

CASCADIAN CHORALE

GARY D. CANNON, ARTISTIC DIRECTOR

Cascadian Carols



7:00 P.M., Sat., December 12th, 2009

St. Thomas Episcopal Church

8398 NE 12th St., Medina, WA



3:00 P.M., Sun., December 13th, 2009

Daniels Recital Hall

811 Fifth Ave., Seattle, WA

Cascadian Carols

Angels we have heard on high (1996) arr. Linda Gingrich (b.1951)
Hark! the herald angels sing (1961) arr. David Willcocks (b.1919)
Please sing with the choir in verses 1 and 3.

O magnum mysterium (1952) Francis Poulenc (1899–1963)
In the bleak midwinter (1905) Gustav Holst (1874–1934)

A Lute Caroll (1964) Mary E. Caldwell (1909–2003)
featuring Barb Fraley, soprano

Two Catalan Carols (1992) arr. Jackie O'Neill (b.1939)
1. El noi de la mare
2. El desembre congelat
featuring Tara O'Brien Pride, mezzo-soprano

Stopping by Woods on a Snowy Evening (1959) Randall Thompson (1899–1984)
little tree (1990) Steve Heitzeg (b.1959)

∞ intermission ∞

God rest you merry, gentlemen (1961) arr. David Willcocks
Please sing with the choir in verses 1 and 5.

The Lamb (1982) John Tavener (b. 1944)

The blessed son of God (1954) Ralph Vaughan Williams (1872–1958)
A merry Christmas (1935) arr. Arthur Warrell (1882–1939)

But who may abide the day of his coming (1750) George Frideric Handel (1685–1759)
featuring Trevor Tsang, baritone

O holy night (1952) arr. Wallingford Riegger (1885–1961)
featuring Holly Allin, soprano

Veni, veni Emmanuel (1943) arr. Zoltán Kodály (1882–1967)
Stille Nacht (2000) arr. Bern Herbolzheimer (b.1948)
The first Nowell (1961) arr. David Willcocks
Please sing with the choir in verses 1, 4 and 6.

Program Notes, Texts and Translations

Angels we have heard on high (1996), arranged by **Linda Gingrich** (born 1951)

Linda Gingrich is a master of all aspects of the choral art: she is an accomplished composer, arranger, teacher, conductor, and singer. Born in Austin, Texas, she moved with her family to Washington State in the late 1950s. After vocal studies at Pacific Lutheran University and the Cornish College of the Arts in Seattle, she proceeded to a conducting degree at the University of Washington. In 1991, Gingrich founded the Issaquah Chorale, which, now re-named Master Chorus Eastside, has become one of the major forces in choral music in the eastern suburbs of Seattle. She generally composes to fill a specific programming need with Master Chorus Eastside, as was the case for her arrangement of *Angels we have heard on high*. In the early 1980s, while choir director at Boulevard Park Presbyterian Church in Burien, Gingrich first had the idea of placing a solo quartet in the choir loft in order to echo the choir. About a decade later, she crafted an original arrangement based on that idea. In this final version, which became her first published work, the quartet's echo gradually encroaches on the full choir's initial statements. The tune is a traditional French carol, with the original text *Les anges dans nos campagnes*.

Hark! the herald angels sing (1961), arranged by **Sir David Willcocks** (born 1919)

The history of *Hark! the herald angels sing* illustrates how unusual is the evolution of many hymns and carols. Its text, first published in 1739, was written by early Methodist leader Charles Wesley as "Hark! how all the welkin rings." Subsequent hymnals modified the words considerably, often for theological reasons. The popular melody originally appeared in Felix Mendelssohn's otherwise neglected 1840 *Festgesang* [Festival Song] for men's chorus and brass ensemble. English tenor W. H. Cummings united text to music in 1855, and prepared the harmonization found in most hymnals today. We will present this carol with a descant and keyboard arrangement by noted British choral conductor Sir David Willcocks, which itself first appeared in the seminal 1961 volume *Carols for Choirs*.

