of his compositions suits the famed “When David heard” text admirably.

David the king was grieved and moved,
He went to his chamber and wept;
And as he went, he wept and said,
O my son! Would to God I had died for thee, O Absalom, my son.

A Lantern Voice (2014)

by **Giselle Wyers** (born 1969)

Giselle Wyers (about whom you can read more below) has selected two poems by Stephen Crane—*Voices* and *There was crimson clash of war*—from which to fashion her newest composition, *A Lantern Voice*. The music is darker in mood than most of Wyers’s output, befitting her chosen subject of children forced into servitude as soldiers. In this context, “each small gleam” represents a child soldier caught up in the “crimson clash of war.” The imagery of these two poems interweaves brilliantly. After the “babes ran, wondering,” Wyers emphasizes these links by bringing back the music for “Each small gleam”—the running children are the small gleams, later dubbed “little holy fathers.” As this music decries the injustice of war, there are harmonic and rhythmic dissonances aplenty, but also a deep sense of hope that colors the tragedy.

Each small gleam was a voice,
A lantern voice—
In little songs of carmine, violet, green, gold.
A chorus of colors came over the water;
The wondrous leaf-shadow no longer wavered,
No pines crooned on the hills,
The blue night was elsewhere a silence,
When the chorus of colors came over the water [...].

Small glowing pebbles
Thrown on the dark plane of evening
Sing good ballads of God
And eternity, with soul’s rest.
Little priests, little holy fathers,
None can doubt the truth of your hymning
When the marvelous chorus comes over the water,
Songs of carmine, violet, green, gold.

There was crimson clash of war.
Lands turned black and bare;
Women wept;
Babes ran, wondering.
There came one who understood not these things.
He said, “Why is this?”
Whereupon a million strove to answer him.
There was such intricate clamour of tongues,
That still the reason was not.

— Stephen Crane (1871–1900)

O my son Absalom, published in *Glorious*, 1974

by Abraham Kaplan (born 1931)

When Abraham Kaplan was a youth, he was asked if he wanted to be a musician, like his choral-conductor father and cantor grandfather. Young Abe resolutely declined, voicing a preference for the sciences. Yet he sang professionally with a resonant bass voice, and on one occasion a substitute conductor was needed at short notice. Kaplan volunteered, the performance was recorded and broadcast, and soon there was no turning back. When he arrived in New York for studies at Juilliard, it was his first trip away from his native Israel. After Kaplan completed his studies, the school's director, the illustrious composer William Schuman, attempted to recruit Kaplan to the choral faculty. Kaplan declined and returned to Israel, but a year later Schuman's repeated pleas succeeded. In twenty-plus years as head of Juilliard's choral program, he became one of the most prominent musicians in New York. His Camerata Singers regularly sang with the New York Philharmonic, and so Kaplan collaborated with many great conductors of the postwar era, including Stokowski, Stravinsky, Copland, Ozawa, Boulez, Szell, Munch, Solti, Mehta, Abbado, and far too many others to list. He especially developed a friendship with Leonard Bernstein, preparing the chorus for the premieres of the latter's *Kaddish* Symphony and *Chichester Psalms*. (You can read about his experiences with several dozen major musical personalities, including Frank Sinatra, in his delightful and engaging recent memoir, *Splendid Encounters*.) In the mid-1970s, however, Kaplan opted for a calmer lifestyle on the faculty at the University of Washington. Since his retirement in 2004, he has devoted his energies to composition.

Kaplan's first major forays into composition were a series of biblical settings which he recorded and published under the collective title *Glorious*. Of these, *O my son Absalom* is the only one scored without instruments. The first phrase of text is given steady, contrapuntal music in triple time, reminiscent of Renaissance polyphony. Though firmly grounded in the key of G minor, *O my son Absalom* immediately exhibits greater chromaticism than found in Kaplan's other works. The second phrase is in seven-eight time, akin to a slightly off-kilter Jewish dance. The two phrases shift back and forth, including an extended section in C minor, until a somber, harmonically unresolved conclusion.

O my son Absalom, would God I had died for thee.

A Red, Red Rose (2012)

by Jeremy Kings (born 1987)

Jeremy Kings's father was a Lutheran pastor, and his mother was the church organist. From her, young Jeremy received his first training in music, though he was rather more interested in technology, especially computer gaming. Attending high school in La Grange, a suburb of Chicago, he joined the choir and fell in love with the world of choral music. In his senior year, he had the rare opportunity to take a class in music theory and—even more rare—to hear his works performed. He kept singing and composing while a computer science major at Illinois Wesleyan University in Bloomington. In 2010 he relocated to the Seattle area to study computer game programming at the DigiPen Institute of Technology. Information about his activities both musical and technological—plus his fascinating blog which deals with topics such as the process of composing music for computer games—is available at his website, jeremykings.com.

