

# CASCADIAN CHORALE

Gary D. Cannon,



Director



## The Animal Kingdom



7:30 P.M., Saturday, June 6th, 2009

St. Margaret's Episcopal Church

4228 Factoria Blvd SE, Bellevue



# The Animal Kingdom

De Animals a-Comin' (1936) .....	arr. Marshall Bartholomew (1885–1978)
Griz-ze-ly Bear (2003) .....	arr. Linda Gingrich (b. 1951)
The Little Horses (1954/1965) .....	arr. Aaron Copland (1900–1990) and Raymond Wilding-White (1922–2001)
Sicut Cervus (by 1584) .....	Giovanni Pierluigi da Palestrina (c.1525–1594)
El grillo (1490s?) .....	Josquin Desprez (c.1450–1521)
Die Warnung (by 1801) .....	Joseph Haydn (1732–1809)
The Old Man with a Beard (1909) .....	Margaret Ruthven Lang (1867–1972)
There Were Three Ravens (by 1611) .....	Thomas Ravenscroft (1592?–c.1635)
Woodpecker (1991) .....	Stephen Chatman (b. 1950)
Old Horatius Had a Farm (1986) .....	Z. Randall Stroope (b. 1953)

## *∞ intermission ∞*

Ratcoon (1989) .....	arr. Bern Herbolzheimer (b. 1948)
I Bought Me a Cat (1950/1952) .....	arr. Aaron Copland (1900–1990) and Irving Fine (1914–1962)
Two Cat Songs (1966) .....	Wilfred Josephs (1927–1997)
1. Two Cats	
2. Cats	
When Cats Run Home and Light Is Come (c.1909) .....	Rebecca Clarke (1886–1979)
The Mouse Madrigal (2002) .....	arr. Steven Porter (b. 1943)
The Lamb (1982) .....	John Tavener (b. 1944)
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	

*Andrés Peláez, piano*  
*Cascadian Chorale*  
*Gary D. Cannon, conductor*

# Program Notes

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**De Animals a-Comin'** (1936), African-American spiritual, arranged by Marshall Bartholomew (1885–1978)

In the first decades of the twentieth century, there was a great vogue for composers to travel throughout their homelands investigating the riches of traditional folk melodies. Some, such as Ralph Vaughan Williams in England and Béla Bartók in Hungary, later presented concert versions of these discovered tunes. Marshall Bartholomew, long-time director of the Yale Glee Club (1921–53), set this spiritual's "tune and text as sung by Maginel Wright Barney, July 8, 1933." Bartholomew emphasizes the humor in the story of Noah's ark. Note, for example, the crankiness of the solo "old fat pig," and the choir's wailing as the basses proclaim that "the old ark blew its whistle" in preparation for departure.

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**Griz-ze-ly Bear** (2003), Southern folksong, arranged by Linda Gingrich (born 1951)

Educated at Seattle's Cornish College of the Arts and the University of Washington, Linda Gingrich is the conductor of Master Chorus Eastside, based in nearby Issaquah and Sammamish. She made the present arrangement of the Southern prison song *Griz-ze-ly Bear* for a 2003 concert commemorating the journey of Lewis and Clark. The titular bear was originally a metaphor for a bullying prisoner or a particularly cruel guard. Gingrich's version, with honky-tonk piano style, increasingly accelerating tempi and rising pitches, and tension-filled diminished-seventh chords, evokes an image of running away in terror from a bear either literal or metaphorical.

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**The Little Horses** (1954/1965), traditional American lullaby, adapted by Aaron Copland (1900–1990), arranged for chorus by Raymond Wilding White (1922–2001)

Aaron Copland composed three ballets on uniquely American themes: *Billy the Kid* (1938), *Rodeo* (1942), and most famously *Appalachian Spring* (1944). This last work incorporates the nineteenth-century Shaker tune *Simple Gifts*, which had previously languished in obscurity. These projects encouraged Copland in his researches of Americana, and in the early 1950s he made arrangements of *Old American Songs* for baritone William Warfield. *The Little Horses* stems from this cycle. The gentle lullaby is twice interrupted by quick gallops.

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**Sicut cervus** (published 1584), by Giovanni Pierluigi da Palestrina (c.1525–1594)

Palestrina was the pre-eminent Catholic composer of the late sixteenth century. He spent his entire creative life as choirmaster of successively more prominent churches in Rome. He briefly (January–September 1555) worked as a singer at the famed Cappella Sistina, the official papal chapel. Through the influence of these illustrious positions, Palestrina's works were disseminated throughout Europe. Little is known of the origins of *Sicut cervus*, today his most famous motet, which is based on Psalm 42. It is a fine example of Palestrina's imitative polyphony, as each successively entering voice echoes the head-motive of the preceding part.