Please sing with the choir in verses 1 and 3.

Verse 1

Hark! the herald angels sing
Glory to the newborn king;
Peace on earth and mercy mild,
God and sinners reconciled;
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn king.

Verse 3

Hail the heav'n-born prince of peace!
Hail the sun of righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth,
Hark! the herald angels sing
Glory to the newborn king.

— Charles Wesley (1707–1788), in *Hymns and Sacred Poems* (1739), adapted

O magnum mysterium, from *Quatre motets pour le temps de Noël* (1952), by **Francis Poulenc** (1899–1963)

Francis Poulenc had that greatest of luxuries for a composer: he was independently wealthy. His desire to attend the famed Conservatoire in Paris was thwarted first by his father's insistence on a classical education, then by the First World War and his parents' early deaths. Nevertheless, by 1920 Poulenc was already known in certain Parisian circles as a composer of chic piano music: a journalist dubbed him and five friends "Les Six," young composers who would lead the next generation of French music. Four years later, his ballet *Les biches*, composed for the Ballets Russes in Monte Carlo, catapulted Poulenc to broader fame and critical acclaim. A 1936 pilgrimage to Notre Dame de Rocamadour revived in Poulenc a latent Catholicism. He thereafter devoted much of his energy to sacred choral music. Nothing is known of the specific circumstances for which Poulenc composed his cycle of four Christmas motets, though the premiere may have been given in 1952 by the Netherlands Chamber Choir, conducted by the great Félix de Nobel, in, of all places, Madrid. *O magnum mysterium* illustrates well Poulenc's quirky take on harmony and voice-leading. After low, ethereal chords are established, the sopranos enter on a high melody which gradually descends to meet the other sections.

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praeseptio. Beata Virgo cujus viscera meruerunt portare Dominum Christum.	O great mystery and wondrous sacrament, that animals should see the Lord born, laying in a manger. Blessed virgin, whose womb was worthy to bear the Lord Jesus Christ.
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— Fifth response at Christmas matins service in the Roman Catholic rite

In the bleak midwinter (1905), by **Gustav Holst** (1874–1934)

If you are a choral enthusiast travelling through England, and find yourself in the county of Essex, then the delightful, sleepy town of Thaxted is worth a brief visit. There is but one main street, with a comfortable, welcoming pub. Across the street is a building with a small plaque indicating that the composer Gustav Holst, most famous for his orchestral suite *The Planets*, had stayed there on several occasions. In fact, that is quite an understatement. Every Pentecost from 1916 until his death, Holst assembled amateur and professional singers for a choral festival in Thaxted. In this setting were many old English choral works revived and new works premiered. His setting of Christina Rossetti's lines, *In the bleak midwinter*, predates these festivals, but is nevertheless representative of his many beautiful choral miniatures.

In the bleak midwinter Frosty wind made moan, Earth stood hard as iron, Water like a stone; Snow had fallen, snow on snow, Snow on snow, In the bleak midwinter Long ago.	Our God, heaven cannot hold him Nor earth sustain; Heaven and earth shall flee away When he comes to reign; In the bleak midwinter A stable-place sufficed The Lord God Almighty, Jesus Christ.
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Enough for him, whom cherubim	Angels and archangels
Worship night and day,	May have gathered there,
A breastful of milk	Cherubim and seraphim
And a mangerful of hay;	Thronged the air;
Enough for him, whom angels	But his mother only,
fall down before,	In her maiden bliss,
The ox and ass and camel	Worshipped the beloved
Which adore.	With a kiss.

What can I give him,
 Poor as I am?
 If I were a shepherd
 I would bring a lamb,
 If I were a wise man
 I would do my part,
 Yet what I can I give him —
 Give my heart.

