

Cascadian Chorale  
Conducted by Dr. Gary D. Cannon

# Byrd & Wyers

William Byrd: *Mass for four voices*

Giselle Wyers: *And All Shall Be Well*

Saturday, March 23, 2019  
7:30 PM

St. Thomas Episcopal Church  
8398 NE 12th Street  
Medina, WA

Sunday, March 24, 2019  
3:30 PM

Episcopal Church of the Holy Cross  
11526 162nd Avenue NE  
Redmond, WA



[www.cascadianchorale.org](http://www.cascadianchorale.org)

# BYRD & WYERS

Mass for Four Voices (c. 1593)..... William Byrd (c. 1540–1623)

1. Kyrie
2. Gloria
3. Credo
4. Sanctus – Benedictus
5. Agnus Dei

∞ *intermission* ∞

And All Shall Be Well (2017) ..... Giselle Wyers (b. 1969)

1. Encounter
2. Song is the infinite time
3. Whatever happens
4. Song has a bird for rhythm
5. Sometimes I choose a cloud
6. It is in song
7. We shall not cease

Cascadian Chorale  
Gary D. Cannon, *conductor*

Kwan Bin Park, *violin*  
Hadley Johnson, *violin*  
Jordan Voelker, *viola*  
Brad Hawkins, *cello*  
Ingrid Verhulsdonk, *piano*

Program notes and translations by Gary D. Cannon

Program produced by Doug Wyatt

Graphic design by Tara O'Brien Pride

**Mass for Four Voices** (c. 1593)

by **William Byrd** (c. 1540–1623)

Scene: the woods in the Norfolk countryside. Time: early on Sunday morning, in the mid-1590s. Participants: Sir John Petre, prominent aristocrat; Edward Paston, poet-turned-squire; William Byrd, pre-eminent living composer; a Jesuit priest or two, who have lived in hiding for some years; an additional small number of recusant Catholics. All of these, if caught in the act of worship, could be fined, arrested, or even hanged. It was for a scenario such as this that Byrd composed in his later years. Since re-locating to Essex in 1593, Byrd embarked on a remarkable project to compose all the necessary music for the major feast days of the Catholic liturgical calendar. The project began with three settings of the mass—one each for three, four, and five voices. The four-voice mass is believed to have appeared first, probably in 1592 or 1593.

This was a composer who was once at the very top of his profession. Indeed, no musician was more central to Elizabethan life than was William Byrd. London-born, he began his musical career as a boy chorister at the Chapel Royal—the monarch’s personal chapel—during the reigns of Edward VI and Mary Tudor, and thus literally had a front-row view of the sixteenth century’s religious controversies. In 1563, he became organist and choirmaster at the somewhat Puritan cathedral in Lincoln. Byrd returned to the Chapel Royal in 1572 as co-organist with his former mentor, the aging Thomas Tallis. Byrd quickly gained prominence among the English aristocracy. His influence extended even to the queen herself, who in 1575 granted to him and Tallis a monopoly on music printing.

Byrd remained devoutly Catholic, even as Queen Elizabeth’s initially tolerant reign began increasing persecutions in order to establish Anglican predominance. In addition to supplying music for secret Catholic worship services, he may even have repeatedly harbored Jesuit priests from the law. Byrd’s important patrons ensured that he was harassed only minimally. It was fortunate that the queen enjoyed Latin services at her private Chapel Royal, thereby giving Byrd opportunities to compose in historically Catholic forms, such as the motet, without particular recrimination. Perhaps he was granted special allowance in part because of the brilliant music he wrote specifically for the Anglican service, such as his masterpiece, the *Great Service*.

In 1593, Byrd and his family moved to Essex, joining a group of recusant Catholics that centered around the household of Sir John Petre in nearby Norfolk. Until this point his music had been marked with florid, complex polyphony, but in his Essex retirement he softened his style somewhat. The Mass for Four Voices is a fine representation of this new simplification, and while the style may be subdued, the mood is nonetheless quite expressive. Byrd rarely repeats the text, and his points of imitation are concise. This austere construction means that, while the complete work is shorter than, say, the average mass by Palestrina or Victoria, the flow of mood is more carefully focused and just as powerful.

The fundamental organizational principle of Byrd’s masses is imitative writing. Each voice takes the principal melody in turn, the first few notes being recognizable and clear. It’s almost like a fugue or even a round, except rather less strict in what a composer can do *after* the initial statements. The starting Kyrie introduces this compositional idea well: the altos begin, followed immediately by sopranos, then tenors, and finally basses. At one point, entrances are offset by just one beat, which not only demonstrates Byrd’s prowess but also heightens the tension before shifting to the “Christe.” Since the mass was probably written for an ensemble of only male singers, the soprano line does not extend very high. Their arrival to a top E-flat during the “Christe” is thus perceived as dramatically charged.