Two years ago, Kings undertook to set to music Robert Burns's famous ballad *Oh my Luve's like a red, red rose*, which he had previously sung in a choral setting by Indianapolis composer James Mulholland. Kings's practical experience composing for computer games has served him well in developing a deep understanding of counterpoint, harmony, structure, and subtle variety. After a brief introduction, the principal tune, with its soaring initial octave leap, is first heard in the sopranos. Love's "melodie" is reflected in a sumptuous seven-part chord. The work is in AABA form, with each "A" section invoking the main theme in a different guise. At the end, the men's voices virtually run the final stretch of the poet's "ten thousand mile." The Cascadian Chorale premiered *A Red, Red Rose* last spring.

Oh my Luve's like a red, red rose
That's newly sprung in June;
Oh my Luve's like a melodie
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,
So deep in luve am I:
And I will luve thee still, my dear
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,
And rocks melt wi' the sun:
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee well, my only Luve,
And fare thee well, a while!
And I will come again, my Luve,
Tho' it were ten thousand mile.

— Robert Burns (1759–1796)

After the Winter (2011)

by **Giselle Wyers** (born 1969)

Jamaican-born Claude McKay was a precursor to the famed Harlem Renaissance, his works much beloved of a younger generation of black American poets that included Langston Hughes. McKay's poem *After the Winter* imagines a sunny land with "ferns that never fade" where two lovers can settle in the distant future. Giselle Wyers (about whom you can read more below) assigns to these words smooth, calm music. Her motive of "Some day" returns midway, imbuing both gentle hope and a realization that this idealized future is perhaps impossible to achieve.

Some day, when trees have shed their leaves,
And against the morning's white
The shivering birds beneath the eaves
Have sheltered for the night,
We'll turn our faces southward, love,
Toward the summer isle
Where bamboos spire the shafted grove
And wide-mouthed orchids smile.

And we will seek the quiet hill
Where towers the cotton tree,
And leaps the laughing crystal rill,
And works the droning bee.
And we will build a cottage there
Beside an open glade,
With black-ribbed blue-bells blowing near,
And ferns that never fade.

—Claude McKay (1889–1948)

Love Letters (2005)

by **Bern Herbolzheimer** (born 1948)

The Tatar people's historical home was the broad steppes of Russia, especially the region about five hundred miles south and east of Moscow, along the Volga River. For his unaccompanied choral cycle *Love Letters*, Bern Herbolzheimer has chosen four traditional Tatar love-songs in the four-line poetic form of a ruba'i (the plural is "rubaiyat"). The poems are united by the mention of colors and by the composer's natural lyricism and craftsmanship. Composed in April 2005, *Love Letters* is a perfect example of Herbolzheimer's luscious lyricism and consummate craftsmanship.

Born in Montana, Herbolzheimer has long made his home in Seattle. He has taught at the University of Washington and Cornish College of the Arts and is among the most accomplished composers in the Northwest. His operas have been performed internationally; his symphonic music, across the country. His output is well known to Seattle choral audiences, as his works are often performed by the Cascadian Chorale (where he served as Composer-in-Residence for many years), Opus 7, and the choirs of St. James Cathedral. Herbolzheimer is a remarkably prolific composer for whom the choral sound-world has special resonance.

1. Gold and Silver

Once I had a gold and silver thimble,
But I can't set it on the table now.
I would go to you within this note I write,
But I can't fit inside of it.

2. Red or Coral

There are six rows of beads in that red necklace,
But this one of coral has seven shiny rows.
I will not write. I'll not send a letter.
If you really miss me you'll come back on your own!

3. White

On this sheet, this white sheet of paper,
I wrote your name again and again.
O! my dove, O! my beauty,
Only God knows how much I love you.

4. Rosy

Many flowers in the garden; only one is the sweetest rose.
Yesterday I read your letter; all day long I was rosy-cheeked!
Many trees are in the orchard; only one has the sweetest fruit.
Yesterday I read your letter; all day long I was rosy-cheeked!