— Christina Rossetti (1830–1894), written before 1872, published in *Poetic Works*, 1904

A Lute Caroll (1964), by **Mary E. Caldwell** (1909–2003)

American organist and composer Mary Caldwell was educated at the University of California–Berkeley, the Hochschule für Musik in Munich, and the Juilliard School in New York. Her settings of folksongs and carols were popularly performed in the 1950s and '60s, most prominently in recordings by the Mormon Tabernacle Choir. The text for Caldwell's *A Lute Caroll* is from the seventeenth-century English cleric Robert Herrick. It was originally intended for a royal celebration with music by Henry Lawes, and has become a favorite of modern carol composers. Caldwell deftly captures Herrick's era by assigning to the piano a series of figures akin to the strumming of a lute.

What sweeter musick can we bring,
 Than a Caroll, for to sing
 The Birth of this our heav'nly King?
 Awake the Voice! Awake the String!
 Heart, Eare, and Eye, and ev'rything
 Awake! [...] The Darling of the world is come,
 And fit it is, we finde a roome
 To welcome Him, [...]
 To do Him honour, who's our King
 And Lord of all this Reveling!

— Robert Herrick (1591–1674), excerpted from
A Christmas Carol, Sung to the King in the Presence at Whitehall (1648)

Two Catalan Carols, arranged by Jackie O'Neill (born 1939)

We tend to think of Europe as a collection of coherent, independent nation-states, forgetting that within those political boundaries often lie distinctive cultural groups with unique histories. Such is the case for Catalonia, a region in northeastern Spain, surrounding Barcelona and near the border with France. Catalan musical traditions are particularly rich, and many of Spain's greatest musicians of past and present—cellist Pablo Casals, pianists Alicia de Larrocha and Isaac Albéniz, sopranos Victoria de los Ángeles and Montserrat Caballé, viol player Jordi Savall—came from this region. Jackie O'Neill, a pianist, composer and vocal coach based in New York and Los Angeles, has arranged these two Catalan carols in a straightforward, folk-like manner. The first, *El noi de la mare*, dates at least to the sixteenth century.

1. El noi de la mare

Què li darem an el noi de la mare?
Què li darem que li sàpiga bo?
Panses i figues i nous i olives,
panses i figues i mel i mató.

Àngels del cel són els que l'en bressolen,
àngels del cel que li fan venir son,
mentre li canten cançons d'alegria,
cants de la glòria que no són del món.

What shall we give the boy of the mother?
What shall we give that tastes good to him?
Raisins and figs and walnuts and olives,
raisins and figs and honey and curds.

Angels from heaven come down to his cradle,
angels from heaven who rock him to sleep,
while singing to him songs of joy,
songs of the glory that comes to the world.

2. El desembre congelat

El desembre congelat,
confús se retira:
abril de flors coronat
tot el món admira,
quan en un jardí d'amor
naix una divina flor
d'una rosa bella
fecunda i poncella.

Tenint la verge en son pit
la prenda més rica:
que bo fóra de sentir
quan li cantaria
una lletra molt galant,
per alegrar a l'infant
d'una dolça boca,
obra de Déu tota.

— Traditional Catalan carols

Frozen December,
darkness goes away:
April, crowned by flowers,
all the world admires,
when in a garden of love
is born a divine flower,
of a beautiful rose,
a fertile maiden.

Holds the virgin to her breast
that prize most rich:
that good mouth she feels
when to him she sings
a lyric very beautiful,
to give joy to the infant
by a sweet mouth,
the complete work of God.

Stopping by Woods on a Snowy Evening, from *Frostiana* (1959), by **Randall Thompson** (1899–1984)

Randall Thompson has often been hailed as the dean of American choral music. Early in his career, Thompson focused on orchestral works, creating three finely crafted symphonies, but by the 1940s he had turned predominantly to choral writing. His 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 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 would eventually become not only a professor at Harvard, but director of Philadelphia’s esteemed Curtis Institute.