Sicut cervus desiderat ad fontes aquarum,  
ita desiderat anima mea ad te Deus.  
Sivit anima mea ad Deum fortem vivum:  
quando veniam et apparebo ante faciem Dei?  
Fuerunt mihi lacrymae meae panes die ac nocte,  
dum dicitur mihi quotidie, ubi est Deus tuus?

As a deer longs for springs of water,  
so longs my soul for thee, O Lord.  
My soul thirsts for God, mighty and living:  
when shall I come and appear before the face of God?  
My tears have been my bread day and night,  
while they say to me continually, Where is thy God?

**El grillo** (published 1505), by Josquin Desprez (c.1450–1521)

The Italian frottola was a secular song genre that flourished at the turn of the sixteenth century and led directly to the madrigal. Traditionally, frottole were homophonic (all parts moving simultaneously) and syllabic (each syllable of text receiving only one pitch), with a general spirit of vigor and levity. Josquin Desprez wrote only three surviving frottole, including *El grillo*. They were probably composed in the late 1490s, while the Frenchman was in the employ of Ascanio Sforza, a cardinal based in Milan. Indeed, the only surviving contemporary source for *El grillo* ascribes the authorship to “Josquin Dascanio.” Note the delightful text-painting as the cricket “holds a note very long” (“tiene longo verso”), and the very cricket-like chattering (“dale, beve grillo, canta”).

El grillo è buon cantore che tiene longo verso. Dale, beve grillo, canta. Ma non fa come gli altri uccelli come li han cantato un poco van de fatto in altro loco. Sempre el grillo sta pur saldo. Quando la maggior el caldo allor canta sol per amore.	The cricket is a good singer who holds a long note. Do, drink, cricket! Sing! But he doesn't do like other birds, who sing a little then go to another place. Always the cricket stays firm. When it is hottest, then he sings alone for love.
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**Die Warnung** (published 1803), by Joseph Haydn (1732–1809)

Of his thirteen partsongs composed in the late 1790s, Haydn said: “These songs were composed purely *con amore*, in happy hours, and not on order.” Here the great Austrian composer of symphonies, concertos, sonatas, operas, chamber music, masses, and oratorios can be found indulging his sense of humor in brief, incidental works scored for vocal ensemble and fortepiano. The text of *Die Warnung* [“The Warning”] is by the third-century Greek rhetorician Athenaeus. Haydn aurally represents scorpions by a creeping, oscillating motive.

Freund! ich bitte, hüte dich, Scorpionen schleichen sich unter jeden Stein, und da, wo es dunkel ist, pflegt Betrugerei und List oft versteckt zu sein.	Friend! I beg you, be careful: scorpions creep under every stone, and there, where the dark is, swindles and trickery are often hidden.
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**The Old Man with a Beard** (published 1907/1909), by Margaret Ruthven Lang (1867–1972)

When the Boston Symphony Orchestra premiered Margaret Lang's *Dramatic Overture* in 1893, they made history: it was the first occasion when a major American orchestra performed music composed by a woman. Though she was accepted among the many prominent composers in her native Boston, Lang was intensely self-critical, eventually destroying all of her orchestral works. She ceased composing entirely in 1919 and devoted her life to religious causes. Among her over two hundred surviving solo songs is *More Nonsense Rhymes and Pictures*, on texts by Englishman Edward Lear (1812–1888). This 1907 cycle included *The Old Man with a Beard*, which she arranged for chorus two years later. Bird-calls appropriately infest the piano part, and the music's excessively tragic mood renders the poem all the more comical.

There once was a man with a beard  
Who said, “It is just as I feared —  
Two Owls and a Hen,  
Four Larks and a Wren  
Have all built their nests in my beard.”

### **There Were Three Ravens** (published 1611), by Thomas Ravenscroft (1592?–c.1635)

As a boy, Thomas Ravenscroft sang in the choir at St. Paul's Cathedral in London and composed for the cathedral's resident company of child actors. He began to publish music in 1609, and also wrote two music treatises. His 1611 volume *Melismata* includes the present part-song, intended to be sung in homes or possibly at the theater. *There Were Three Ravens* includes ten verses, each adding a layer of tragedy to the tale. The hungry ravens will not consider disturbing the remains of a knight, "slain under his shield," because of a stalwart guard provided by his hawks and hounds. The fallen knight's lover arrives, in the form of "a fallow doe, as great with young as she might go," to carry him to a lake-side grave before dying herself. The sad tale has a concluding moral: "God send every gentleman such hawks, such hounds, and such a leman [i.e. lover]."

