

A black and white photograph of a Christmas tree. The tree is covered in numerous small, glowing lights that create a bokeh effect. Several large, dark, textured ornaments are visible, particularly on the right side. The overall mood is festive and elegant.

Noël—A French Christmas

Cascadian Chorale

Gary D. Cannon, Artistic Director

7:30 P.M., Saturday, December 13th, 2008

St. Margaret's Episcopal Church

4228 Factoria Blvd SE, Bellevue



CASCADIAN
CHORALE

2:30 P.M., Sunday, December 14th, 2008

Trinity Parish Episcopal Church

609 Eighth Ave, Seattle

Program Notes, Texts and Translations

Angels We Have Heard on High (published 1996)

Traditional French carol, arranged by **Linda Gingrich** (b. 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, she 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. Gingrich eventually returned to the University of Washington (where she shared an office with tonight's conductor), completing her doctorate this year.

Gingrich's compositions are predominantly vocal and based on various pre-existing sources, such as the Irish folksong *The Star of County Down*, the Southern chain-gang melody *Griz-ze-ly Bear* (which the Cascadian Chorale will perform in June), and even Rossini's *William Tell Overture*. She generally composes to fill a specific programming need with Master Chorus Eastside. The case for her arrangement of *Angels We Have Heard on High* is very similar. 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 for Master Chorus Eastside, 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.

Soloists: Sue Maybee, Nancy Dain-Smith, Susan Cotton, Tara O'Brien Pride

Angels we have heard on high,
Sweetly singing o'er the plains,
And the mountains in reply,
Echoing their joyous strains:
Gloria in excelsis Deo.
[Glory to God in the highest.]

Shepherds, why this jubilee?
Why your joyous strains prolong?
What the gladsome tidings be
Which inspire your heavenly song?
Gloria in excelsis Deo.

Come to Bethlehem and see
Him whose birth the angels sing;
Come, adore on bended knee
Christ the Lord, the newborn King.
Gloria in excelsis Deo.

See Him in a manger laid,
Whom the choirs of angels praise;
Mary, Joseph, lend your aid,
While our hearts in love we raise.
Gloria in excelsis Deo.

— Traditional French carol (*Les anges dans nos campagnes*), as translated by James Chadwick (1862)

The Shepherds' Farewell to the Holy Family, from *L'enfance du Christ*, opus 25 (1850–4)

Hector Berlioz (1803–1869)

There are so very many stories to tell about Hector Berlioz. As an unwilling medical student, Berlioz first saw a cadaver and leapt out of the window in disgust, vowing to study music instead. He fell in love with an Irish actress who portrayed Ophelia, and proceeded to compose a pictorial symphony (the *Symphonie fantastique* of 1830) in he kills his beloved and she re-emerges as the queen of the witches' sabbath. The premiere of his monumental *Requiem* (1837) was nearly derailed when the conductor turned to take some snuff at a crucial moment; Berlioz leapt from his seat to conduct the remainder of the work, thereby saving the day. Ah, Berlioz: self-styled hero, the nineteenth century's greatest musical innovator, paragon of the Romantic Age.

Berlioz's oratorio *L'enfance du Christ* is much more subdued. It begins some years after the often-told birth of Christ, as Herod prepares to slaughter all the children in Palestine and an angel warns Joseph and Mary to take their child to safety in Egypt. A group of shepherds sing a farewell to their departing Savior. The mood is more closely linked to a lullaby than to a paean of praise.

Thou must leave thy lowly dwelling,
The humble crib, the stable bare,
Babe, all mortal babes excelling,
Content our earthly lot to share,
Loving father, loving mother,
Shelter thee with tender care!

Blessed Jesus, we implore thee
With humble love and holy fear,
In the land that lies before thee,
Forget not us who linger here!
May the shepherd's lowly calling,
Ever to thy heart by dear!

Blest are ye beyond all measure,
Thou happy father, mother mild!
Guard ye well your heavenly treasure,
The Prince of Peace, the Holy Child!
God go with you, God protect you,
Guide you safely through the wild!