— Traditional Tatar, translated by Aidar Galeev and the composer



Dennis A. Kruse
28214 NE 151st Street, Duvall, WA 98019
Studios: Woodinville, Issaquah, & Bellevue College
Information: 425-788-9646 Cell: 206-601-1292
Web Site: www.evolutionsavoicestudio.com
e-mail: evolutionsavs@gmail.com

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Randall Thompson is often hailed as the dean of American choral music. Early in his career, Thompson focused on orchestral works, with three finely crafted symphonies, but by the 1940s he turned predominantly to the choir. Thompson's many illustrious positions included the directorship of Philadelphia's acclaimed Curtis Institute and a professorship at Harvard. His many choral compositions form the core of the American repertory, ranging from the idyllic *The Peaceable Kingdom* to the boisterously patriotic *The Testament of Freedom*. His brief *Alleluia* remains perhaps the most frequently performed piece of American choral music. Not bad for a chap who, as an undergraduate, had failed in his first audition to join the Harvard Glee Club: he later quipped, "My life has been an attempt to strike back." Thompson's compositional style is very meticulous—often almost every note on the page has an articulation or related marking—and yet the overall effect is of a spontaneous and sincere reaction to the text.

Frostiana is one of Thompson's most beloved works. Delightful and urbane, it is a collection of "Seven Country Songs" on texts by the great American poet Robert Frost. The cycle was composed in the summer of 1959 to fulfill a commission for the bicentennial of the incorporation of Amherst, Massachusetts. Thompson himself conducted the premiere, which was sung by a volunteer ensemble drawn from throughout the township, not unlike the Cascadian Chorale. Both Thompson and Frost were adopted New Englanders, and Frost was suitably impressed by the work to direct his estate not to allow other composers to set his poems to music, a ban which continues, more or less, today. In 1965, Thompson orchestrated the work, and even later made an arrangement for band.

For the middle movement of *Frostiana*, Thompson chose a text that is a conversation between a man and a woman who use a trestle-flower as a telephone-like communication device. You may perhaps picture a fair maiden in a second-story room, speaking into a flower which is connected, like two cans and a string, to a flower at the ground, where listens her beloved. The men are energetic as they re-tell the experience, but the women behave more coyly. Meanwhile, the piano winds up and down the keyboard as the flower's vine would wind up and down the side of the house.

'When I was just as far as I could walk
From here today,
There was an hour
All still
When leaning with my head against a flower
I heard you talk.
Don't say I didn't, for I heard you say –
You spoke from that flower on the window sill –
Do you remember what it was you said?'

'First tell me what it was you thought you heard.'

'Having found the flower and driven a bee away,
I leaned by head,
And holding by the stalk,
I listened and I thought I caught the word –
What was it? Did you call me by my name?
Or did you say –
Someone said "Come" – I heard it as I bowed.'

'I may have thought as much, but not aloud.'

'Well, so I came.'

— Robert Frost (1874–1963)

"A Girl's Garden" is the longest poem used in *Frostiana*, and in order to render it intelligible to the listener, Thompson directs all the women to sing it in unison, as a single vocal line. The poem tells the story of a village know-it-all who as a young girl intended to plant a garden, but instead dumped seeds and fertilizer on an empty plot of land and merely "begged the seed." The melody is simple, almost folk-like, but the music moves quickly and the singers must have their wits about them. Also, how often does one get to sing words like "wheelbarrow" and "dung?" That same stanza includes two moments of remarkably subtle text-painting, as "she always ran away and left / her not-nice load": the word "left" is held for a long time, as "not-nice" is given a suitably, er, delicate setting. At the very end, the women finally split into three-part harmony to depict the lazy girl who now self-righteously instructs others: "It's as when I was a farmer."

A neighbor of mine in the village
 Likes to tell how one spring
 When she was a girl on the farm, she did
 A childlike thing.

 One day she asked her father
 To give her a garden plot
 To plant and tend and reap herself,
 And he said, 'Why not?'

 In casting about for a corner
 He thought of an idle bit
 Of walled-off ground where a shop had stood,
 And he said, 'Just it.'

 And he said, 'That ought to make you
 An ideal one-girl farm,
 And give you a chance to put some strength
 On your slim-jim arm.'

 It was not enough of a garden,
 Her father said, to plow;
 So she had to work it all by hand,
 But she don't mind now.

 She wheeled the dung in the wheelbarrow
 Along a stretch of road;
 But she always ran away and left
 Her not-nice load,

And hid from anyone passing.
 And then she begged the seed.
 She says she thinks she planted one
 Of all things but weed.

 A hill each of potatoes,
 Radishes, lettuce, peas,
 Tomatoes, beets, beans, pumpkins, corn
 And even fruit trees.

 And yes, she has long mistrusted
 That a cider apple tree
 In bearing there today is hers,
 Or at least may be.

 Her crop was a miscellany
 When all was said and done,
 A little bit of everything,
 A great deal of none.

 Now when she sees in the village
 How village things go,
 Just when it seems to come in right,
 She says, 'I know!'