In another demonstration of his compositional economy, in the Gloria the voices are grouped into duets or trios, reserving the full ensemble for especially laudatory texts (“Gratias,” “Qui sedes,” “Cum Sancto Spiritu”). Similarly, in the Credo—always a musical challenge given the quantity of words—points of imitation come more quickly, and there



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is almost no repetition of text within a single voice. There are a few musical puns, such as the rising line for “Et resurrexit” (“and rose again”) and “Et ascendit” (“and ascended”). Almost laugh-out-loud funny is the sudden halt at “non erit finis” (“was not finished”). Especially poignant is the firm, sober repetition of the single word “catholicam,” as if underlining his faith in the Roman church.

The opening motive of the Sanctus, a rising scale repeated imitatively, is in tribute to a mass by John Taverner, who wrote two generations previously. The conclusion of the Agnus Dei, with its soft suspensions of “Dona nobis pacem” (“Grant us peace”), poignantly recalls the softly spoken but tenaciously held beliefs of a small group of oppressed worshippers in the woods.

### 1. Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.

### 2. Gloria

Gloria in excelsis Deo,  
et in terra pax hominibus bonæ voluntatis.  
Laudamus te. Benedicimus te.  
Adoramus te. Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex cœlestis, Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris.  
Qui tollis peccata mundi,  
miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.  
Qui sedes ad dexteram patris,  
miserere nobis.  
Quoniam tu solus sanctus, tu solus Dominus,  
tu solus altissimus, Jesu Christe,  
cum Sancto Spiritu in gloria Dei Patris.  
Amen.

Glory to God in the highest,  
and on earth, peace to men of goodwill.  
We praise thee. We bless thee.  
We worship thee. We glorify thee.  
Thanks we give thee for thy great glory,  
Lord God, heavenly King, God the omnipotent Father,  
Lord the only begotten Son, Jesus Christ,  
Lord God, Lamb of God, Son of the Father,  
Who takes the sins of the world,  
have mercy on us.  
Who takes the sins of the world,  
hear our prayer.  
Who sits at the right hand of the Father,  
have mercy on us.  
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.

### 3. Credo

Credo in unum Deum, Patrem omnipotentem,  
factorem cœli et terræ,  
visibilium omnium et invisibilium.  
Et in unum Dominum Jesum Christum,  
Filius Dei unigenitum,  
et ex Patre natum ante omnia sæcula.  
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 cœlis.  
Et incarnatus est de Spiritu Sancto  
ex Maria virgine, et homo factus est.

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 God,  
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.

Crucifixus etiam pro nobis:  
sub Pontio Pilato passus et sepultus est.  
Et resurrexit tertia die  
secundum scripturas.  
Et ascendit in cœlum,  
sedet ad dexteram patris.  
Et iterum venturus est cum gloria  
judicare 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 sæculi.  
Amen.

#### 4. Sanctus – Benedictus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth,  
pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

#### 5. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.

He was crucified for us:  
under Pontius Pilate he suffered and was buried.  
And he rose again on the third day  
according to the scriptures.  
And he 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 also 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.

Holy, holy, holy,  
Lord God of hosts,  
filled are the heavens and earth by your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.

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## *About the Composer*

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Giselle Wyers is the Donald E. Petersen Endowed Associate Professor of Choral Music at the University of Washington, where she conducts the award-winning University Chorale and teaches graduate and undergraduate courses in choral conducting and music education. Wyers is a leading national figure in the application of Laban movement theory for conductors. Recently she has served as guest lecturer in conducting at Sweden's Örebro Universitet, Eastman School of Music, Ithaca College, Westminster Choir College, University of Iowa, Hobart and William Smith Colleges and Portland State University.

Wyers' choral works are published by Santa Barbara Music Publishing Company as part of the "Giselle Wyers Choral Series," and have been performed across the United States, Canada, Australia, Cuba, and numerous European cities. Wyers is dedicated to exposing audiences to the music of contemporary American composers. She is especially interested in exploring how modern composers use music as a form of peace-making and social justice.

Her professional vocal ensemble Solaris specializes in the performance of contemporary American choral literature, and they have released a full album on Albany Records.

Too many great compositions simply exist, without a written record of how or why. The following narrative is my attempt to ensure that the history of Giselle Wyers's *And All Shall Be Well* is recorded somewhere. It is my own narrative, and as such is no doubt flawed. But I hope you'll forgive the conceit as I tell you this little story.

In February 2016, Jo Ann Bardeen, singer in and board president of the Vashon Island Chorale, approached me with a project in mind. Her mother had recently died, and she wanted to commemorate her parents' memory by commissioning a large-scale work to be sung by the Chorale under my direction. The new piece was to be on the theme of legacy—what we leave behind, and what that says about who we are. The first order of business was to find the right composer. I suggested six names for Jo Ann to explore. We agreed strongly that the right fit in terms of both soundworld and personality was Giselle Wyers. Giselle is no stranger to Cascadian Chorale's audiences—we have performed several of her works, and we commissioned and recorded her *A Lantern Voice*—but she was new to Vashon. I introduced Giselle to Jo Ann over lunch at Endolyne Joe's in West Seattle. As we were leaving, Jo Ann whispered to me: "She's perfect." And so a dollar figure and timeline were sorted out and a contract was signed. Giselle came to a rehearsal to meet the singers and talk about the proposed new work. Right away personalities clicked.