— Paul England, nineteenth-century house translator of the Novello publishing company,
loosely based on the original text by Hector Berlioz

Une jeune pucelle (published 1703)

Joseph est bien marié (published 1703)

Traditional French carols, as published by Christophe Ballard (1641–1715)

The French *carole* was a social dance form, popular from the twelfth through fourteenth centuries. These dances migrated to England, where over centuries the term *carol* became more closely associated with Christmas. Ironically, French Christmas songs are completely independent of this tradition; they are called not *caroles*, but *noëls*. Very soon after the invention of music printing in the first decades of the sixteenth century, collections of *noëls* became exceedingly popular. Particularly well-known was the 1554 *La grande Bible des Noëls*, which was continuously re-edited into the nineteenth century. While many of the Renaissance *noëls* have long ago disappeared from common usage, a handful are remembered because of transcriptions into organ variations or liturgical Mass settings.

The Ballard family was crucial in French music for over two hundred years, but now languishes in obscurity. From the middle 1550s, the Ballards had the royal privilege to print music. This privilege continued for generations, leading eventually to Christophe Ballard (1641–1715). Christophe published a radical collection in 1703, titled *Chants des noëls, anciens et nouveaux* [Songs of *noëls*, old and new]. This volume was the first time that a harmony line had accompanied the popular *noël* melodies. It is possible that Ballard himself composed the bass lines. In the *basso continuo* tradition of the time, a keyboardist would be expected to fill in the harmonies based on the melodies and new bass lines. One may be forgiven for envisioning an almost Victorian image of eighteenth-century middle-class Parisians assembled around a harpsichord, singing carols.

The present concert includes four carols taken from Ballard's 1703 collection, though we include only a few verses of each. These selected carols had been used in Marc-Antoine Charpentier's *Messe de Minuit pour Noël* barely a decade earlier. *Une jeune pucelle* tells the Biblical story of Mary, as an angel informs her that she is to become pregnant and bear the Christ child. *Joseph est bien marié* recounts Joseph's initial reluctance to marry her because of the pregnancy, but his eventual acceptance that the child was holy.

Soloists: Dustin Kaspar, tenor; Sheila Bristow, organ

Une jeune pucelle de noble cœur,
prie en sa chambrette son Créateur:
l'Ange du Ciel descendit sur la terre,
lui conta le mystère du notre Sauveur.

Lors fut tant consolée de ses beaux dits,
qu'elle s'estimoit être en Paradis,
se soumettant du tout à lui complaire,
disant: Voici l'ancelle du Sauveur Jésus-Christ.

Mon ame magnifie Dieu mon Sauveur,
mon esprit glorifie son Créateur:
car il a eu égard à son ancelle,
que terre universelle lui soit gloire et honneur.

A young maiden of noble heart,
praying in her little room to her Creator:
the Angel from Heaven descended to earth,
to her recounted the mystery of our Savior.

At that moment she was consoled by his beautiful words,
which she valued to be in Heaven,
she submitted herself to all that satisfied him,
saying, "Here is the servant of the Savior, Jesus Christ.

My soul magnifies the Lord, my Savior,
my spirit glorifies his Creator:
for he has regarded his servant,
in earth and in heaven to him be glory and honor."

— Traditional French carol, based on Luke 1:27–55

Joseph est bien marié à la fille de Jessé:
c'étoit chose bien nouvelle, que d'être mère et pucelle,
Dieu y a bien opéré, *Joseph est bien marié*.

Quand Joseph eut aperçu que sa femme avoir conçu:
il ne s'en contenta mie, fâché fut contre Marie,
et s'en voulut en aller, *Joseph est bien marié*.

Mais l'Ange aussi-tôt lui dit, Joseph n'en aye dit,
ta sainte femme Marie est grosse du Fruit de vie,
elle a conçu sans péché. *Joseph est bien marié*.

Change donc ton pensement, et approche hardiment,
car par toute sa puissance tu es durant son enfance
a le servir dédié, *Joseph est bien marié*.

Joseph is well betrothed to the daughter of Jesse:
this thing was very recent, that she would be mother and maiden,
God has done well. *Joseph is well betrothed*.

When Joseph heard that his woman had conceived:
he was not contented at all, he was pained against Mary,
and he wished to go from her. *Joseph is well betrothed*.