'It's as when I was a farmer —'
 Oh, never by way of advice!
 And she never sins by telling the tale
 To the same person twice.

— Robert Frost (1874–1963)

The seventh and final movement of *Frostiana* has a tripartite structure in which the opening and closing sections place the sopranos on a repeated D, settled above the choir as a star rests above the skies. At the very end, as we are gently encouraged to "be staid", the choir rests on a long-held D as well. In the dramatic middle section, Thompson aptly depicts both the frustration inherent in the eternal quest for knowledge and the calm required to resolve the quest satisfactorily. As is often the case in Frost's poetry, the meaning of this text is intentionally obscure. The star can be interpreted religiously as symbolic of a deity, or scientifically as representative of all knowledge. Or perhaps both interpretations are valid, and a myriad beyond. Thompson's genius lies in that his music, like Frost's text, lets the listener decide.

O Star (the fairest one in sight),
 We grant your loftiness the right
 To some obscurity of cloud –
 It will not do to say of night,
 Since dark is what brings out your light.
 Some mystery becomes the proud.
 But to be wholly taciturn
 In your reserve is not allowed.
 Say something to us we can learn
 By heart and when alone repeat.
 Say something! And it says, 'I burn.'
 But say with what degree of heat.
 Talk Fahrenheit, talk Centigrade.
 Use language we can comprehend.
 Tell us what elements you blend.
 It gives us strangely little aid,
 But does tell something in the end.

And steadfast as Keats' Eremit,*
 Not even stooping from its sphere,
 It asks a little of us here.
 It asks of us a certain height,
 So when at times the mob is swayed
 To carry praise or blame too far,
 We may choose something like a star
 To stay our minds on and be staid.

— Robert Frost (1874–1963)

* The great Romantic English poet John Keats (1795–1821) wrote a sonnet that includes the lines: "Bright Star, would I were stedfast as thou art – [...] Like nature's patient, sleepless Eremit". An eremite is a religious recluse, or hermit.

Landscape (2001)

by Eric Lane Barnes (born 1960)

Comedy and music form the backbones of Eric Lane Barnes's creative life, as Assistant Artistic Director of the Seattle Men's Chorus, founder of the vocal comedy troupe Captain Smartypants, and composer of children's theater works performed throughout the country. In an e-mail to the present author, Barnes recounted a conversation with Timothy Seelig, conductor of Dallas's famed Turtle Creek Chorale, thus: "He suggested I write a piece based on *Kumbaya*, doing it in different styles. I liked the idea, but thought that *Kumbaya* was too simplistic melodically and harmonically to do much with. He suggested the idea to me right before we went into a seminar at a GALA [Gay and Lesbian Association of Choruses] Leadership conference. We sat in the back of the room while the speaker was talking, trading notes back and forth about the piece. I suggested using *Mary Had a Little Lamb*, and we were off and running. We plotted the whole piece out together that way, passing notes back and forth, giggling and trying to at least appear as if we were paying attention to the speaker." Quite an appropriate beginning for such a wonderfully silly composition. In seven movements, *Landscape* re-interprets the popular nursery rhyme in various historical guises: Gregorian chant, Handelian oratorio chorus, Schubert art-song, Verdi opera aria, grand gesture of Orff's *Carmina Burana*, even evoking American popular music with a cowboy song and final gospel. But listen carefully: this little lamb has a big adventure.

The Human Heart (2013)

by Eric William Barnum (born 1979)

Eric Barnum is an adopted Northwesterner, having been born in Minnesota but receiving a doctorate from the University of Washington. He is now Director of Choral Music at the University of Wisconsin, Oshkosh. He is one of many representatives of a young, "post-Whitacre" generation of American composers with keen senses of dramatic musical construction and rich choral sonority. He has written the following: "*The Human Heart* is a heartfelt rendering of several poignant moments in William Wordsworth's transcendent poem: *Imitations of Immortality from Recollections of Early Childhood*. These chosen moments of the poem focus in on what it is like to look back on the entirety of one's life, with all its joys, fears, laughs, and tears. Wordsworth adeptly encapsulates how, in that final moment of recollection, the memory of one's life seems so vast it could not be contained by words, yet he presents images that are small, fragile, and tender."

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benediction: [...]
For that which is most worthy to be blest—
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:—

[...]

Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

[...]

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

—William Wordsworth (1770–1850)



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Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

Gary D. Cannon, Conductor



Gary D. Cannon is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer and musicologist. He is, since 2008, Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. Also in 2008, the Early Music Guild invited him to found and direct a Renaissance choir, Sine Nomine. He has held posts as Principal Conductor of Vashon Opera (2009-11), leading performances of *The Tender Land* and *Madama Butterfly*, and as Chorusmaster for the Northwest Mahler Festival (2001-10). Cannon has conducted the Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and several ensembles at the University of Washington. He has also served as Secretary of the Greater Seattle Choral Consortium (2010-12).