Then the hard work began. Jo Ann and Giselle spent months poring over volumes of poetry to find just the right words. It was important to all three of us that the new work would be neither dour nor preachy, but an expression of comfort and optimism. Each of us had certain favorites. Jo Ann felt strongly about the T. S. Eliot poem that is now the closing movement, and I lobbied vigorously for the Czesław Miłosz that opens. We had asked the singers themselves for relevant favorite poems, and one soprano, Laura Cerven, shared a volume of poetry by the Lebanese writer Michel Khalil Helayel, which she had translated from the French. Giselle has long had a passion for the poetry of Wendell Berry. After a full spring and summer of researching texts, the time came for Jo Ann and me to leave the picture. Now Giselle tackled the *really* hard part.

Given the popularity of her music across the country, I was surprised to learn that this was Giselle's first large-scale commission. She conferred with other composers to get a sense of how to craft the structure of the work. She took into account certain requests we had made: for example, to feature a few soloists and our regular pianist. After considering what other instruments to add, she decided on the string quartet, with its steadiness, atmosphere, flow, and versatility. The various texts were crafted into a logical sequence. The Helayel poems were initially intended as interludes, but began to take on their own life. Helayel writes in very brief snippets of, say, two or four lines, which Giselle sensitively grouped into coherent full movements. She has described the process of composing thus:

The various poems by Czesław Miłosz, Wendell Berry, William Stafford, and others became the life-blood and supporting energy for the lengthy compositional process. I fell in love with each poet's approach to the broader concept, which is nothing smaller than the gravity and meaning of life. I especially enjoy the connections that can be drawn—for instance, many of the poems mention birds, spiritual creatures that fly between the physical world and the heavens. Other natural images are equally powerful, such as clouds and water, as in "Is that life? To stand by a river and go?" and "Sometimes I choose a cloud and let it cross the sky, floating me away." In a poem by Michel Khalil Helayel, birds and song are playfully interconnected: "Song has a bird for rhythm." Other poems also refer to the idea of "song," and as a composer I was inspired by the suggestion that life's path can be a song of sorts, with various improvisations and melodies formed along the way.

Exploiting a longer form (thirty minutes of music) allowed me to build correlations across movements. The glissando that appears in the opening piano passage of the first movement, which sets the introductory scene, appears again in the final moments of the work, drawing the listener to a close with a sense of moving into a new realm—that of the ephemeral. I also utilized block dissonant chords in the strings—musical inhalations of breath—to start the work, and these chords are developed in longer, relaxed musical "exhales" in the start of Movement 2: "Throughout time, song is the infinite time of times." The series of chords appears yet again in "Song has a bird for rhythm,"

in a jocular, playful fashion that sets up ebullient interlocking ostinati in the cello and viola, like two birds dive-bombing each other in flight. Musical images of “taking flight” return mid-way through Movement 7, “We Shall Not Cease,” where the piano introduces an ecstatic sixteenth-note passage that ascends by half steps with determination and elation, like a soul leaving one’s physical body and moving towards heaven. My objective was to represent sacred imagery introduced in the T. S. Eliot poem: the purifying fire, and the rose as Mary: “and the fire and the rose are one.” No matter what one’s personal beliefs, I believe we all hope that our lives, and what may lie beyond, will be imbued with connection, meaning, and eternal love.

About two months before rehearsals were due to begin, Giselle sent me the score. She was still touching up a few details, but immediately I was impressed by the beauty and power of this new major work. There was, however, one important element not yet decided: the title! The three of us suggested several options, and I am proud to say that mine won the day: *And All Shall Be Well*, taken from that very special moment when those words are sung by unaccompanied solo quartet a few moments from the end. A few weeks later, all was in print and I began to study the work in earnest. Rehearsals began in January 2018. Giselle came out to Vashon for another rehearsal to convey her wonderful inspirations and inimitable nuances. The Vashon Island Chorale premiered *And All Shall Be Well* on April 21. At each step I found myself thinking: “This is a great work. I have to do it with Cascadian too!” And so, here you are.

This work has made a deep and rich impression on me, which is why I’m writing about its genesis at some length. Life is full of events that come along and pass by. Sometimes it can be hard to know what will last, or indeed if anything will at all. These words and this music deal with the transitory nature of existence bluntly and honestly, but also gently and soberly. There are no empty platitudes, just a deeply rooted conviction that there is a purpose, and that something will remain of us, even if we don’t know what it will be. Certainly Jo Ann’s parents could not have imagined the beautiful music that their daughter would commission in their memory. I hope you are able to read the texts before, during, or after the concert, as they deal with legacy, immortality, inevitability, the passage of time, and the nature of song so thoughtfully and imaginatively. To me, the final line is the crux of the entire work. In his *Four Quartets*, T. S. Eliot proclaims that “the fire and the rose are one.” What a remarkable juxtaposition: fire as violent and mindless destruction, the rose as fragile and beautiful life. It is a powerful and beautiful assertion that death and life are inextricably intertwined: that there is no true ending, that beauty will endure, and that, in the long view, all shall be well.

## 1. Encounter

We were riding through frozen fields in a wagon at dawn.  
A red wing rose in the darkness.