Stopping by Woods on a Snowy Evening stems from Thompson’s cycle of Robert Frost poems entitled *Frostiana*. The poetic scene is a simple one: a man with his horse, travelling on a long journey, pausing briefly near a forest to watch the snow fall. It is a miniature masterpiece, with a sophisticated but simple rhyme scheme, and Thompson responds in kind. The music alternates between a pianistic depiction of slow and delicate snowfall in 4/4 time and the men’s reflections in a lilting 6/8. The final line is punctuated by silences which re-enforce just how sleepy the rider is.

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound’s the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

— Robert Frost (1874–1963)

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little tree (1990), by **Steve Heitzeg** (born 1959)

Few regions of the world have contributed as much to choral music as the State of Minnesota. Steve Heitzeg is one example: born on a dairy farm, he was educated at the University of Minnesota and currently resides in Saint Paul. His music often incorporates instruments found in nature, such as stones, birch bark chimes, or pre-recorded samplings of manatee vocalizations or crop-circle sounds. Given that Heitzeg is best known for music dealing with international peace or environmental issues, it is perhaps surprising that he would be drawn to *little tree*. In this poem by E. E. Cummings, a small boy recounts to a tree in the forest how exciting it will be to become the family Christmas tree. The child-like text is given suitably delicate music, originally scored for voices and harp. *little tree* was composed for The Dale Warland Singers, now defunct but then the leading choir in, you guessed it, Minnesota.

little tree
little silent Christmas tree
you are so little
you are more like a flower
who found you in the green forest
and were you very sorry to come away?
see i will comfort you
because you smell so sweetly
i will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid
look the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine,
the balls the chains red and gold the fluffy threads,
put up your little arms
and i'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or unhappy
then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud
and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

— E. E. Cummings (1894–1962)

∞ *intermission* ∞

God rest you merry, gentlemen (1961), arranged by **Sir David Willcocks** (born 1919)

As with our version of *Hark! the herald angels sing*, the present arrangement of *God rest you merry, gentlemen* was made by Sir David Willcocks and first appeared in *Carols for Choirs*. The text stems from western England in the late 1700s. Its popular melody first appeared in 1846, having been collected by E. F. Rimbault in the London area. It has even been suggested that the tune evolved from the European continent as early as the sixteenth century. This carol is a paraphrase of the angels' Christmas greeting to the Biblical shepherds (i.e. gentlemen), who were frightened (i.e. dismayed) by such a heavenly visitation. Hence the comma in the first line is placed after "merry" rather than before: these words are meant to comfort the anxious, not merely to encourage those who are already joyous.

Please sing with the choir in verses 1 and 5.

Verse 1

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Savior
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
 O tidings of comfort and joy,
 comfort and joy,
 O tidings of comfort and joy.

— Traditional English carol

Verse 5

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
 O tidings of comfort and joy,
 comfort and joy,
 O tidings of comfort and joy.

The Lamb (1982), by **Sir John Tavener** (born 1944)

John Tavener studied at the Royal Academy of Music, and has been at the forefront of British classical music since the 1968 premiere of his cantata *The Whale*. In 1977, he converted to Greek Orthodoxy, which also marked a sea-change in his compositional style. Upon its appearance in 1982, *The Lamb* instantly became a modern classic. Here is the gentle, soft mood of most of Tavener's choral writing, but also impressively complex craftsmanship. The opening material, sung by the sopranos, is then simultaneously sung by the altos in retrograde-inversion (i.e. backwards and upside-down).

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, & bid thee feed
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
 Little Lamb, who made thee?
 Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb
He is meek, & he is mild;
He became a little child.
I, a child, & thou a lamb,
We are called by his name.
 Little Lamb, God bless thee!
 Little Lamb, God bless thee!

