

LOVE

...HUMAN AND DIVINE



Cascadian Chorale

Directed by Gary D. Cannon

7:30 P.M., Saturday, March 8th, 2008
St. Margaret's Episcopal Church
4228 Factoria Blvd SE, Bellevue



2:30 P.M., Sunday, March 9th, 2008
Plymouth Congregational Church
1217 Sixth Ave, Seattle

Concert sponsored by Gunnar and Angelika Mein

LOVE HUMAN AND DIVINE

Part One: Divine Love

- Ubi caritas* (1960) Maurice Duruflé (1902–1986)
Rise up, my love, my fair one (1929) Healey Willan (1880–1968)
Wedding Cantata (1956) Daniel Pinkham (1923–2006)
 1. Rise up, my love
 2. Many waters
 3. Awake, O north wind
 4. Epilogue: Set me as a seal
Set me as a seal (1989) René Clausen (b.1953)
Five Mystical Songs (1911)..... Ralph Vaughan Williams (1872–1958)
 Matthew Melendez Blegen, *baritone*
 1. Easter
 2. I got me flowers
 3. Love bade me welcome
 4. The Call
 5. Antiphon

Intermission

Part Two: Human Love

- Dieu! qu'il la fait bon regarder* (1898) Claude Debussy (1862–1918)
Dirait-on (1993) Morten Lauridsen (b.1943)
Mirrors of Love (2002) Bern Herbolsheimer (b.1948)
 Miriam Shames, *cello*
 1. Ecstasy
 2. The Green Hummingbird
 3. The Mirror of Love
Lay a Garland (1840) Robert Lucas Pearsall (1795–1856)
Fifteen Finns (1977) Lars Edlund (b.1922)
A Boy and a Girl (2002) Eric Whitacre (b.1970)
Ballad of Green Broom (1950) Benjamin Britten (1913–1976)

Cascadian Chorale

Gary D. Cannon, *conductor*

Andrés Peláez, *piano*

program notes, texts and translations

Maurice Duruflé (1902–1986)

Ubi caritas, No. 1 from *Quatre Motets sur des thèmes grégoriens*, op.10 (1960)

Maurice Duruflé was one of history's most self-critical composers: he allowed a mere fourteen original works to be published, almost all of them for chorus or organ. He is particularly beloved for his largest work, the luxuriant *Requiem*, which the Cascadian Chorale will perform this May. Gregorian chant influenced many of his works, including both the *Requiem* and the *Four Motets on Gregorian Themes*. *Ubi caritas*, the most well-known of the motets, is a sumptuous and colorful harmonization of the traditional Roman Catholic chant.

Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor:
Exsultemus et in ipso jucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero. Amen.

Where charity and love are, God is there.
We are assembled as one in Christ's love:
Let us exult and in it rejoice.
Let us fear and love the living God.
And in heart love him purely. Amen.

Healey Willan (1880–1968)

Rise up, my love, my fair one: Liturgical Motet No. 5 (pub. 1929)

Canada was slow to develop an art-music tradition of its own, though in the choral world the guiding light was Healey Willan. Born in London, Willan emigrated to Canada in 1913. He is especially remembered as the director of music at the Church of St. Mary Magdalene, one of the most prominent churches in Toronto, from 1921 to 1967. In contrast to Duruflé, Willan composed over eight hundred works, though today only his choral and organ music are performed with any regularity. *Rise up, my love, my fair one* is a straightforward motet, in which the opening soaring melody returns near the end.

Rise up, my love, my fair one, and come away.
For, lo! the winter is past, the rain is over and gone.
The flowers appear on the earth; the time of the singing of birds is come.
— Song of Solomon 2:10–12

Daniel Pinkham (1923–2006)

Wedding Cantata (1956)

The music scene in Boston has been among America's most lively for centuries, as fount of printed hymnody, home of Revolutionary-Era composer William Billings, point of immigration for the conservative nineteenth-century Oxford movement in church liturgy, and one of the world's first hubs of period-instrument performance of early music. Daniel Pinkham was the pre-eminent choral composer in Boston for the latter half of the twentieth century, though his music is less often performed on this coast. The *Wedding Cantata*, with texts from the Song of Solomon, was written for the nuptials of two friends of the composer and retains the freshness and joy appropriate to such an occasion. Pinkham was a particularly fine craftsman, as evidenced in the canonic writing in the second and third movements. In the first movement, Pinkham's style of harmony and rhythm is particularly delicious, dealing to the attentive listener any number of surprises.