And suddenly a hare ran across the road.  
One of us pointed to it with his hand.

That was long ago. Today neither of them is alive,  
Not the hare, nor the man who made the gesture.

O my love, where are they, where are they going,  
The flash of a hand, streak of movement, rustle of pebbles.  
I ask not out of sorrow but in wonder.

— Czesław Miłosz (1911–2004),  
translated by the poet and Lillian Vallee

## 2. Song is the infinite time

Throughout time  
Song  
Is the infinite time of times

Song  
Bears the suffering and joy  
Of its time

In each place  
In each life  
Song is already there

— Michel Khalil Helayel,  
translated by Laura Cerven

### 3. Whatever happens

Whatever happens,  
those who have learned  
to love one another  
have made their way  
to the lasting world  
and will not leave,  
whatever happens.

— Wendell Berry (b. 1934)

### 4. Song has a bird for rhythm

Song has a bird for rhythm  
Song lives in blue sky  
Birds never abandon song

Song birds who carry story lines from our hands  
Birds who record their symphonies in the seeds of days to come

Song is the rhythm of the wind  
Song birds who carry story lines from our hands  
Birds who record their symphonies in the seeds of days to come  
The high seas of nostalgia

Song runs through the veins  
Beats in the ground of words

Song has a bird for rhythm  
Song lives in blue sky

Birds never abandon song  
Is not the future in song?

— Michel Khalil Helayel,  
translated by Laura Cerven

### 5. Sometimes I choose a cloud

Sometimes I choose a cloud and let it  
cross the sky floating me away.  
[Or] a bird unravels its song and carries me  
As it flies deeper and deeper into the woods.

Is there a way to be gone and still  
belong? Travel that takes you home?  
Is that life? – to stand by a river and go.

— William Stafford (1914–1993)

### 6. It is in song

It is in song  
That we take  
Life's pulse

It is in song  
That the horizon  
Creates the face of the world

Song  
Is rebellion against death  
A foray into the heart of time  
Spread throughout time  
To divine immortality

Song  
May be a putting to death  
Of dying times  
A rupture that shatters history  
And aims at a new beginning for the world.

— Michel Khalil Helayel,  
translated by Laura Cerven

### 7. We shall not cease

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.  
Through the unknown, remembered gate  
When the last of earth left to discover  
Is that which was the beginning;  
At the source of the longest river  
The voice of the hidden waterfall  
And the children in the apple-tree

Not known, because not looked for  
But heard, half-heard, in the stillness  
Between two waves of the sea.  
Quick now, here, now, always—  
A condition of complete simplicity  
(Costing not less than everything)  
And all shall be well and  
All manner of thing shall be well  
When the tongues of flame are in-folded  
Into the crowned knot of fire  
And the fire and the rose are one.

— T. S. Eliot (1888–1965)

## *Cascadian Chorale Members*

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Frances Acheson  
Holly Allin  
Debra DeFotis  
Hannah Durasoff  
Anita Gross  
Heather Irwin \* ‡  
Brenda Kruse  
Stephanie Lee  
Sue Maybee  
Genie Middaugh  
Paula Rattigan  
Tessa Ravagni  
Billie Shung  
Cami Woodruff ‡

### *Alto*

Cravixtha Acheson ‡  
Christine Dunbar  
Gail Erickson  
Carol Fielding  
Barb Fraley  
Alecia Hawthorne-Heyel  
Laurene Kelly  
Tara O'Brien Pride \*  
Pamela Silimperi  
Lisa Timm

### *Tenor*

Christopher Fraley  
Brandon Higa  
Russ Jones \* †  
Dustin Kaspar  
Tim MacNary ‡  
Özer Özkaraoğlu  
Katherine Robbs

### *Bass*

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Jeremy Kings † ‡  
Dennis Kruse §  
David Nichols ‡  
Trevor Tsang  
Jim Whitehead  
Doug Wyatt \*  
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§ Voice Coach

† Soloist in Byrd

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## *Gary D. Cannon, Conductor*



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

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

## *Ingrid Verhulsdonk, Pianist*



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

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

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

## *Joy DeCoursey-Porter, Composer-in-Residence*



A Canadian-born composer, Joy lives in Seattle with 3 handsome men, 2 of which are her sons. Having home schooled both boys for several years, she enjoys composing as she is able. She also teaches private music students and works in ministry with her church, Eastgate Bible Fellowship, where her husband is the lead pastor.

Joy began composing and arranging in college as needed for various groups within her school and church. Relatively new to the "professional" composing world, since 2011 her pieces have been performed, recorded, and well received throughout the world. Her works have placed in the American Prize, 18th Street Singers Composer Competition, been endorsed by the ChoralNet Silver Platter Awards, and have received special mention in the ChoralNet Spotlight blogs. Currently many of Joy's choral works can be found at MusicSpoke. Joy's multi-level piano pieces for students have been featured in Tempo Magazine in Alberta, Canada. Many of her works for multi-level piano and ensemble can be found at sheetmusicplus .