— William Blake (1757–1827), published in *Songs of Innocence* (1789)

The blessed son of God, from *Hodie* (1954), by **Ralph Vaughan Williams** (1872–1958)

Few composers are as beloved to the choral community as Englishman Ralph Vaughan Williams. Vaughan Williams first made his mark among the choral world as editor of the *English Hymnal* in 1906, and his prominence continued unabated through the composition of *Hodie* in his eighties. *Hodie* is an hour-long re-telling of the story of Christ's birth, scored for chorus and orchestra with texts from the Bible and poets including John Milton, Thomas Hardy, and the composer's wife. Its constituent movements are frequently excerpted, particularly the chorale *The blessed son of God*, an unaccompanied setting of a poem by Myles Coverdale, the sixteenth-century cleric who published the first English translation of the Bible.

The blessed son of God only	The Lord Christ Jesu, God's son dear,
In a crib full poor did lie;	Was a guest and a stranger here;
With our poor flesh and our poor blood	Us for to bring from misery,
Was clothed that everlasting good.	That we might live eternally.
<i>Kyrie eleison.</i> [Lord have mercy.]	<i>Kyrie eleison.</i>

All this did he for us freely,
For to declare his great mercy;
All christendom be merry therefore,
And give him thanks for evermore.
Kyrie eleison.

— Myles Coverdale (c.1488–1569), after Martin Luther (1483–1546)

A merry Christmas (1935), arranged by **Arthur Warrell** (1882–1939)

Arthur Warrell was organist and choirmaster at several prestigious churches in Bristol, a port city in the west of England. This same region is the source for the present traditional carol, which is well known for its refrain, "We wish you a merry Christmas." Warrell's quicksilver arrangement is his only work frequently heard today, and its popularity is largely due to its inclusion in *Carols for Choirs*. Perhaps his version inspired a rather later rendition by the Muppets, with Animal's insistent demand: "Won't go!" Did anyone bring figgy pudding?

But who may abide the day of his coming (1750), from *Messiah*, by **George Frideric Handel** (1685–1759)

Handel made alterations to his oratorio *Messiah* for years following its 1741 premiere in Dublin. Indeed, he made at least three distinct settings of the text "But who may abide the day of his coming." The first aria was intended for bass, though other versions specifically intended for soprano also survive. One version was even a simple recitative. Tonight we will hear the composer's final setting, dating from 1750 and originally intended for alto solo. Handel employs coloratura melismas—long but active passages to one syllable—to depict the "refiner's fire," making this aria one of the most exciting moments in the oratorio.

But who may abide the day of his coming, and who shall stand when he appeareth?
For he is like a refiner's fire.

— Malachi 3:2

O holy night (1952), by Adolphe Adam (1803–1856), arranged by **Wallingford Riegger** (1885–1961)

Placide Cappeau was a wine merchant and amateur poet from Roquemaure, in the south of France. While en route to Paris for a business trip on December 3, 1847, he drafted his poem *Minuit, chrétiens* ["Midnight, Christians"]. Upon arrival in Paris, he presented the words to Adolphe Adam, one of the leading composers of opera and ballet. Adam promptly set them to music as a solo art-song, which was first performed at the following Christmas Midnight service in Roquemaure. The new work spread quickly, and by 1855 a Unitarian minister in Massachusetts had made his famous translation titled *O holy night*. Wallingford Riegger, a major avant-garde composer in New York, made the present sweet yet dramatic arrangement for choral forces in 1952.

O holy night, the stars are brightly shining; It is the night of the dear savior's birth; Long lay the world in sin and error pining, Till he appeared and the soul felt its worth. A thrill of hope, the weary world rejoices, For yonder breaks a new and glorious morn! Fall on your knees! O hear the angel voices! O night divine! O night when Christ was born!	Led by the light of faith serenely beaming, With glowing hearts by his cradle we stand; So, led by light of a star sweetly gleaming, Here came the wise men from the Orient land. The king of kings lay thus in lowly manger, In all our trials born to be our friend; He knows our need; he guardeth us from danger; Behold your king! Before the lowly, bend!
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—Placide Cappeau (1808–1877), freely translated by John Sullivan Dwight (1813–1883)

Veni, veni Emmanuel (1943), arranged by **Zoltán Kodály** (1882–1967)