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### **Woodpecker**, No. 3 from *Due North: Five Songs of Nature* (1991), by Stephen Chatman (born 1950)

Born in Minnesota, Stephen Chatman has been on faculty at the University of British Columbia since 1976. He is one of Canada's most renowned choral composers, having developed a close relationship with the professional Vancouver Chamber Choir. Chatman is noted especially for two cycles of nature songs, *Due North* (1991) and *Due West* (1997). Stemming from the former is this homage to a woodpecker who is so busy at a dead bough as to render it *double-dead*! Chatman converts the bird's incessant nuisance into a joyous celebration of music in nature.

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### **Old Horatius Had a Farm** (1986), by Z. Randall Stroope (born 1953)

Z. Randall Stroope was born in Albuquerque and studied at the University of Colorado and Arizona State University. He currently directs the choral program at Rowan University, just south of Philadelphia. Stroope is a frequent clinician, competition adjudicator, and guest conductor of ensembles throughout the United States. His comic madrigal *Old Horatius Had a Farm* presents the American folksong of Old MacDonald perhaps as it would have been heard in fifteenth-century Europe.

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### **Ratcoon** (1989), Ozark folksong, arranged by Bern Herbolsheimer (born 1948)

Bern Herbolsheimer is well-known to Seattle choral audiences, as his works are often performed by the Cascadian Chorale, Opus 7 and St. James Cathedral. He is a remarkably prolific composer for whom the choral sound-world seems to have special resonance. *Ratcoon* stems from his collection of *18 American Folksong Settings* for solo voice and piano. The original melody, as "sung by Mrs. Marie Wilbur, Pineville, Mo., Oct. 19, 1926," was a mere fragment of ten measures. Herbolsheimer has preserved the tune's charm and humor, elaborating it into a virtually new work.

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**I Bought Me a Cat** (1950/1952), traditional American children's song, adapted by Aaron Copland (1900–1990), transcribed for chorus by Irving Fine (1914–1962)

*I Bought Me a Cat* also belongs to Copland's collection of *Old American Songs* (see *The Little Horses* on page 4). Its principal delight lies in the unusual transcription of animal sounds. Pigs say not "oink, oink," but "griffey, griffey." Chickens "shimmy-shack." And the ever-alooof cat nonchalantly tosses off a "fiddle-eye-fee."

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## Two Cat Songs, opus 54 (1966), by Wilfred Josephs (1927–1997)

The music of Wilfred Josephs is now rarely performed even in his native Britain. Josephs worked as a dentist until the 1963 success of his *Requiem* allowed him to convert to full-time composition. Though Josephs wrote many orchestral works, including twelve symphonies, his best-known music is probably the title sequence to BBC's 1976 television adaptation of *I, Claudius*. The *Two Cat Songs* are of much humbler stock. Composed for the tenth anniversary of the Zimriyah Choir, a British Jewish ensemble directed by Ellis Shortt, these two miniatures feature texts by Irish poet Ewart Milne (1903–1987) and British playwright Bernard Kops (born 1926). The first song is mostly monophonic (there is usually only one line of music at a time), illustrating Josephs's ability to craft harmonic changes and abrupt shifts of mood with minimal resources. The second song features a walking bass line indicated to be sung "like a pizzicato string bass."

Two Cats  
One up a tree  
One under the tree  
The cat up a tree is he  
The cat under the tree is she  
The tree is witch elm, just incidentally.  
He takes no notice of she, she takes no notice of he.  
He stares at the woolly clouds passing, she stares at the tree.  
There's been a lot written about cats, by Old Possum, Yeats and Company  
But not Alfred de Musset or Lord Tennyson or Poe or anybody  
Wrote about one cat under, and one cat up, a tree.  
God knows why this should be left for me  
Except I like cats as cats be  
Especially one cat up  
And one cat under  
A witch elm  
Tree.

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## When Cats Run Home and Light Is Come (c.1909), by Rebecca Clarke (1886–1979)

Britain has successfully encouraged its female composers better than most countries. Rebecca Clarke is a fine example, though she still struggled to secure a reputation. After studying under Charles Villiers Stanford at the Royal Academy of Music, Clarke became a prominent violist and composer of chamber music and songs. She composed rather little, however, after becoming employed as a nanny during the Second World War. *When Cats Run Home and Light Is Come* is a partsong in the Victorian style to a text by Alfred, Lord Tennyson (1809–1892). Clarke composed the work as she neared the end of her studies. For those curious about the owl's "five wits," this is a reference to his five senses, warming after the cold night.