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## Member (\$1-\$99)

Anonymous  
Jon Senzig

### Remember Cascadian Chorale in your Charitable Giving

The Cascadian Chorale is a 501(c)(3) non-profit organization. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Your tax-deductible gift is welcome and appreciated.

We accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, [www.CascadianChorale.org](http://www.CascadianChorale.org), and click "Contribute" under "Support Us".

For more information about making a donation to Cascadian Chorale, please contact our voicemail at 425-202-5112, or email our board president at [president@CascadianChorale.org](mailto:president@CascadianChorale.org).



**MASTER CHORUS  
EASTSIDE**  
*Feed Your Soul*

2018-2019

**Handel's Messiah**

Sunday December 9, 2018, 3:00 PM  
Faith United Methodist Church, Issaquah

***Sing All a Green Willow***

Sunday March 10, 2019, 3:00 PM  
Bellevue Presbyterian Church

***Gotta Dance!***

Sunday May 19, 2019, 3:00 PM  
Shepherd of the Hills Lutheran Church, Sammamish

***Celebrate America***

Sunday June 30, 2019, 3:00 PM  
Pickering Barn, Issaquah

[www.masterchoruseastside.org](http://www.masterchoruseastside.org)  
(425) 392-8446



2018 - 2019 Concert Season

**Glorious Echoes**

Featuring J.S. Bach's Christmas Oratorio  
Saturday, December 1 - 7:30 PM  
Sunday, December 2 - 3:00 PM  
Bastyr University Chapel, Kenmore

**Carmina Burana**

Plus the world premiere of  
Donald Skirvin's *Canticles of Crimson*  
Saturday, February 23 - 7:30 PM  
Sunday, February 24 - 3:00 PM  
Bastyr University Chapel, Kenmore

**Haydn's Creation**

with *Philharmonia Northwest*  
Saturday, April 20 - 2:00 PM  
Benaroya Hall, Seattle

[www.kirklandchoralsociety.org](http://www.kirklandchoralsociety.org)



**BELLEVUE  
CHAMBER CHORUS**

2018-2019 ~ 35th ANNIVERSARY SEASON

***Gloria! Renaissance and Baroque  
Masteworks for Christmas***

featuring Vivaldi's *Gloria!*

**Saturday, December 15, 2018, 7:30 pm**

St. Luke's Lutheran Church, Bellevue

**Sunday, December 16, 2018, 4:00 pm**

Lake Washington United Methodist Church, Kirkland

***Choral Kaleidoscope***

**Saturday, March 9, 2019, 7:30 pm**

Emmanuel Episcopal Church, Mercer Island

**Sunday, March 10, 2019, 3:00 pm**

St. Luke's Lutheran Church, Bellevue

***Retrospective: A Celebration!***

**Saturday, May 18, 2019, 7:30 pm**

Emmanuel Episcopal Church, Mercer Island

**Sunday, May 19, 2019, 3:00 pm**

St. Luke's Lutheran Church, Bellevue

(425) 522-3436  
[bellevuechamberchorus.org](http://bellevuechamberchorus.org)

**REDMOND CHORALE**  
2018 - 2019 CONCERT YEAR



**REDMOND  
CHORALE**

**A Classical Christmas**

Saturday, December 1, 2018, 7:00 PM

Sunday, December 2, 2018, 2:00 PM

**Choral Music of the  
Eastern and Western Worlds**  
Saturday, April 13, 2019, 7:00 PM

**Let's Go to the Movies**  
Saturday, June 22, 2019, 7:00 PM

**CONCERT LOCATION**

Church of Holy Cross Episcopal, Redmond  
[www.RedmondChorale.org](http://www.RedmondChorale.org)

### ALLIANCE FRANÇAISE DE SEATTLE CHOR [§]

[afseattle.org](http://afseattle.org)

### ANCORA [§ E]

[ancorachoir.org](http://ancorachoir.org)

In Her Own Words: A Legacy of Hope ..... 15 Jun

### BAINBRIDGE CHORALE [W]

- Bainbridge Chorale (BC)
- Olympic Girls' Choir (OGC)

[bainbridgechorale.org](http://bainbridgechorale.org)

This Shining Night (BC) ..... 11,12 May

### BELLEVUE CHAMBER CHORUS [§ N E]

[bellevuechamberchorus.org](http://bellevuechamberchorus.org)

Retrospective – A Celebration! ..... 18,19 May

### BELLEVUE YOUTH CHOIRS [§ E]

[bellevueyouthchoirs.org](http://bellevueyouthchoirs.org)

### BLUESTREET JAZZ VOICES [§ N]

[bluestreetvoices.com](http://bluestreetvoices.com)

Swing is in the Air: Vocal Jazz Concert ..... 30 Mar

### BYRD ENSEMBLE [§ E]

- Byrd Ensemble (BE)
- Vox16 (V16)

[byrdensemble.com](http://byrdensemble.com)

HANDEL'S MESSIAH (BE) ..... 26,27 Apr  
TEXTURES (V16) ..... 18 May

### CANTABILE CHAMBER CHOIR [N]

[cantabilechamberchoir.org](http://cantabilechamberchoir.org)