The text we know as *O come, O come, Emmanuel* originated with the "O" Antiphons, which were sung at Vespers services in the seven days leading up to Christmas. The chant associated with these antiphon texts may date to the eighth century, and as such this is perhaps the oldest carol still in common practice. Zoltán Kodály, the great twentieth-century Hungarian composer and pedagogue, took as his source an eighteenth-century French missal, titling his arrangement *Adventi ének* [Advent Song]. Ever concerned that the audience should understand the words they hear, he sanctioned its performance in Hungarian or English translation. We have decided to return to the Latin original, emphasizing the historical nature of the text. Thanks to the wonders of program notes and translations, modern audiences can grasp not only the meaning of the words, but also how each phrase of text relates to the music. With the Latin text, Kodály's genius is more thoroughly brought to the foreground, as his spiky harmonies and contrasts of dynamics (or relative volume) depict the various roles that Christ plays in the Catholic tradition. References to the "infernal abyss" (*antro barathri*) and the "night of darkness" (*noctis tenebras*) are colored with low, quiet textures, whereas acclamations to the "power of heaven" (*regna caelica*) and the "majesty of glory" (*majestate gloriae*) inspire higher pitches and more joyous sonorities.

Veni, veni Emmanuel, captivum solve Israel, qui gemit in exilio, privatus Dei filio. Gaude, gaude! Emmanuel nascetur pro te, Israel.	Come, come, Emmanuel, release the captive Israel, who laments in exile, personal son of God. Rejoice, rejoice! Emmanuel is born for you, Israel.
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(continued)

Veni, o Jesse virgula;
ex hostis tuos ungula,
de specu tuos tartari
educ et antro barathri,
Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Come, O branch of Jesse,
from under your enemy's hoof,
from the cave of the underworld
lead us, and from the infernal abyss.
Rejoice, rejoice!
Emmanuel is born for you, Israel.

Veni, veni, o oriens;
solare nos adveniens;
noctis depele nebulas,
dirasque noctis tenebras.
Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Come, come, O dawn;
arrive as our solace;
dislodge the foggy night,
the curses of the dark night.
Rejoice, rejoice!
Emmanuel is born for you, Israel.

Veni clavis Davidica;
regna reclude caelica;
fac iter tutum superum,
et claude inferum.
Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Come, key of David;
reveal the power of heaven;
make safe the path to heaven,
and close the path to hell.
Rejoice, rejoice!
Emmanuel is born for you, Israel.

Veni, veni Adonai,
qui populo in Sinai
legem dedisti vertice,
in majestate gloriae.
Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Come, come, Lord God,
to whose people in Sinai
you gave the law in a storm,
in the majesty of glory.
Rejoice, rejoice!
Emmanuel is born for you, Israel.

— Psalmterium cantionum catholicarum, 1710

Stille Nacht (2000), by Franz Gruber (1787–1863), arranged by **Bern Herbolsheimer** (born 1948)

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 eighteenth-century Catholic blush. But good stories—regardless how apocryphal—deserve to be told.

Bern Herbolsheimer, our Composer-in-Residence, 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!

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!

— Joseph Mohr (1792–1848)

The first Nowell (1961), arranged by Sir David Willcocks (born 1919)

There are several theories about the early history of *The first Nowell*. It may date as early as the thirteenth century. Some posit that the carol became associated with, or was created for, the so-called Chester mystery plays, a series of semi-theatrical productions held during the season of Corpus Christi in the English town of Chester. Its earliest recorded appearance, however, is an eighteenth-century broadside newspaper printed in Cornwall, at the far west of England. There are even questions about the accuracy of that broadside and subsequent publications: the tune we now know may be a conflation of the tune and its descant, or of several versions of the folk melody. As with other arrangements on tonight's program, the current version was crafted by Sir David Willcocks.

Please sing with the choir for verses 1, 4 and 6.