1. Rise up, my love, my fair one, and come away. For, lo! the winter is past, the rain is over and gone. The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in the land.
Whither is my beloved gone, O thou fairest among women? whither is thy beloved turned aside? that we may seek him with thee.
My beloved is gone down into his garden, to the beds of spices, to feed in the gardens, and to gather lilies.
I am my beloved's, and my beloved is mine.
— Song of Solomon 2:10–12, 6:1–3

Wedding Cantata (contd)

2. Many waters cannot quench love.
— Song of Solomon 8:7
3. Awake, O north wind; and come, thou south; blow upon my garden, that the spices may flow out. Let my beloved come into his garden, and eat his pleasant fruits.
— Song of Solomon 4:16
4. Set me as a seal upon thine heart, as a seal upon thine arm: for love is strong.
— Song of Solomon 8:6

René Clausen (b.1953)

Set me as a seal, No. 9 from *A New Creation* (1989)

Perhaps no living composer is more representative of the great Midwestern choral tradition than René Clausen. Invariably, his open, consonant sonorities and smooth phrasing are finely honed to the choral instrument. And it is an instrument he knows particularly well, as conductor of the Concordia Choir and faculty at Concordia College, one of Minnesota's several prominent choral havens. His first large-scale work for chorus and orchestra was a forty-minute cantata, *A New Creation*, compiling texts from the Bible, the Roman Catholic rite, and the poetry of George Herbert. *Set me as a seal* is the penultimate movement and perhaps the focal point of the entire cantata. It is frequently performed separately and as such has become among his most often performed works.

Set me as a seal upon your heart, as a seal upon your arm, for love is strong as death.
Many waters cannot quench love; neither can the floods drown it.
— Song of Solomon 8:6–7

Ralph Vaughan Williams (1872–1958)

Five Mystical Songs (1906–11)

George Herbert was born into seventeenth-century English aristocracy and after a brief period in Parliament settled into the peaceful life of a parish priest. In this capacity he was greatly renowned for a caring demeanor, as illustrated by loving attention given to needy or ailing parishioners, and remains highly regarded through Anglicanism today. Leading such a life is perhaps a worthy enough aim, but Herbert went further: through his poetry he has merited an earthly immortality. He is considered one of the leaders of a group now known as the metaphysical poets—John Donne is also among them—whose sacred writings highlight conceptual relationships between matters human and divine. In Herbert's poetry you will find metaphors taken to extreme and following each other in rapid succession, like a litany of indirect clarifications.

Perhaps the greatest English composer of the first half of the twentieth century was Ralph Vaughan Williams, equally renowned for his orchestral, choral, and solo vocal music. Vaughan Williams famously described himself a "cheerful agnostic," but was often drawn to texts of deep spiritualism, such as the poetry of Walt Whitman or the King James translation of the Bible. He found the inherent music of the text as moving as its intended subject matter, and this is especially clear in his George Herbert settings, the *Five Mystical Songs* for baritone soloist. The work was premiered at the famed Three Choirs Festival in 1911, the songs having been composed throughout the preceding five years. The chorus is actually completely optional and is only of central importance in the first and last songs.

Indeed, each of Vaughan Williams's chosen poems deals with different allegories for the human relationship to the divine. The first song, "Easter," supplies a particularly fine example of Herbert's poetic style: in the first stanza alone the human heart is attributed with the abilities to (1) resurrect like Christ, (2) sing praise, (3) grasp hands, (4) decompose to dust, (5) turn alchemically to gold, and (6) become perfectly just. Each action is a unique metaphor for the heart's (i.e. any human's) potential connection to divinity. The second song parallels the daily sunrise with Christ's resurrection. The third is a conversation between the poet and Love personified; near the end, Vaughan Williams assigns to the wordless choir the traditional Corpus Christi chant *O sacrum convivium*, which acts as an

Five Mystical Songs (contd)

aural or liturgical metaphor for Herbert's reference to the Eucharist. "The Call" has become a hymn popular throughout Christianity. The final "Antiphon" is an ebullient paean of praise with examples of subtle text-painting. Note, for example, Vaughan Williams's use of high voices (sopranos and tenors) when addressing heaven and of low voices (altos and basses) for earth.