Coming Home! ..... 3–5 May

### CANTARÉ VOCAL ENSEMBLE [§ N]

[cantarevocalensemble.org](http://cantarevocalensemble.org)

### A CAPPELLA JOY CHORUS [N E]

[ajoyings.org](http://ajoyings.org)

### CAPPELLA ROMANA [§ S]

[cappellaromana.org](http://cappellaromana.org)

Cappella Romana presents The Tallis Scholars . 6 Apr  
Cappella Romana presents Psaltikon ..... 3 May

### CASCADE FOOTHILLS CHORALE [S]

[cfchorale.org](http://cfchorale.org)

"American History Through Song" ..... 8,9 Jun

### CASCADIAN CHORALE [E]

[cascadianchorale.org](http://cascadianchorale.org)

Byrd & Wyers ..... 23,24 Mar  
Joy! ..... 1,2 Jun

### CHOIR OF THE SOUND [§ N]

[choirofthesound.org](http://choirofthesound.org)

Viva la Dival! ..... 1,2 Jun

### CHORAL ARTS NORTHWEST [§ N S E W]

[choralartsnw.org/wordpress](http://choralartsnw.org/wordpress)

The Big Blue Marble ..... 11,12 May

### CITY CANTABILE CHOIR [§ E]

[citycantabilechoir.org](http://citycantabilechoir.org)

### COLUMBIA CHOIRS OF METROPOLITAN SEATTLE [§ E]

- Columbia Children & Youth Choirs (CCYC)
- Con Brio Women's Choir (CBWC)
- Concord Chamber Choir (CCC)

[columbiachoirs.com](http://columbiachoirs.com)

Spacious Skies (CCC,CBWC) ..... 2 Jun

SpringSong 2019 (CCYC) ..... 15 Jun

### CORA VOCE [§ S W]

[coravoce.org](http://coravoce.org)

Bright Morning Stars ..... 6,7 Apr

### EASTSIDE MIDDAY SINGERS [E]

[eastsidemiddaysingers.com](http://eastsidemiddaysingers.com)

Shakespeare in Concert ..... 25 Apr

Smoke and Mirrors ..... 15 Aug

Ever Green ..... 21 Nov

### EMERALD CITY WOMEN'S CHORUS [§]

[musiccenternw.org/ecwc](http://musiccenternw.org/ecwc)

Spring Concert: Annual Fundraiser ..... 24 Mar

Summer Showcase ..... 2 Jun

### EMERALD ENSEMBLE [§ S E]

[emeraldensemble.org](http://emeraldensemble.org)

Songs of Nature ..... 18 May

### THE ESOTERICS [§ S W]

[thesoterics.org](http://thesoterics.org)

INCLUSIVITY ..... 17–19 May

KANDVAL and BÄCK: a double centennial ..... 14 Sep

HONESTY: the strength of sincerity ..... 18–20 Oct

HUMILITY: the wish for simplicity ..... 13–15 Dec

### EVERETT CHORALE [N S]

- Everett Chorale (EC)
- Snohomish County Youth Chorus (SCYC)

[everettchorale.org](http://everettchorale.org)

We are the StoryTellers (EC) ..... 30 Mar

Will Sing for Food (EC) ..... 16 Jun

### EVERGREEN WOMEN'S CHORALE [S]

[seattlesings.org/mbx](http://seattlesings.org/mbx)

### FEDERAL WAY CHORALE [S]

[fwchorale.com](http://fwchorale.com)

### FINNISH CHORAL SOCIETY OF SEATTLE [§]

[sites.google.com/view/fcs-seattle/home](https://sites.google.com/view/fcs-seattle/home)

### GESANGVEREIN ARION [§]

[germanheritagesociety.org/Arion.html](http://germanheritagesociety.org/Arion.html)

Spring Concert ..... 4 May

### GREATER SEATTLE CHORAL CONSORTIUM [§]

[greaterseattlechoralconsortium.org](http://greaterseattlechoralconsortium.org)

### JOYFUL! NOISE SEATTLE [§ E]

[joyfulnoiseseattle.org](http://joyfulnoiseseattle.org)

I Feel The Earth Move ..... 28 Apr; 5 May

### KIRKLAND CHORAL SOCIETY / KIRKLAND CHAMBER SINGERS [§ E]

[kirklandchoralsociety.org](http://kirklandchoralsociety.org)

Haydn's Creation: An Earth Day Celebration .. 20 Apr

### KITSAP COMMUNITY CHORALE [W]

[kitsapchorale.org](http://kitsapchorale.org)

A Celebration of Disney ..... 18 May

### THE KULSHAN CHORUS [N]

[kulshanchorus.org](http://kulshanchorus.org)

### LAKE WASHINGTON SINGERS [E]

[lakewashingtonsingers.org](http://lakewashingtonsingers.org)

Annual Spring Dinner Concert ..... 18 May; 1 Jun

### MÄGI ENSEMBLE [§ E]

[magiensemble.com](http://magiensemble.com)

Baltic Spring ..... 7 Apr

### MAGNOLIA CHORALE [§]

[magnoliachorale.org](http://magnoliachorale.org)