But the Angel also told him, "Joseph," he said to him,
"your holy wife, Mary, is great with the fruit of life;
she has conceived without sin." *Joseph is well betrothed*.

"Change therefore your thinking, and approach in your insolence,
for by all his strength you shall endure his infancy
and serve him with dedication." *Joseph is well betrothed*.

— Traditional French carol, based on Matthew 1:18–21

Que j'aime ce divin enfant, AWV 116 (1938)

Noël nouvelet: Noël populaire, AWV 115 (1938)

Traditional French carols, arranged by **Jehan Alain** (1911–1940)

Jehan Alain's father was a noted organist and organ-builder. At age 13, Jehan was already his father's assistant, and he joined the Conservatoire in Paris in 1928, soon beginning to compose in earnest. In the mid-1930s, his organ works came to be published and recognized, particularly the still seminal *Litanies* (1937). In September 1939, he enlisted in the French army, and was killed at the Battle of Saumur in June 1940, just days after the French army had been ordered to surrender. In just one decade, Alain created an extensive corpus of original works which remains central to organists today.

Though less known as such, Alain was also a composer of music for piano and for voices. He wrote about twenty short choral works mostly in the period 1937–8, including the present two carol arrangements, both scored for three voices. They reveal Alain as a master of canonic counterpoint. In *Que j'aime ce divin enfant*, the canon shifts, sometimes at the interval of the fourth, sometimes the fifth, and sometimes off by two beats, sometimes three. The canon of *Noël nouvelet* is more straightforward, with the basses consistently echoing the soprano melody at the octave. Alain, who deeply loved Gregorian chant, has infused each piece with a touch of modality that reminds one of the tunes' possible medieval origins. All of this would be merely a pedantic exercise, but Alain has managed to create fascinating textures that reveal special nuance with each following verse.

Que j'aime ce divin enfant, Qui me sourit si tendrement.
Dans son berceau qu'il est charment!
Je l'aime! Je l'aime! O l'adorable enfant!
C'est l'Amour même!

Qu'il est petit! Qu'il est puissant! J'accueille en lui le Dieu vivant,
A mes regards se révélant.
Je l'aime! ...

Bergers, porteurs de vos présents,
Venez sans crainte! Il vous attend.
Il est l'ami des pauvres gens.
Je l'aime! ...

Hélas! demain cet innocent, Ce tendre corps, pour nous s'offrant,
Va sur la croix verser son sang!
Je l'aime! Je l'aime! O bel agneau souffrant!
C'est l'Amour même!

— Traditional French carol

How I love this divine child, Who smiles at me so tenderly.
In his cradle, how charming he is!
I love him! I love him! O the adorable child!
This is Love itself!

How small he is! How powerful he is! I greet in him the living God,
To my glances he is revealed.
I love him! ...

Shepherds, bringers of gifts,
Come without fear! He waits for you.
He is the friend of poor people.
I love him! ...

Alas! tomorrow this innocent, His tender body, for us he offers,
Goes to the cross to pour his blood!
I love him! I love him! O beautiful, suffering lamb!
This is Love itself!

Noël nouvelet, Noël chantons ici.
Dévotes gens disons à Dieu merci.
Chantons Noël pour le Roi nouvelet,
Noël nouvelet, Noël chantons ici.

En Bethléem, Marie et Joseph vis
L'âne et le bœuf, l'enfant couché au lit.
La crèche était au lieu d'un bercelet
Noël nouvelet, Noël chantons ici.

L'étoile y vis qui la nuit éclaircit
Et d'Orient d'où elle était sortie.
En Bethléem les trois rois amenait
Noël nouvelet, Noël chantons ici.

L'un portant l'or, l'autre la myrrhe aussi
L'autre l'encens qu'il faisait bon senti.
Du Paradis semblait le jardin
Noël nouvelet, Noël chantons ici.

Quand je le vis, mon cœur fut réjoui
Car grand beauté resplendissait en lui,
Comme soleil qui luit au matin
Noël nouvelet, Noël chantons ici.

— Traditional French carol

A new little carol, a carol we sing here.
Devoted peoples, we say thanks to God.
We sing a carol for the new little king,
A new little carol, a carol we sing here.