1. *Easter*

Rise, heart; thy Lord is risen. Sing his praise
 Without delays,
Who takes thee by the hand, that thou likewise
 With him may'st rise;
That, as his death calcined thee to dust,
His life may make thee gold, and much more, Just.
Awake, my lute, and struggle for thy part
 With all thy art.
The cross taught all wood to resound his name
 Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.

Consort both heart and lute, and twist a song
 Pleasant and long:
Or since all music is but three parts vied,
 And multiplied;
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.

2. *I got me flowers*

I got me flowers to strew thy way;
I got me boughs off many a tree:
But thou wast up by break of day,
And brought'st thy sweets along with thee.
The Sun arising in the East,
Though he give light, and the East perfume;
If they should offer to contest
With thy arising, they presume.

Can there be any day but this,
Though many suns to shine endeavour?
We count three hundred, but we miss:
There is but one, and that one ever.

3. *Love bade me welcome*

Love bade me welcome; yet my soul drew back,
 Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
 From my first entrance in,
Drew nearer to me, sweetly questioning,
 If I lack'd any thing.
A guest, I answer'd, worthy to be here:
 Love said, You shall be he.

3. *Love bade me welcome (cont)*

I the unkind, ungrateful? Ah, my dear,
 I cannot look on thee.
Love took my hand, and smiling did reply,
 Who made the eyes but I?
Truth, Lord, but I have marr'd them: let my shame
 Go where it doth deserve.
And know you not, says Love, who bore
 the blame? My dear, then I will serve.
You must sit down, says Love, and taste my meat:
 So I did sit and eat.

4. *The Call*

Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such a Life, as killeth death.
Come, my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.
Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.

5. *Antiphon*

Let all the world in every corner sing,
 My God and King.
The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
 My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

Let all the world in every corner sing,
 My God and King.

— George Herbert (1593–1633)

Claude Debussy (1862–1918)

Dieu! qu'il la fait bon regarder!, No. 1 from *Trois Chansons de Charles d'Orléans* (1898/1908)

At the turn of the twentieth century, France rose to the forefront of musical development with a style often equated to the visual and literary arts movement called Impressionism. While the leading Impressionistic composer, Claude Debussy, balked at the classification, there remains in his music something of the smooth lines, blended colors, exotic harmony, and atmospheric calmness which also imbue Monet's paintings and Mallarmé's verse. There are surprisingly few choral examples of Impressionism, but foremost among them are Debussy's *Trois Chansons* on poetry of Charles, the fifteenth-century Duke of Orléans. Charles wrote most of his poetry during a twenty-five-year stint as a prisoner-of-war in England after the Battle of Agincourt. "Dieu! qu'il la fait bon regarder!" is an ecstatic love-poem, given by Debussy a gentle yet harmonically daring treatment.

Dieu! qu'il la fait bon regarder,
La gracieuse, bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la louer.
Qui se pourroit d'elle lasser?
Tousjours sa beaulté renouvelle.
Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!
Par deça, ne delà, la mer
Ne scay Dame ne Damoiselle
Qui soit en tous bien parfaits, telle;
C'est ung songe que d'y penser.
Dieu! qu'il la fait bon regarder!

— Charles d'Orléans (1394–1465)

Lord, who made her lovely to regard,
So gracious, good, and beautiful;
For the many virtues that are in her,
Everyone is ready to praise her.
Who could bring himself to tire of her?
Always her beauty renews itself.
Lord, who made her lovely to regard,
So gracious, good, and beautiful!
Whether near or far over the sea,
There is neither wife nor maiden
Who is in every respect so perfect as she.
It is a dream to think of her.
Lord, who made her lovely to regard!