As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of the Tallis Scholars. Cannon is formerly an instructor at Whatcom Community College (2004-6), where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California at Davis and the University of Washington, where later this month he will defend a doctoral dissertation on the early life and works of William Walton.

Ingrid Verhulsdonk, Pianist



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. 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.

Giselle Wyers, Composer-in-Residence



Giselle Wyers is Associate Professor and Chair of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and voice. She has conducted semi-professional ensembles and honor choirs across the United States and in Europe. Wyers' dedication to exposing audiences to the music of contemporary American composers is apparent in her work with Solaris Vocal Ensemble, a 12-voice solo ensemble of professional singers who are currently producing their first album of American world premieres for electronics and choir.

As a composer, Wyers edits the "Giselle Wyers Choral Series" through Santa Barbara Music Publishing Company. This series features many choral compositions by Wyers and champions the works of other emerging composers. Commissions for her music have been wide ranging, including the Chamber Choir of Europe, A Capella Koor Cantabile of the Netherlands, Cascadian Chorale, Choral Arts Ensemble, Dolce Canto Chamber Choir, Virginia Chorale, Georgia Tech Chamber Singers and the University of Tennessee Men's Glee. Wyers won the Cambridge Madrigal Singers International Choral Composition for her *Ave Maria* in 2003, and subsequently was commissioned by the same ensemble to write a work for their 10th anniversary concert.

ANCORA [S]

www.AncoraChoir.org

10th anniversary concert 14 Jun

AVE RENAISSANCE WOMEN'S CHOIR [S]

www.EarlyMusicGuild.org

Stella splendens 6 Jun

BAINBRIDGE CHORALE [W]

www.BainbridgeChorale.org

Verdi's *Requiem* and Vaughan Williams' *Serenade to Music* 12 · 13 Apr
Bainbridge Sings! 22 · 29 Jul & 5 Aug

BELLEVUE CHAMBER CHORUS [E S]

www.BellevueChamberChorus.org

Brahms Fest 29 Mar
(with Kirkland Choral Society)
In praise of music 31 May · 1 Jun

BELLEVUE GIRLCHOIR [E]

www.BellevueGirlchoir.com

Generations 1 22 Mar
Generations 2 and family folk dance 29 Mar
Gutsy girls 7 Jun

THE BYRD ENSEMBLE [S]

www.ByrdEnsemble.com

The German-English heritage 5 Apr

CANONICI: CONSORT OF VOICES [S S]

www.Canonici.org

Madrigalia at Northwest ACDA 14 Mar

CANTABILE OF SKAGIT VALLEY [N]

www.CantabileOfSkagitValley.org

Pastorale: A choral feast of spring 25 · 26 · 27 Apr

CANTARÉ VOCAL ENSEMBLE [S]

www.CantareVocalEnsemble.org

Mozart's *Grand Mass in C minor* 30 Mar
Flora and fauna 25 · 26 · 27 Apr

CAPPELLA ROMANA VOCAL ENSEMBLE [S]

www.CappellaRomana.org

Passion week in Russia:
Music for Russian Orthodox Holy week 12 Apr
Robert Kyr's *A time for life*:
The environmental oratorio 3 May

CASCADIAN CHORALE [E]

www.CascadianChorale.org

And all the earth shall sing 22 · 23 Feb
The human heart 3 · 4 May

CHOIR OF THE SOUND [N]

www.ChoirOfTheSound.org

Music, thy praises we sing! 1 · 2 Mar
In olden days... 31 May · 1 Jun
Verdi *Requiem* with Thalia Symphony 18 · 19 Jun

CHORAL ARTS [W S]

www.Choral-Arts.org

Brahms' *Ein deutsches Requiem*:
Intimate version, piano four-hands 28 Mar
Always singing:
Folk songs from around the world 16 · 17 May

CITY CANTABILE CHOIR [S]

www.CityCantabileChoir.org

VIVALDI ROCKS!
Magnificat with strings,
and *Gloria* with rock band 3 · 4 May

COLUMBIA CHOIRS [S]

www.ColumbiaChoirs.com

Earth songs 30 Mar
30th anniversary concert 14 Jun

CORA VOCE [W S]

www.CoraVoce.org

A celebration of the Mass 22 · 23 Feb
For the beauty of the Earth 5 · 6 Apr

EARTHRISE CHAMBER CHOIR [S]

www.EarthriseChoir.org

Joint concert with
The Market Street Singers 17 · 18 May

THE ESOTERICS [N E W S]

www.TheEsoterics.org

OCEANA: Music of
the oceans, lakes, and seas 2 · 7 · 8 · 9 Mar
SYLVANA: Music of
the forest, flowers, and trees 3 · 9 · 10 · 11 May