Voices Raised ..... 27,28 Apr

### THE MARKET STREET SINGERS [§]

[marketstreetsingers.org](http://marketstreetsingers.org)

15th Anniversary Concert ..... 11 May

### MASTER CHORUS EASTSIDE [E]

[masterchoruseastside.org](http://masterchoruseastside.org)

Gotta Dance! ..... 19 May

All-American Independence Celebration ..... 30 Jun

### MEDIEVAL WOMEN'S CHOR [§]

[medievalwomenschoir.org](http://medievalwomenschoir.org)

A Feast for St. James ..... 15 Jun

### MILL CREEK CHORALE [§ N]

[seattlesings.org/mxs](http://seattlesings.org/mxs)

Emerald City Choral Festival with John Leavitt . 14 Jul

### MIRINESSE WOMEN'S CHOR [§ N E]

[mirinessewomenschoir.org](http://mirinessewomenschoir.org)

### NORTHWEST ASSOCIATED ARTS [§ S E]

- ChoralSounds Northwest (CSN)
- SilverSounds Northwest (SSN)
- YouthSounds Northwest (YCEP)

[nwassociatedarts.org](http://nwassociatedarts.org)

What's In a Name? (SSN) ..... 6,7 Apr

Spring is in the Air (YCEP) ..... 18 May

On the Water (CSN) ..... 19 May

### NORTHWEST CHAMBER CHORUS [§]

[northwestchamberchorus.org](http://northwestchamberchorus.org)

The Singing Heart: Spring Concert ..... 17,23 Mar

Lux Aeterna ..... 8,9 Jun

### NORTHWEST CHOIRS: NORTHWEST BOYCHOIR & VOCALPOINT! SEATTLE [§ N S E]

[nwchoirs.org](http://nwchoirs.org)

CHORAL TRADITION ..... 23,24 Mar

### NORTHWEST CHORALE [§ N E]

[nwchorale.org](http://nwchorale.org)

A Very Choral Springtime ..... 11,18 May

### NORTHWEST FIRELIGHT CHORALE [§ E]

[nwfirelightchorale.org](http://nwfirelightchorale.org)

For the Love of Ireland! ..... 1,7,8 Jun

### NORTHWEST GIRLCHOIR [§ N]

[northwestgirlchoir.org](http://northwestgirlchoir.org)

Wind and Weather ..... 30 Mar

Prep Choir: Songs to Share ..... 18 May

Amore and the Seniors ..... 19 May

Journeys ..... 15 Jun

### NORTHWEST REPERTORY SINGERS [S]

[nwrs.org](http://nwrs.org)