Morten Lauridsen (b.1943)

Dirait-on, No. 5 from *Les Chansons des roses* (1993)

In the Northwest, Morten Lauridsen's story is very much one of "Local Boy Makes Good." The town of his birth is Colfax, Washington, nestled as a crossroads between Spokane and Pullman. He was raised in Portland, studied at Whitman College in Walla Walla, and worked as a firefighter near Mount St. Helens. Upon relocation to Los Angeles, Lauridsen undertook further studies at the University of Southern California, where he also gained a professorship and has now taught for over thirty years. Yet this Northwest boy regularly returns home: he summers in one of the more remote San Juan Islands. By some accounts, Lauridsen is the most often performed living American composer, both at home and abroad—no mean feat for a creator of almost exclusively vocal music. *Dirait-on* is one of his most popular works and forms the conclusion of a cycle of French poetry by the great twentieth-century German poet, Rainer Maria Rilke. The text centers around a physical description of a rose, whose petals fold in upon itself narcissistically. Lauridsen consciously evokes the simple, melodious style of a French folksong, with its repeated refrain—*dirait-on* ("so they say")—folding in on itself as a rose's petals.

Abandon entouré d'abandon,
tendresse touchant aux tendresses....
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le theme
du Narcisse exaucé.

— Rainer Maria Rilke (1875–1926)

Abandon surrounded by abandon,
tenderness touching tendernesses....
It is your interior which continually
caresses itself, so they say;

caressing itself,
by its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Bern Herbolsheimer (b.1948)

Mirrors of Love (2002)

Bern Herbolsheimer is well-known to Seattle choral audiences because of long-standing affiliations with the Cascadian Chorale, Opus 7, and the choral program at St. James Cathedral. He is a remarkably prolific composer, for whom the choral sound-world seems to have special resonance. In every line of Herbolsheimer's choral writing there is a keen understanding of the human voice and of the manner in which vocal sonorities assemble together harmoniously. The cycle *Mirrors of Love* was written for the Cascadian Chorale six years ago, based on the composer's own translations from the French. Herbolsheimer has written the following about the work:

"Few periods in literature have been as sensuous and sensual as the one encompassing the great Impressionist poets of France. From among the greatest of these writers I have chosen three texts, all rich in the exoticism, symbolism, love of nature (the heady fragrance of voluptuous flowers, in particular) and eroticism which permeate so many of their works. All three texts have also been sublimely set for solo voice and piano by masters of *chanson*: Lahor's "Ecstasy" by Duparc (*Extase*), de Lisle's "The Green Hummingbird" by Chausson (*Le Colibri*), and Baudelaire's "The Mirror of Love" by Debussy (*Le Jet d'eau*). In all three settings I have given the solo cello a dominant role, frequently singing the primary melodies. The piano sets a harmonic and rhythmic background and the choir surrounds all of this, almost like a cocoon, with an atmosphere of richness, warmth, stillness and languor."

1. Ecstasy

On a pale lily my heart sleeps
In a sleep sweet as death...
Exquisite death, death perfumed
With the breath of my beloved...
On your pale breast my heart sleeps
In a sleep sweet as death....

— Jean Lahor (1840–1909)

2. The Green Hummingbird

The green hummingbird, the king of the hills,
Seeing the bright sun glimmer
On his nest of delicate grasses,
Escapes into the air like a fresh beam.

He hastens and flies to the nearby springs,
Where the bamboo rustle like the roar of the sea,
Where the red asoka, with its divine scent,
Unfurls and yields a humid spark to the heart.

Towards the golden flower he descends, alights,
And drinks so much love from its rosy cup,
That he dies, not knowing if he could have drained it!

On your pure lips, O my beloved,
My soul also would have wanted to die,
From the first kiss which has perfumed it.

— Charles-Marie Leconte de Lisle

(1818–1894)

3. The Mirror of Love

Your lovely eyes are weary...
Stay still a while, no need to open them,
Just lie there languidly
Where pleasure has taken you by surprise.

In the yard the chattering fountain,
Unhushable day or night,
Sweetly prolongs the ecstasy
In which love has plunged me tonight.