EVERETT CHORALE [N S]

www.EverettChorale.org

We're going uptown 6 · Apr
We're Paris bound 8 · Jun

FEDERAL WAY CHORALE [S]

www.FWChorale.org

Love songs: From Brahms
to Billy Joel and the Beatles 16 · 18 May

FLYING HOUSE PRODUCTIONS:

SEATTLE MEN'S CHORUS &

SEATTLE WOMEN'S CHORUS [S]

www.FlyingHouse.org

We can swing it! (SWC) 6-9 Feb
Annual children's concert
(SWC & SMC) 29 Mar
Totally Wicked (SMC) 29 · 30 Mar
Falling in love again (SMC) 14 Jun

ILLUMNI MEN'S CHORALE [S S]

www.IllumniMensChorale.org

Songs of winter and love 21 · 23 Feb

JET CITIES CHORUS [S]

www.JetCities.org

Sweetie pie social 9 Feb
Chancel arts 23 Mar
North by northwest 12 Apr
Blue poppy festival 17 May
Year-end concert 29 May

JOYFUL! NOISE SEATTLE [S]

www.JoyfulNoiseSeattle.org

All our bags are packed:
A Joyful! Noise road trip 31 May · 1 Jun

KIRKLAND CHORAL SOCIETY [N E S]

www.KirklandChoralSociety.org

Brahms Fest 29 Mar
(with Bellevue Chamber Chorus)
A silver celebration 16 · 18 May

LAKE WASHINGTON SINGERS [E]

www.LakeWashingtonSingers.org

A taste of Broadway 17 May

MÄGI ENSEMBLE [S]

www.MagiEnsemble.org

Musica baltica 26 Apr

MAGNOLIA CHORALE [S]

www.MagnoliaChorale.org

Silver anniversary concert 3 · 4 May

THE MARKET STREET SINGERS [S]

www.MarketStreetSingers.org

Joint concert with
Earthrise Chamber Choir 17 · 18 May
Tenth anniversary concert 13 Sep

MASTER CHORUS EASTSIDE [E]

www.MasterChorusEastside.org

Masterworks: Vivaldi's *Gloria* 16 Mar
Out of Africa 18 May
All-American Independence Celebration 29 Jun

MASTERWORKS CHORAL ENSEMBLE [S]

www.MCE.org

Harmony sweepstakes: *A cappella* festival 15 Mar
Sing for the cure: Benefit for breast cancer 12 Apr
Sing Sinatra: Music of "Ol' blue eyes" 14 Jun

MEDIEVAL WOMEN'S CHOIR [S]

www.MedievalWomensChoir.org

Sun, moon, and stars:
Music inspired by the medieval sky 15 · 16 Mar
Eleanor of Aquitaine and her daughters 17 May

MIRINESSE WOMEN'S CHOIR [N W S]

www.MirinesseWomensChoir.org

Spring concert 22 · 23 · 29 · 30 Mar

MUSICA SACRA CHAMBER CHORALE [E §]

www.MusicaSacraChamberChorale.com

From darkness comes light 28 · 29 Mar

NORTHWEST CHAMBER CHORUS [§]

www.NorthwestChamberChorus.org

Mozart's *Grand Mass in C minor* 30 Mar
Vices and virtues 8 · 14 Jun

**NORTHWEST CHOIRS:
NORTHWEST BOYCHOIR &
VOCALPOINT! SEATTLE** [§]

www.NWChoirs.org

Black tie and blue jeans gala
at Seattle Design Center (NB & VS) 8 Mar
Heavenly voices (NB & VS) 25 · 27 Apr
Motor city review (VS) 15-25 May

THE NORTHWEST CHORALE [§]

www.NWChorale.org

Duruflé and Rutter *Requiems* 3 · 10 May

NORTHWEST FIRELIGHT CHORALE [§]

www.NWFirelightChorale.org

Now THAT's music!
100+ years of pop hits America loves 29 Mar
Shall we gather: An evening of
folksongs, folk hymns, and spirituals 13 · 14 Jun

NORTHWEST GIRLCHOIR [§]

www.NorthwestGirlchoir.org

Music, she wrote 9 Mar
A song of her own 9 Mar
Amore and the seniors 4 May
Songs to share 17 May
On the road, around the world 7 Jun