re|sounding VOICES ..... 18,19 May

<b>NORTHWEST SOUND MEN'S CHORUS [E]</b> <i>northwestsound.org</i> Through the Years .....1 Jun	<b>RESOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N]</b> <i>resoundsings.org</i>	<b>SEATTLE SHORES CHORUS [§ N]</b> <i>seattleshores.org</i>
<b>NORWEGIAN LADIES CHORUS OF SEATTLE [§]</b> <i>nicofseattle.wix.com/nlcofseattle</i>	<b>SEATTLE BACH CHOIR [§ E]</b> <i>seattlebachchoir.org</i> Annual Cantata Concert ..... 12 May	<b>SINE NOMINE: RENAISSANCE CHOIR [§]</b> <i>seattlesings.org/mvg</i> Most Noble and Excellent Women ..... 24 Mar Sainly Women ..... 5 May
<b>NORWEGIAN MALE CHORUS OF SEATTLE [§]</b> <i>norwegianmalechorusofseattle.org</i>	<b>LEONARDO</b> ..... 2 Jun	<b>SKAGIT VALLEY CHORALE [N]</b> <i>skagitvalleychorale.org</i> Celebrating in Song 2019 ..... 27,28 Apr
<b>THE OFFBEATS VOCAL JAZZ ENSEMBLE [§ E]</b> <i>seattlegleeclubs.org/theoffbeats</i>	<b>SEATTLE CHILDREN'S CHORUS [§ N]</b> <i>seattlechildrenschorus.org</i> Gratus Animus: Grateful for Life! ..... 1 Jun	<b>SNO-KING COMMUNITY CHORALE [N]</b> <i>sno-kingchorale.org</i> Ticket to Broadway ..... 8 Jun
<b>THE OK CHORALE [§ N]</b> <i>elenalouiserichmond.com</i>	<b>SEATTLE CHORAL COMPANY [§ N S E]</b> <i>seattlechoralcompany.org</i> The Armed Man: A Mass for Peace ..... 16,23 Mar Cantata Fest ..... 1 Jun	<b>SONORO CHORAL SOCIETY [§]</b> • Elysium (E) • The Sonoro Women's Choir (SWC) <i>songsafsonoro.com</i>
<b>OLYMPIA YOUTH CHORUS [S]</b> <i>olympiayouthchorus.org</i> Threads of Joy ..... 23 Mar Road Trip ..... 18 May	<b>SEATTLE GIRLS CHOIR [§]</b> <i>seattlegirlschoir.org</i> Spring Recital ..... 23 Mar Women Composer Concert ..... 1 Jun Spring All Choir Concert: Seattle Girls Choir .... 15 Jun	<b>SOUND SINGERS - JAPANESE CHOIR [N E]</b> <i>soundsingers.org</i>
<b>OPUS 7 VOCAL ENSEMBLE [§]</b> <i>opus7.org</i> The King of Glory ..... 23 Mar Family Ties ..... 18 May	<b>SEATTLE JEWISH CHORALE [§ E]</b> <i>seattlejewishchorale.org</i>	<b>SOUTH SOUND CLASSICAL CHOIR [S]</b> <i>southsoundclassicalchoir.org</i> Spring Concert Series ..... 26,28 Apr; 3,5 May
<b>ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N]</b> <i>ossccs.org</i> Spring Symphony ..... 27 Apr	<b>SEATTLE LABOR CHORUS [§]</b> <i>seattlelaborchorus.org/home.html</i>	<b>SUMMER FLING SINGERS [C]</b> <i>summerfling.org</i> Legends, Lands, & Laments ..... 24 Aug
<b>PACIFIC SOUND CHORUS [N S E]</b> <i>pacificsound.org</i>	<b>SEATTLE LADIES CHOIR [§]</b> <i>seattladieschoir.org</i> Season 16 Concerts ..... 26,27 Apr	<b>SWEDISH SINGERS OF SEATTLE [§]</b> <i>swedishsingersofseattle.org</i> Valborgsmässoafton Concert ..... 28 Apr
<b>PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§]</b> <i>phinneychorus.org</i>	<b>SEATTLE MEN'S CHORUS   SEATTLE WOMEN'S CHORUS [§ N S]</b> ▪ Seattle Men's Chorus (SMC) ▪ Seattle Women's Chorus (SWC) ▪ The Supertones (TS) <i>seattlechoruses.org</i> Believe: The Music of Cher (SMC) ..... 30,31 Mar Legends of Rock (SWC,TS) ..... 28 Apr Summer of '69 (SMC) ..... 21,22 Jun	<b>TACOMA EARLY MUSIC [S]</b> <i>canonici.org</i>
<b>PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N E]</b> <i>ptchorus.org</i>	<b>SEATTLE METROPOLITAN SINGERS [§]</b> <i>seattlegleeclubs.org</i> From the Emerald City to the Emerald Isle ..... 9 Jun	<b>VASHON ISLAND CHORALE [S W]</b> <i>vashonislandchorale.org</i> A Choral Celebration ..... 27,28 Apr
<b>RAINIER CHORALE [S E]</b> <i>rainierchorale.org</i> Masterworks Concert ..... 31 Mar Back Roads & Byways ..... 7,9 Jun	<b>SEATTLE PEACE CHORUS [§]</b> <i>seattlepeacechorus.org</i> Canto General: 80th anniversary ..... 2,8 Jun	<b>VOX PACIFICA [N]</b> <i>voxpacifica.org</i> Our Stories Go On ..... 11 May
<b>RAINIER YOUTH CHOIRS [§ S]</b> <i>rainieryouthchoirs.org</i> All Over the Map Concert ..... 23 Mar All Creatures Great and Small Concert ..... 18 May	<b>SEATTLE PRO MUSICA [§ N S E]</b> <i>seattlepromusica.org</i> Passion and Resurrection ..... 18,19 May	<b>WELLSPRING ENSEMBLE [§ N]</b> <i>wellspringensemble.org</i>
<b>RAINSHADOW CHORALE [W]</b> <i>rainshadowchorale.org</i>	<b>SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N]</b> <i>seachordsmen.org</i>	<b>WHATCOM CHORALE [N]</b> <i>whatcomchorale.org</i>
<b>REDMOND CHORALE [§ E]</b> <i>redmondchorale.org</i> Music of the Eastern and Western Worlds ..... 13 Apr Let's Go to the Movies! ..... 22 Jun		

Access the rich variety of excellent performances  
available in our online calendar at  
[www.seattlesings.org](http://www.seattlesings.org)  
or scan the QR code:



Performance Location Key: [§] Seattle, [N] North Sound, [E] Eastside, [W] West Sound, [S] South Sound — Updated 19 March 2019

# Join Us For More Concerts

## Joy!

We celebrate the multifaceted nature of joy, including the unbridled exuberance of William Walton's *The Twelve*, and the rich variety within Bach's *Jesu, meine Freude*. As an added bonus, you'll hear three works by our Composer-in-Residence, the eponymous Joy DeCoursey-Porter.

Saturday, June 1, 2019  
7:30 p.m.

Mercer Island Presbyterian Church  
3605 84th Ave SE, Mercer Island

Sunday, June 2, 2019  
7:00 p.m.

St. Margaret's Episcopal Church  
4228 Factoria Boulevard SE, Bellevue



### Our Mission

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

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

### Our Vision

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

Cascadian Chorale is supported in part by a grant from 4Culture's Arts Sustained Support program.



This event is made possible in part by a grant from the Washington American Choral Directors Association.

AMERICAN CHORAL DIRECTORS ASSOCIATION

WASHINGTON