O you, rendered so nocturnally beautiful,
How sweet for me, leaning over your breasts,
To hear the eternal moan
Which weeps in the pool.

Moon, resonant water, blessed night,
Trees quivering all around,
Your pure melancholy
Is the mirror of my love.

— Charles Baudelaire (1821–1867)

Robert Lucas Pearsall (1795–1856)

Lay a garland (1840)

Between the death of Henry Purcell (1659–1695) and the 1899 premiere of Elgar's *Enigma Variations*, English music was alleged to have suffered for lack of original inspiration. Thanks to the compact disc generation, an extensive exploration of Britain's home-grown musical traditions has slowly put to rest such a cursory assessment. Certainly the music of Robert Lucas Pearsall is strong evidence of a rich and thriving musical culture. *Lay a garland* is not only more ambitious than most contemporaneous European partsongs, being written fluidly and elegantly in eight parts, but also exudes fine harmonic and melodic craftsmanship. Note, for example, the careful handling of dissonance as each part enters to "Maidens, willow branches wear." The text is adapted from a popular seventeenth-century play which may not live up to Shakespearean standards but did at least yield this nineteenth-century musical gem.

Lay a garland on her hearse of dismal yew;
Maidens, willow branches wear; say she died true:
Her love was false, but she was firm.
Upon her buried body lie lightly, thou gentle earth.

— from Act II, Scene 1, of the play *The Maid's Tragedy* (c.1610), by Beaumont and Fletcher

Lars Edlund (b.1922)

Fifteen Finns, from *Two Scandinavian Folksongs* (pub. 1973/1977)

In the years after the Second World War, Sweden was a hotbed of choral experimentation, as Ingvar Lidholm, Lars Edlund, and Sven-Erik Johanson applied the most modernistic compositional trends to choral writing. Such developments as microtones (pitches "between" the piano keys), tone clusters (highly compact dissonant chords), and even whispering are often prominent in post-war Swedish choral music. But *Fifteen Finns* exhibits another world entirely: an accessible and straightforward, if occasional dissonant, folksong setting. The Scandinavian countries today are considered paragons of peacefulness and diplomacy, but their highly competitive history is clear in this story: a group of young Finnish sailors arrive at the Swedish island of Gotland, aiming to kidnap themselves brides, but one Swedish maiden proves to be more than a match for the Finnish misanthropes!

Fifteen Finns came a-sailing on the sea, from Junta descending.
To Gotland they sailed, searching for their brides-to-be.
A story with a most fantastic ending.

The tale of Finta, Junta, Skolidansdocksken Fillidoffendaja,
Her name was Juttijol, Skuntiskol, Skuntinaja,
They called her Dansdocksken Fillidoffendaja.

And as they arrived at the cottage of the bride, from Junta descending,
The maid was so fair that their hearts for love then cried.
But hear the tale and its fantastic ending.

The tale of Finta, Junta, Skolidansdocksken Fillidoffendaja,
Her name was Juttijol, Skuntiskol, Skuntinaja,
They called her Dansdocksken Fillidoffendaja.

The fair maiden fought them with axes and with knives, from Junta descending.
She fought and she fought till they all had lost their lives,
And that's the tale and its fantastic ending.

The tale of Finta, Junta, Skolidansdocksken Fillidoffendaja,
Her name was Juttijol, Skuntiskol, Skuntinaja,
They called her Dansdocksken Fillidoffendaja.

— Swedish folksong, as translated by Gunilla Marcus

Eric Whitacre (b.1970)
A Boy and a Girl (2002)

Eric Whitacre is without question the leading American choral composer of his generation. Growing up in Nevada, his ambition was to be a rock-star, and he never considered classical music until he began classes at the University of Nevada at Las Vegas. The composer writes: "I was sort of tricked into joining the choir (there were a lot of cute girls in the soprano section) and on the first day of class we started rehearsing the *Kyrie* from the *Mozart Requiem*. My life was profoundly changed on that day, and I became a choir geek of the highest order." He proceeded to composition studies at New York's prestigious Juilliard School, and soon works like *Cloudburst* (1993), *Water Night* (1995), and *Sleep* (2000) became standards for choirs throughout the country. The first two aforementioned works feature texts by the twentieth-century Mexican poet Octavio Paz, as does the more overtly erotic *A Boy and a Girl*. Whitacre's hallmark techniques are all present: compact chords voiced so as to seem less dissonant, harmonies featuring the intervals of minor and major seconds, carefully notated silences, and subtle tempo fluctuations.