In Bethlehem, Mary and Joseph saw
The ass and the cattle, the child lying in the crib.
The nursery was instead of a little cradle.
A new little carol, a carol we sing here.

The star seen by them that clear night,
And from the Orient whence it did emerge,
To Bethlehem it led the three kings.
A new little carol, a carol we sing here.

The one brought gold, the other myrrh also,
The other incense, which was well heartfelt.
From Paradise seemed the little garden.
A new little carol, a carol we sing here.

When I saw it, my heart was rejoiced
Because great beauty shone from it,
Like a sun that lightens the morning.
A new little carol, a carol we sing here.

Quatre motets pour le temps de Noël, FP.152 (1951–2)

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 the composer of chic piano music; a journalist called him and five friends "Les Six", 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. He developed a close association with baritone Pierre Bernac in the 1930s, and soon became the leading composer of *mélodies* (French art songs). By mid-century, thanks to masterworks such as the Concerto for Two Pianos (1932) and the opera *Dialogues des Carmélites* (1956), he was recognized as one of the century's leading composers.

A 1936 pilgrimage to Notre Dame de Rocamadour revived in Poulenc a latent Catholicism. He thereafter devoted much of his energies to choral music. Whether sacred (Mass in G, 1937) or secular (*Figure humaine* of 1943, a hopeful pro-democracy work composed during the darkest period of the Second World War), and whether with orchestra (*Gloria*, 1960) or without, Poulenc's choral music remains central to the repertory. As evidence of his wide appreciation among the choral world, each of the *Quatre motets pour le temps de Noël* (Four Motets for Christmastide) is dedicated to a major French choral conductor. Nothing is known of the circumstances for which Poulenc composed this cycle, though the premiere may have been given by the Netherlands Chamber Choir conducted by the great Félix de Nobel in 1952 in, of all places, Madrid.

O magnum mysterium, dedicated to de Nobel, immediately sets the stage for 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. The second motet, *Quem vidistis*, draws a distinction between a melody doubled at the octave and smoothly flowing lines hummed by the inner voices. *Videntes stellam* was the first of the cycle to be composed. The higher voices predominate; Poulenc saves the basses for moments of a particularly rich texture. One can almost smell the myrrh in Poulenc's exotic, oddly spaced harmonies. The final *Hodie Christus natus est* is a shift in mood from contemplative to ebullient. A technique which has existed in the other motets here takes prominence: the text is fragmented, each phrase or even word receiving a unique melodic motive and abrupt shift in dynamic.

1. O magnum mysterium

— Fifth response at Christmas matins service in the Roman Catholic rite

O magnum mysterium, et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepeio.
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.

2. Quem vidistis pastores — Third response at Christmas matins service

Quem vidistis, pastores?
Dicite, annuntiate nobis, in terris qui apparuit?
Natum vidimus, et chorus Angelorum
collaudantes Dominum.
Dicite quidnam vidistis?
et annuntiate Christi Nativitatem.

Who did you see, shepherds?
Tell, announce to us: who has appeared on earth?
We saw the newborn, and a choir of angels
together praising the Lord.
Tell: what you have seen?
and announce the birth of Christ.

3. Videntes stellam

— Magnificat–antiphon for the second day of Epiphany

Videntes stellam Magi, gavisus sunt gaudio magno;
et intrantes domum, obtulerunt Domino
aurum, thus et myrrham.

Seeing the star, the wise men delighted with great joy,
and, entering the house, they offered to the Lord
gold, incense and myrrh.

4. Hodie Christus natus est

— Magnificat–antiphon for the second vespers service of Christmas, based on Luke 2:14

Hodie Christus natus est: hodie Salvator apparuit:
hodie in terra canunt Angeli, laetantur Archangeli:
hodie exsultant iusti, dicentes:
Gloria in excelsis Deo. Alleluia.

Today Christ is born; today the Savior appeared;
today on earth Angels sang, Archangels rejoiced;
today the just exult, saying:
Glory to God in the highest. Alleluia.