NORTHWEST REPERTORY SINGERS [§]

www.NWRS.org

Tacoma sings: A generational collaboration 8 Mar
Brahms' *Ein deutsches Requiem* 17 · 18 May

OLYMPIA YOUTH CHORUS [§]

www.OlympiaYouthChorus.org

World tour 2014 (with Samba Olywa) 22 Mar
The magical kingdom 17 May

OPUS 7 VOCAL ENSEMBLE [§]

www.Opus7.org

Grant us peace 22 Mar
Spring folly 10 May

PACIFIC SOUND CHORUS [E]

www.PacificSound.org

Friends and family concert 1 Apr

PACIFICA CHILDREN'S CHORUS [N §]

www.PacificaChoirs.org

Annual spring concert 5 Apr
Summer showcase concert 31 May

**PORT TOWNSEND / EAST JEFFERSON
COUNTY COMMUNITY CHORUS** [W]

www.PTChorus.org

A night at the opera,
a day in the country 4-6 Apr

RAINIER CHORALE [E §]

www.RainierChorale.org

Duruflé *Requiem* 6 Apr
Off the charts 7 Jun

RAINIER YOUTH CHOIRS [E §]

www.RainierYouthChoirs.org

Threads of the past 28 Feb
Time and travel 1 Jun
3rd annual choir camp 18-21 Aug

REDMOND CHORALE [E]

www.RedmondChorale.org

Spring concert 30 Mar
Summer concert 8 Jun

SACRED MUSIC CHORALE [N E §]

www.SacredMusicChorale.org

Mozart's *Grand Mass in C minor* 30 Mar

SEATTLE BACH CHOIR [§]

www.SeattleBachChoir.org

God's time: Howell's *Requiem*
and Bach's *Cantata 106* 9 Mar
Handel's *Dixit Dominus* 13 Apr
20th-century American *a cappella* 8 Jun

SEATTLE CHILDREN'S CHORUS [N §]

www.SeattleChildrensChorus.org

Sing from the heart 22 Mar
Sing your way home:
25th anniversary celebration 22 Jun

SEATTLE CHORAL COMPANY [§]

www.SeattleChoral.Company.org

Nordic voices: Folk, fiddle, and fjord 22 Mar

SEATTLE GIRLS' CHOIR [§]

www.SeattleGirlsChoir.org

Prime Voci at Northwest ACDA 15 Mar
Cantamus: Peace! 30 Mar
Annual spring concert 7 Jun
The power of music (with Ethan Bortnick) 26 Jun

SEATTLE JEWISH CHORALE [E S §]

www.SeattleJewishChorale.org

If music be the food of love, sing on 18 May

SEATTLE PEACE CHORUS [§]

www.SeattlePeaceChorus.org

ORIGINS: A celebration of Balkan song and
dance (featuring Dunava Balkan women's
choir and Radost Dance ensemble) 31 May

SEATTLE PRO MUSICA [N E S §]

www.SeattleProMusica.org

Passio: Light in Darkness 8 · 9 Mar
Brahms' *Ein deutsches Requiem* 17 · 18 May

THE SEATTLE SEACHORDSMEN [§]

www.Seachordsmen.org

Love's journey 28 Jun

SINE NOMINE: RENAISSANCE CHOIR [§]

www.EarlyMusicGuild.org

Josquin and the Sexti Toni 23 Mar

SKAGIT VALLEY CHORALE [N]

www.SkagitValleyChorale.org

Celebrating in song 3 · 4 May

SNO-KING COMMUNITY CHORALE [N]

www.Sno-KingChorale.org

Musica de coro 22 Mar
Music from *Mamma Mia!* 7 Jun

SONUS BOREAL [N]

www.NorthernSoundChoirs.org

Music of the Americas 18 May

SWEDISH WOMEN'S CHORUS OF SEATTLE [§]

www.SwedishClubNW.org

European heritage choir festival
(with Svea Male Chorus) 3 May

THE TUDOR CHOIR [§]

www.TudorChoir.org

DEVOTIO: Private and ritual devotion
in early Tudor England 8 Mar
I will lift up mine eyes:
Psalms, hymns, and spiritual songs 10 May

VASHON ISLAND CHORALE [W]

www.VashonIslandChorale.org

Mozart's *Grand Mass in C minor* 30 Mar
No Bridges:
25th anniversary celebration 29 Jun

WHATCOM CHORALE [N §]

www.WhatcomChorale.org

Favorite Broadway choruses Mar 9
Songs of peace and harmony Jun 1

Performance Location Key:

[N] North Sound

[E] Eastside

[W] West Sound

[S] South Sound

[§] Seattle

Updated 19 February 2014.