Verse 1

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
In a cold winter's night that was so deep:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Verse 4

This star drew nigh to the northwest;
O'er Bethlehem it took its rest;
And there it did both stop and stay
Right over the place where Jesus lay:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Verse 6

Then let us all with one accord
Sing praises to our heav'nly Lord,
That made heav'n and earth of naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Biographies

Jerrod Wendland, Piano



Jerrod Wendland is a graduate of the Oberlin Conservatory (2000), where he studied with Peter Takacs. He relocated to Seattle in 2001 in order to study music theory at the University of Washington. Since then he has accompanied many artists in the Puget Sound area. He also helped to plan and develop the Annas Bay Music Festival, of which he was the Artistic Director from 2006 to 2007. At present he is the interim music director for the Swedish Women's Choir and plays regularly at the Temple Beth Am and with the tango quartet Tangabrazo. He has been the main piano accompanist for the Cascadian Chorale since 2009. In June 2008 he participated in the Vancouver International Song Institute.

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. In 2010, he will debut as Principal Conductor of Vashon Opera, in performances of Copland's *The Tender Land*. He has been Chorusmaster for the Northwest Mahler Festival since 2001. He has served as Choir Director at Bethel Lutheran Church in Shoreline, and St. Thomas More Catholic Church in Lynnwood. Cannon has also conducted the Annas Bay Chamber Choir, the Kirkland Choral Society, and several ensembles at the University of Washington.

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. He sings frequently for video game and film soundtracks and trailers. Cannon is formerly an adjunct instructor at Whatcom Community College, where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California–Davis and the University of Washington, where he is currently researching a doctoral dissertation on the early life and works of William Walton.

Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

Cascadian Chorale

Soprano

Holly Allin
Pinar Bosschaart
Nancy Dain-Smith † ‡
Barb Fraley * ‡
Sue Maybee †
Paula Rattigan
Cristina Segal

Alto

Carol Fielding
Martha Freitag
Joanne Hinkle
Laurene Kelly
Mary L'Hommedieu
Elfie Luther
Tara O'Brien Pride * † ‡
Katherine Robbs
Elaine Tsang † ‡

Tenor

James Brown
Christopher Fraley ‡
Russ Jones * ‡
Gary Panek
† "Angels" quartet
‡ Small ensemble
* Section Leader

Bass

Ken Black
Ben Grover
David Nichols ‡
Brian Pattinson
Trevor Tsang
Doug Wyatt * ‡

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Paula Rattigan

Gary D. Cannon
Artistic Director

Jerrold Wendland
Accompanist

Bern Herbolsheimer
Composer-in-Residence

The Mission of the Cascadian Chorale

is to be a regionally recognized model in the performance and promotion of quality choral music.

- To provide a rich experience for audiences and members
- To provide opportunities for new artistic talent
- To develop broad-based appreciation for fine choral music
- To foster musical growth of Chorale members
- To provide educational opportunities for young talent
- To partner with community arts organizations

The Cascadian Chorale is a 501(c)3 non-profit organization. Ticket sales cover only 30% of organizational costs, with gifts from subscribers making up the remainder. Your tax-deductible gift is welcome and appreciated. For more information or to make a donation, please contact our voicemail at 206.286.6028 or email Barb Fraley, president@cascadianchorale.org.

On the web at www.cascadianchorale.org.

Our Next Concert

MOZART AT BENAROYA HALL



Sunday, March 14, 2010 2:00 pm

Benaroya Hall

200 University Street, Seattle

in collaboration with Everett Chorale, Rainier Chorale, Vashon Island Chorale, and Sammamish Symphony

featuring Jennifer Krikawa, soprano; Kathryn Weld, mezzo-soprano; Gary Cannon, tenor; and Glenn Guhr, baritone

The Cascadian Chorale joins forces with Everett Chorale, Rainier Chorale, Vashon Island Chorale, and Sammamish Symphony to present Mozart's immortal *Requiem* in the Northwest's most prestigious setting: Benaroya Hall. Each ensemble will also present highlights from their current season.

It's a big hall, but tickets are sure to sell fast: get yours soon!

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