Laissez paître vos bêtes (published 1703)

A minuit fut fait un réveil (published 1703)

Traditional French carols, adapted by Gary D. Cannon (b. 1975),

after versions published by Christophe Ballard (1641–1715) and Marc-Antoine Charpentier (1643–1704)

Laissez paître vos bêtes appears in Christophe Ballard's 1703 compilation *Chants des noëls, anciens et nouveaux*. (See above) Unlike *Une jeune pucelle* and *Joseph est bien marié*, to which Ballard gave bass lines for harmonization, the present carol is published with a second harmony part. *A minuit fut fait un réveil* also appears in this format, but the text is assigned a completely different tune than that which appears in Charpentier's Mass. Tonight's conductor has used Charpentier's bass lines to create new versions of these two carols, in the style of Ballard's publication. He is much indebted to Sheila Bristow, our organist, for bringing these harmonic skeletons to life.

These two noëls tell of shepherds who are awakened by angels announcing the birth of Christ. In the childlike re-telling of *Laissez paître vos bêtes*, the announcement is made by a nightingale. The speaker finds first another shepherd to help spread the news, and each verse brings more people to the grand occasion. The great writer Guillaume Apollinaire, in his 1918 volume *Le flâneur des deux rives*, recounts as many as eleven verses, of which we will present the first two. The refrain includes an infant's exclamation, "Na!", an interjection akin to "Woohoo!" or "Yippee!"

Soloists: Dustin Kaspar, tenor; Sheila Bristow, organ

Laissez paître vos bêtes, pastoureux par monts et per vaux,
laissez paître vos bêtes, et venez chanter, nau!

Let your animals graze, shepherds in mountains and in valleys,
let your animals graze, and come to sing, *na!*

J'ay ouï chanter le rossignol,
qui chantoit un chant si nouveau,
si haut, si beau, si résonneau,
il m'y pompoit la tête,
tant il préchoit et caquetoit;
a donc prins ma houlette,
pour aller voir Nolet.

I have heard the nightingale sing,
who sang a song so new,
so high, so beautiful, so resonant,
it pumps my head,
so much it preaches and cackles;
thus I take my shepherd's crook,
to go and see Nolet.

Laissez paître vos bêtes...

Let your animals graze...

Je m'enquis au berger Naulet,
as-tu ouï le rossignollet,
tant joliet qui gringottait,
là haut sur une épine,
ouï, dit-il, je l'ay ouï,
j'en ay pris ma houssine,
et m'en suis réjoui.

I asked the shepherd Nolet,
"Have you heard the nightingale,
so pretty it warbles,
there high on a thorn?"
"I heard", he said, "I have heard,
I go to get my riding-stick,
and set myself to rejoice."

— Traditional French carol

A minuit fut fait un réveil,
jamais n'en fut ouï un pareil;
au pays de Judée, Noël.

At midnight there was an awakening,
never was there one with parallel
in the land of Judea. Nowell!

Les pasteurs étant endormis,
veilloient leur moutons et brebis,
le long d'une verd prée, Noël.

Shepherds were asleep
guarding their sheep and ewes,
following a green prairie. Nowell!

C'étaient plusieurs Anges des Cieux,
qui fasoient un bruit merveilleux,
tant devant que derrière, Noël

There were many Angels from Heaven,
who made a marvelous sound,
as many in front as behind. Nowell!

— Traditional French carol, based on Luke 2:8–11

O Holy Night [*Minuit, chrétiens*] (1847/1952)

Adolphe Adam (1803–1856), arranged by Wallingford Riegger (1885–1961)

Adolphe Adam was an urbane Parisian composer of operas and ballet music. He is best known for *Giselle* (1841), which remains a staple of ballet houses worldwide. In 1844, Adam quarreled with the director of the Opéra-Comique, had provided the bulk of the composer's income. Over the next few years, he raised money and deeply indebted himself to create a rival house, the Opéra-National. His company finally opened in 1847, but folded early the following year amid political revolution. Eventually, Adam regained popularity as an opera composer.

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 took the words to Adam, whose ill-fated Opéra-National had opened the prior month. 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.

Soloists: Barb Fraley, soprano; Sheila Bristow, organ

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!