For more information, please visit:

www.greaterseattlechoralconsortium.org



MASTER CHORUS EASTSIDE
Sharing the power of choral music

SEASONS OF LIGHT:

CHRISTMAS & CHANUKAH

Sunday December 8, 2013 ~ 2:00 PM

Kirkland Performance Center

Sunday December 15, 2013 ~ 3:00 PM

Pine Lake Covenant Church, Sammamish

VIVALDI'S GLORIA

Sunday March 16, 2014 ~ 3:00 PM

First Presbyterian Church, Bellevue

OUT OF AFRICA

Sunday May 18, 2014 ~ 3:00 PM

Pine Lake Covenant Church, Sammamish

CELEBRATE AMERICA!

Sunday June 29, 2014 ~ 3:00 PM

Pickering Barn, Issaquah

www.masterchoruseastside.org
(425) 392-8446

Enjoy the performances of other
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Upon A Midnight Clear

Saturday, Dec. 14, Bothell

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In Praise of Music

Saturday, May 31, Bellevue

Sunday, June 1, Bellevue

For tickets call (425) 881-0445

www.bellevuechamberchorus.org



Silver Anniversary Season

Dr. Glenn R. Gregg, Artistic Director

Welcome All Wonders

EASTSIDE: Friday, December 6, 7:30 PM

SEATTLE: Saturday, December 7, 7:30 PM

Brahms Fest

SEATTLE: Saturday, March 29, 7:30 PM

KCS: A Silver Celebration

SEATTLE: Friday, May 16, 8:00 PM

EASTSIDE: Sunday, May 18, 3:00 PM

KirklandChoralSociety.org | 425-296-0612

About Cascadian Choral

Soprano

Holly Allin
Nancy Dain-Smith
Shiloh Gillespie
Joscelyne Gray
Anita Gross *
Barb Fraley ‡
Brenda Kruse
Sue Maybee
Kara Montague §
Paula Rattigan
Billie Shung

Alto

Carol Fielding
Susan Flores
Joanne Hinkle
Laurene Kelly
Tara O'Brien Pride *
Joy Porter
Katherine Robbs
Debra Schilling
Nikki Schilling
Pamela Silimperi
Hannah Won

Tenor

Christopher Fraley
Corey Fujimoto
Russ Jones *
Tim MacNary
Özer Özkaraoglu
Stuart Gegenheimer

* Section Leader
† Voice Coach

Soloists:
‡ Love Letters

Bass

Ken Black
Rick Commo
Jeremy Kings
Dennis Kruse †
David Nichols
Trevor Tsang
Jim Whitehead
Doug Wyatt *
Robin Wyatt-Stone

§ Lambscapes
§ A Lantern Voice

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.

Board of Directors

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Trevor Tsang, *Vice-President*
Laurene Kelly, *Secretary*
Barbara Baker, *Treasurer*
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Barb Fraley
Anita Gross
Paula Rattigan

Artistic Staff

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Artistic Director
Ingrid Verhulsdonk
Pianist
Giselle Wyers
Composer-in-Residence

Artistic Advisory Group

Robert Bode
Joseph Crnko
Abraham Kaplan
Karen P. Thomas



Pledge of Support

Cascadian Chorale

50th Anniversary CD Recording Project

Name (print) _____ Co-donor _____
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Contact information is for internal Cascadian Chorale use only. We do not sell or trade personal information.

Pledge levels	Thank-you gifts
Up to \$124	<i>Name listed in CD liner notes</i>
\$125 to \$499	<i>Above benefit plus 1 CD autographed by artistic director Gary Cannon (\$20 value)</i>
\$500 to \$999	<i>Above benefits plus pair of season tickets to Cascadian Chorale's 2014-15 season (\$122 total value)</i>
\$1000 and higher	<i>Above benefits plus a small vocal ensemble performance at your private event.* (\$242 total value)</i>
<i>*Private performances are limited to first three donations received at this level. Performance time is approximately 20 minutes. Subject to agreement on schedule and venue. Performance to occur no later than May 31, 2015.</i>	

I/we will contribute**:

\$ _____ paid by March 15, 2014
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Payment may be made by check, credit card, or PayPal.

Checks—Mail to: Cascadian Chorale, P.O. Box 53292, Bellevue, WA 98015.

Credit card or PayPal—Click the “Donate” button on our website: www.CascadianChorale.org

Donations also accepted at the door of performances.

☐ My employer will match my donation. I will contact my HR department.

Company name _____

☐ Please do not send me any Thank-you gifts. I prefer to have my entire donation support the CD project.

☐ Please list me as an anonymous donor.

Signature _____ Date _____

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for their generous donations during the past twelve months:
we especially thanks all those who funded the commission of
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