When cats run home and light is come And dew is cold upon the ground, And the far-off stream is dumb, And the whirring sail goes round; Alone and warming his five wits, The white owl in the belfry sits.	When merry milkmaids click the latch, And rarely smells the new-mown hay, And the cock hath sung beneath the thatch Twice or thrice his round-e-lay; Alone and warming his five wits, The white owl in the belfry sits.
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## The Mouse Madrigal (2002), American folksong, arranged by Steven Porter (born 1943)

Steven Porter taught at Mannes College in New York City, and subsequently built a career in educational administration. He founded the Rod Serling School of Fine Arts at Binghamton High School in upstate New York, and later taught at Mercyhurst College in Erie, Pennsylvania. He has twice run, unsuccessfully, for office in the United States Congress. In *The Mouse Madrigal*, he assigns the three choral parts different characters: the top sopranos move the story forward, the bottom altos insist that the sopranos get the story correct, and the middle voices are gentle conciliators. Porter gives the old tale of three blind mice a unique, and briefly tragic, re-telling.

## 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 event also marked a sea-change in his compositional style. *The Lamb*, a setting of works by William Blake (1757–1827), was instantly a modern classic upon its appearance in 1982. Here is the gentle, soft mood of most of Tavener’s choral writing, but also extraordinary craftsmanship. The opening material, sung by the sopranos, is then simultaneously sung by the altos in retrograde-inversion (i.e. both 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!
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## 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 (who have a show tomorrow night!), 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 in the style 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.

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## Cascadian Chorale

### Soprano

Holly Allin †  
Susan Cotton  
Synthia Cottrell  
Nancy Dain-Smith  
Cristina Dutu  
Barb Fraley \*  
Paula Rattigan

† Soloist in *Landscape*

### Alto

Carol Fielding  
Martha Freitag  
Joanne Hinkle  
Laurene Kelly  
Elfie Luther  
Kaye Lysen  
Tara O’Brien Pride \*  
Katherine Robbs  
Elaine Tsang

### Tenor

Christopher Fraley  
Russ Jones \*  
Kenta Matter  
Pradeep Shenoy

\* Section Leader

### Bass

Ken Black  
Ken Lysen  
David Nichols  
Doug Wyatt \*

## *Andrés Peláez, Piano*



Andrés Peláez graduated with honors in piano performance and piano teaching from La Plata Conservatory (Argentina) and received his degree in chamber music from La Plata National University in 2000. He has studied with

well-known artists such as Edith Fisher in Europe and Craig Sheppard in the USA. A prizewinner of several piano competitions, he has given numerous solo and ensemble performances in Argentina, Spain, Switzerland, and the United States. In 2004 he was a winner of

the Ladies Musical Club Competition in Seattle, which featured him in a concert tour around Washington State. In 2005 he received his Master of Music in Piano Performance at the University of Washington School of Music. He has worked at the UW School of Music as a pianist for opera productions, voice lessons, and choir ensembles. He is currently the pianist/keyboardist of Crown Hill United Methodist Church and also works as a freelance accompanist for several voice and instrumental studios. He has been part of the Cascadian Chorale since 2005 working as the main piano accompanist.

## *Gary D. Cannon, Director*



Gary D. Cannon is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer, musicologist, and educator. In January 2008, he was appointed Artistic Director of the Cascadian Chorale. He has also been chorusmaster of the Northwest Mahler Festival since 2001 and choir director at Bethel Lutheran Church in Shoreline since 2007.

Cannon has recently appeared as a guest conductor with the Vashon Island Chorale and Kirkland Choral Society. He conducted the Annas Bay Chamber Choir, a professional 16-voice ensemble, in its acclaimed inaugural season in the summer of 2006. He has also directed various choral ensembles at the University of Washington.

As a tenor, Cannon has appeared as a soloist with the Seattle Philharmonic and the Auburn, Rainier, and Eastside Sym-

phony Orchestras, in major works such as Mozart's *Requiem*, Gounod's *St. Cecilia Mass*, and P.D.Q. Bach's *Iphigenia in Brooklyn*. Cannon's recital repertoire ranges from Schubert songs to Puccini arias. Cannon also sings with The Tudor Choir and the Seattle Opera Chorus.

Cannon taught for two years at Whatcom Community College in Bellingham, where he received the 2006 Faculty Excellence Award, the college's highest faculty honor. His musicological research emphasizes twentieth-century British music; particularly noteworthy is his work as founder and webmaster of WilliamWalton.net. Cannon 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. He has studied and sung with some of the world's leading choral conductors, including Paul Hillier, Abraham Kaplan, Peter Phillips, Jeffrey Thomas, and Dale Warland.

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Program notes and translations  
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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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