—Placide Cappeau (1808–1877), as freely translated by John Sullivan Dwight (1813–1883)

Messe de Minuit pour Noël, H.9 (circa 1694)

Marc-Antoine Charpentier (1643–1704)

In France, seventeenth-century music was dominated by one individual: Jean-Baptiste Lully (1632–1687). He was the musical collaborator of the great dramatist Molière, and the personal favorite of Louis XIV, the famed "Sun King." Marc-Antoine Charpentier had the mixed fortune and misfortune to have traveled to Italy in the late 1660s, soon after Lully's supremacy was secure; the misfortune is because he learned certain Italianate musical styles, such as a lyrical line and certain harmonic progressions, which were less popular in his homeland. Upon returning to France in 1670, Charpentier fell into the patronage of Mademoiselle de Guise, a musically inclined noblewoman. He composed sacred music and court entertainments for her sphere.

After Molière and Lully fell out of rapport in 1672, Charpentier began composing overtures and entr'actes for the playwright's Comédie-Française, though Lully still had a royal monopoly on opera and other dramatic musical forms. By 1679, Charpentier had gained the favor of the Dauphin, Louis XIV's heir apparent. The composer also directed the music at Saint-Paul, the principal Jesuit church in Paris. After Lully's death in 1687, opportunities opened up for a great many French musicians, especially Charpentier. His magnum opus, the opera *Médée*, was staged in 1693. Five years later, he became the *maître de musique* (director of music) at Sainte-Chapelle, a religious post rated in prestige as second only to the king's royal chapel at Versailles. Charpentier maintained a high level of prominence until his death in 1704, when his music again fell out of favor until a resurgence in the mid-twentieth century.

Charpentier composed the *Messe de Minuit pour Noël* in the early 1690s, probably for services at the Jesuit chapel of Saint-Paul. It was intended to be sung at the midnight service on Christmas Eve, and uses as melodic material pre-existing popular noëls, the French equivalent of Christmas carols. In total, the work uses eleven different tunes that any 1690s French congregation would have known and loved. Charpentier's is neither the only nor the first Mass to use this technique, but it has nevertheless become the most often performed Mass setting by any French Baroque composer. Scored for soloists, chorus, flutes, string ensemble, and continuo, the *Messe de Minuit* is simpler in style than most of his works, a simplicity that melds together the straightforward noël melodies and his naturally lyrical and harmonious Italian influences.

Usually the noël melodies are used in an easily recognizable form; such is the case for *Joseph est bien marié*, which supplies the music for the first "Kyrie eleison" section, and *A minuit fut fait un réveil*, which is the basis of the entire *Agnus Dei* movement. Imagine, for example, attending church today, and hearing the liturgical texts sung to the tunes of *Joy to the world* or *O come all ye faithful*, and you will have an idea of how 1690s congregations would have responded to Charpentier's *Messe de Minuit*. Some of the source melodies are sacred: *Une jeune pucelle*, used for the second "Kyrie eleison," is a more-or-less faithful re-telling of the Biblical account of angel's appearance to Mary. However, the children's tune *Laissez pâître vos bêtes* would have sounded remarkably secular for an offertory movement. Continuing our modern-day analogy, consider hearing not only the tune of *Joy to the world* with a liturgical text, but *Frosty the Snowman* as well!

Knowing the background of the noëls sometimes helps to create greater context for Charpentier's complete setting. For example, consider the opening of the *Gloria*, which is not based on any carol but is meant to represent the shepherds asleep in their fields. When the "Laudamus te" section begins with a joyful adaptation of the pastoral noël *Tous les bourgeois de Châtre*, the connection to the shepherds is more clear. Similarly, the somber text of the "Crucifixus" section matches very well the key and mood of the noël *Voici le jour solennel de Noël*. Charpentier even uses the noëls to take certain musical liberties. In the *Kyrie*, *Sanctus* and *Agnus Dei* movements, certain texts or repetitions are omitted from Charpentier's setting. Instead, the instrumental ensemble plays the music, with the intention that the congregation fill in the appropriate liturgical text themselves. It must have been a very pious congregation indeed who would not instead be thinking of the popular texts associated with those melodies.