Stretched out on the grass
a boy and a girl.
Savoring their oranges, giving their kisses
like waves exchanging foam.

Stretched out on the beach
a boy and a girl.
Savoring their limes, giving their kisses
like clouds exchanging foam.

Stretched out underground
a boy and a girl.
Saying nothing, never kissing,
giving silence for silence

— Octavio Paz (1914–1998),
as translated by Muriel Rukeyser

Benjamin Britten (1913–1976)
Ballad of Green Broom, No. 5 from *Five Flower Songs*, op.47 (1950)

Benjamin Britten shot to prominence with the 1945 premiere of his opera *Peter Grimes* and remains the most often performed opera composer in the English language. Also, his 1961 *War Requiem* is perhaps the greatest choral-orchestral work of the last century. No less noteworthy is a litany of masterpieces for chorus with or without instrumental accompaniment: *A Boy Was Born* (1933), *A Ceremony of Carols* (1942), *Hymn to St. Cecilia* (1942), *Rejoice in the Lamb* (1943), *Five Flower Songs* (1950), *Missa brevis* (1959), *Sacred and Profane* (1975), and many equally brilliant shorter works. The *Flower Songs* were composed as silver wedding-anniversary presents to two major donors to his recently established English Opera Group. The cycle's comical final number is "Ballad of Green Broom," the tale of a young flower-cutter and his unexpectedly high-brow bride. The work illustrates remarkably a choir's ability to mimic instrumental sounds: the first few stanzas are set to hesitant chords reminiscent of a strumming guitar, while the same chords return at the end as the joyful pealing of wedding-bells.

There was an old man liv'd out in the wood,
And his trade was a-cutting of Broom, green Broom.
He had but one son without thought, without good,
Who lay in his bed till 'twas noon, bright noon.

The old man awoke one morning and spoke.
He swore he would fire the room, that room,
If his John would not rise and open his eyes,
And away to the wood to cut Broom, green Broom.

So Johnny arose and slipp'd on his clothes
And away to the wood to cut Broom, green Broom.
He sharpen'd his knives, and for once he contrives
To cut a great bundle of Broom, green Broom.

When Johnny pass'd under a Lady's fine house,
Pass'd under a Lady's fine room, fine room,
She call'd to her maid: "Go fetch me," she said,
"Go fetch me the boy that sells Broom, green Broom!"

When Johnny came in to the Lady's fine house,
And stood in the Lady's fine room, fine room,
"Young Johnny," she said, "Will you give up your Trade
And marry a Lady in bloom, full bloom?"

Johnny gave his consent, and to church they both went,
And he wedded the Lady in bloom, full bloom;
At market and fair, all folks do declare,
There's none like the boy that sold Broom, green Broom.

— Anonymous

biographies

Gary Cannon, Director, 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 Symphony Orchestras, in major works including 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 and he 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. Of particular note is his work as founder and webmaster of the WilliamWalton.net site. 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.

Bern Herbolsheimer, Composer-in-Residence, has received recognition throughout the United States and Europe for over 300 works ranging from ballet to symphonic, operatic, chamber and choral works. His numerous major commissions and premieres have included ballets for the Frankfurt Ballet, the Atlanta Ballet, the Pacific



Northwest Ballet, and the Eugene (Oregon) Ballet. His first opera, *Aria da Capo*, won first prize in the National Opera Association's New Opera Competition. *Mark Twain*, his second opera, was commissioned and premiered in 1993 by the Nevada Opera for its Silver Anniversary season. His *Symphony #1* was premiered by the Florida Symphony under conductor Kenneth Jin, and other orchestral music has been premiered by the Seattle Symphony, Northwest Symphony Orchestra, and Music Today in New York under the direction of Gerard Schwarz. His vocal and choral music has been performed in Portugal, Spain, Germany, France, Italy, Australia, South America, Canada, Norway, Russia, Hungary, Japan, and throughout the United States.

A frequent award winner, Mr. Herbolsheimer has been Seattle Artist-in-Residence (Seattle Arts Commission), Washington State Composer of the Year (WSMTA), and winner of the Melodious Accord Choral Music Competition (*Te Deum*). He has also been the recipient of composition commissions from the National Endowment for the Arts (*Symphony #1*), Chamber Music America (*Tanguy Music*), the Seattle Symphony (*In Mysterium Tremendum*), and from numerous local organizations including Seattle Men's Chorus and Seattle Pro Musica.

In his capacity as Composer-in-Residence he has served as artistic advisor, frequent performer with the Chorale and as composer of new works such as his *Seven Last Words of Christ on the Cross* (1997), *Beati Quorum Via* (1996), *Stille Nacht* (2000), and *Three French Carols* (1999).

Andrés Peláez, Accompanist, 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. 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. Peláez recently received his Master of Music in Piano Performance at the University of Washington School of Music. He currently works at the UW School of Music as a pianist for opera productions, individual voice lessons, and choir ensembles.

the Cascadian Chorale

Soprano

Holly Allin
Nancy Dain-Smith
Cristina Dutu
Barb Fraley *
Sue Maybee
Paula Rattigan
Jen Sisti
Lyn Thomas

Alto

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

Tenor

Christopher Fraley
Russ Jones *
Joe Allan Muharsky
Brian Pattinson
Russ Porter

Bass

Matthew Melendez Blegen
Kenneth Black
David Nichols *
Doug Wyatt

* Section Leader

officers and staff

Board of Directors

Arrow Pride, President
Brian Pattinson, Vice-President
Barbara Baker, Treasurer
Laurene Kelly, Secretary
Elfie Luther

Paula Rattigan, Librarian
David Nichols, Webmaster

Gary D. Cannon, Artistic Director

Bern Herbolsheimer,
Composer-in-Residence

Andrés Peláez, Accompanist

upcoming concerts

Cathedral Jubilee

Since the Middle Ages, the development of music has often centered around cathedrals. In "Cathedral Jubilee", the Cascadian Chorale will trace through centuries of music written for the world's greatest buildings, including works by Victoria, Schütz, Handel, Bruckner, and Finzi. The performance will culminate in a twentieth-century favorite, the Requiem of Maurice Duruflé.

Saturday, May 17, 2008 7:30
St. Margaret's Church
4228 Factoria Boulevard SE
Bellevue, Washington

Sunday, May 18, 2008 2:30
Plymouth Congregational Church
1217 Sixth Avenue
Seattle, Washington

Eastside Sings!

On Tuesday evenings in July, the four major Eastside choruses will again combine to present Eastside Sings! Singers of all ability levels are welcome to participate in this popular series of recreational choral evenings, led by the directors of the four choruses. Sessions are held from 7 o 9:30pm at St. Margaret's Episcopal Church, 4228 Factoria Blvd SE in Bellevue. The preliminary schedule (subject to change) is:

July 8 - Igor Stravinsky "*Symphony of Psalms*" directed by Gary Cannon, hosted by the Cascadian Chorale
July 15 - Carl Orff "*Carmina Burana*" directed by Linda Gingrich, hosted by Master Chorus Eastside
July 22 - J.S. Bach "*Mass in B minor*" directed by Glenn Gregg, hosted by Kirkland Choral Society
July 29 - Gabriel Fauré "*Requiem*" directed by Fred Lokken, hosted by the Bellevue Chamber Chorus

program produced by Brian Pattinson

supporters

The Cascadian Chorale wish to thank the following people and organizations:

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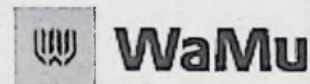
Sustainers (\$250-499)

Barb & Chris Fraley
Benjamin Grover
Paula & Tim Rattigan

Contributors(\$50-99)

Robert D. Karl, Jr.

Many thanks to all our concert volunteers!



The Mission of the Cascadian Chorale

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

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

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

On the web at www.cascadianchorale.org.