1. Kyrie

[Soloists: Elfie Luther, Russ Jones, Trevor Tsang]

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

2. Gloria

[Soloists: *Incipit*: Trevor Tsang; *Domine Deus*: Elfie Luther, Russ Jones, Doug Wyatt;
Quoniam: Barb Fraley, Nancy Dain-Smith]

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.	Glory to God in the highest, and on earth, peace to men of goodwill.
Laudamus te. Benedicimus te.	We praise thee. We bless thee.
Adoramus te. Glorificamus te.	We worship thee. We glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.	Thanks we give thee for thy great glory.
Domine Deus, Rex coelestis, Deus Pater omnipotens.	Lord God, heavenly King, God the omnipotent Father,
Domine Fili unigenite, Jesu Christe.	Lord the only begotten Son, Jesus Christ,
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father,
Qui tollis peccata mundi, miserere nobis.	Who takest the sin of the world, have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem nostram.	Who takest the sin of the world, hear our prayer.
Qui sedes ad dexteram patris, miserere nobis.	Who sittest at the right hand of the Father, have mercy on us.
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris.	For thou only art holy, thou only art the Lord, thou only art highest, Jesus Christ, with the Holy Spirit, in the glory of God the Father.
Amen.	Amen.

3. Credo

[Soloists: *Incipit*: Trevor Tsang; *Crucifixus* and *Et expecto*: Tara O'Brien Pride, Russ Jones, Doug Wyatt;
Et in Spiritum: Barb Fraley, Susan Cotton, Elaine Tsang]

Credo in unum Deum, Patrem omnipotentem,
factorem coeli at terrae,
visibilium omnium et invisibilium.

Et in unum Dominum Jesum Christum,
Filius Dei unigenitum,
et ex Patre natus ante omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.

Qui propter nos homines et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die
secundum Scripturas.

Et ascendit in caelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex Patre Filioque procedit,
qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.

Et unam sanctam catholicam et apostolicam ecclesiam.

Confiteor unum Baptisma
in remissionem peccatorum.

Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

I believe in one God, omnipotent Father,
maker of heaven and earth,
of all things visible and invisible;

And in one Lord Jesus Christ,
only begotten Son of the Father,
and from the Father born before all worlds.

God from God, light from light,
True God from true God,
begotten, not made,

of one substance with the Father,
by whom all things were made,

Who for us men, and for our salvation,
descended from heaven,

And was incarnate by the Holy Ghost
through the virgin Mary, and was made man,

He was crucified for us under Pontius Pilate,
died, and was buried,

And rose again on the third day,
according to the Scriptures.

And ascended to heaven,
seated at the right hand of the Father.

And he will come again in glory
to judge the living and the dead,
whose kingdom will have no end;

And in the Holy Ghost, Lord and giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son
is worshipped and glorified,
who spoke through the prophets;

And one holy, catholic and apostolic church.

I confess one baptism

for the remission of sins,

And I expect the resurrection of the dead,
and the life of the coming world. Amen.

4. Offertory

5. Sanctus

[Soloists: Elaine Tsang, Chris Fraley, David Nichols]

[Sanctus,] sanctus, [sanctus,
Dominus Deus Sabaoth,]
pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

[Holy,] holy, [holy,
Lord God of hosts,]

filled are the heavens and earth with your glory.

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

6. Agnus Dei

[Soloists: Elaine Tsang, Chris Fraley, David Nichols]

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takest the sin of the world,
have mercy on us.

The Cascadian Chorale

Soprano

Holly Allin
Nancy Dain-Smith
Cristina Dutu
Barb Fraley *
Sue Maybee
Paula Rattigan

Alto

Susan Cotton
Carol Fielding
Martha Freitag
Joanne Hinkle
Mary L'Hommedieu
Elfie Luther
Tara O'Brien Pride *
Katherine Robbs
Elaine Tsang

Tenor

Christopher Fraley
Russ Jones *
Dustin Kaspar
Brian Pattinson

Bass

Kenneth Black
David Nichols *
Trevor Tsang
Doug Wyatt

* Section Leader

Instrumentalists

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Mary L'Hommedieu, *flute I*
Charles Cooper, *flute II*

Karin Choo, *violin I*
Jane Pattinson, *violin II*
Carolyn Wyman, *viola*
Karen Fardal, *cello*

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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

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