

Cascadian Chorale

Conducted by Dr. Gary D. Cannon

This Shining Night

www.cascadianchorale.org

Saturday, December 1, 2018
7:30 PM

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



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Sunday, December 2, 2018
7:00 PM

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

THIS SHINING NIGHT

Welcome Yule! (1957)	John Joubert (b.1927)
Two Pacific Northwest Christmas Carols (1988)	Bronwyn Edwards (b.1955)
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2. Christmas on the Beach	
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A New Year Carol (1934).....	Benjamin Britten (1913–1976)
Lo, how a rose e'er blooming (1933).....	Hugo Distler (1908–1942)
Ab Oriente venerunt Magi (by 1590).....	Jacob Handl (1550–1591)
Weihnachten (1843).....	Felix Mendelssohn (1809–1847)
Virga Jesse (1885).....	Anton Bruckner (1824–1896)

intermission

In dulci jubilo (by 1620).....	Samuel Scheidt (1587–1654)
Hodie Christus natus est (by 1575).....	Giovanni Pierluigi da Palestrina (c.1525–1594)
Jesus (2010).....	Joy DeCoursey-Porter (b.1974)
The Camels' Carol (2012)	Rick Asher (b.1945)
Still, Still, Still (1958)	Norman Luboff (1917–1987)
All this time (1970).....	William Walton (1902–1983)
Sure on this shining night (1938/61)	Samuel Barber (1910–1981)
Silent Night (1818/2013).....	Matthew Culloton (b.1976)

Gary D. Cannon, conductor

Ingrid Verhulsdonk, piano

with Holly Eckert-Lewis, violin

Program notes and translations by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Tara O'Brien Pride

Welcome Yule!, Opus 27 (1957)

by **John Joubert** (born 1927)

Born in Cape Town, South Africa, John Joubert came to prominence with several carols and Anglican church anthems from the mid-1950s, when he was still a student at the Royal Academy of Music in London. The sprightly *Welcome Yule!* dates from this period, evoking the gentle dissonances, hints of modality, energetic rhythm, and motivic unity that had been embraced by Peter Warlock, Ralph Vaughan Williams, and other carol-composers in mid-century Britain. Joubert went on to teach at the universities of Hull and Birmingham, and he resides in the suburbs of Birmingham today.

Welcome Yule!
Welcome be thou, heavenly king,
Welcome born in our morning,
Welcome for whom we shall sing:
Welcome Yule!

Welcome be ye Stephen and John,
Welcome Innocents ev'ryone,
Welcome Thom as Martyr one:
Welcome Yule!

Welcome be ye, good New Year,
Welcome Twelfth Day both in fere,*
Welcome Saints belov'd and dear:
Welcome Yule!

Welcome be ye Candlemas,
Welcome be ye Queen of bliss,
Welcome both to more and less:
Welcome Yule!

Welcome be ye that are here
Welcome all and make good cheer,
Welcome all another year:
Welcome Yule! .

— Old English

* fere = company

Two Pacific Northwest Christmas Carols (1988)

by **Bronwyn Edwards** (born 1955)

Born in Australia, Bronwyn Edwards currently lives in West Seattle. Like most professional musicians, she occupies herself in various capacities: as composer (especially of choral music, musical theater, and popular song), pianist (you have perhaps heard her play at Sea-Tac Airport during the holidays), conductor (at Fautleroy Church), teacher (of piano, guitar, and music theory), and impresario (for community benefit concerts). Edwards teaches at South Seattle Community College, for whose choir these two carols were written, depicting two Christmas scenes unique to our region. First is the special experience of hearing carols sung from a distant pleasure-boat across the lake or Puget Sound. Then follows a chilly, windy, grey-skied walk along a winter beach. Edwards's music is always built on flowing melody and subtly chromatic harmony.

1. Christmas Boats

Christmas boats are floating
Gently on silent waves
Lights ablaze
Festive faces rejoice with carols
On Christmas boats.
Angels from the realms of glory...

Colored lights that shimmer
Softly on the tranquil lakes
Music makes
Harmony of song and sea
On Christmas boats.
Deck the halls with boughs of holly...

Night wraps its cloak around them,
Voices fill the cold night air,
Shimmering lights reflecting
From Christmas boats.
O come, all ye faithful...

Light dances all around them,
Fairyland is here tonight,
Songs of praise are flowing
From Christmas boats.
O little town of Bethlehem...

Christmas boats are floating,
Christmas boats afloat.

— Bronwyn Edwards



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2. Christmas on the Beach

Bitter cold,
Whistling winds,
It's Christmas on the beach.

Brilliant sunshine,
Gleaming sand,
Where the frosty sand and waters meet,
Christmas, there is Christmas.

Heavy hoarfrost on the shore,
It's Christmas on the beach,
And the birds make their small tracks not silently.
We can listen in the wind
For their faint and scratchy sounds
Like pencils on paper,
Where is Christmas?

Splashing waves, shining foam,
Rising spray, shooting high,
Flooding scenes of changing colors,
Flashing colors on the beach.
Christmas, there is Christmas.

We are warmed by winter clothes
As we walk along the shore.
Christmas sounds seldom heard
On a Northwest seashore.

Crunching sand
Under our feet
Like a crisp white winter snow.
A clear and sparkling Christmas Day
But bitter cold.
This is Christmas!

— Florence Clayton

Agnus Dei, from *Missa brevis* (2010)

by **Christopher Lee Fraley** (born 1967)

Raised near Philadelphia, Chris Fraley grew up writing “hundreds of songs” for the band in which he played guitar. He went on to study computer engineering and music composition at Carnegie Mellon University in Pittsburgh. He joined the fledgling staff of Microsoft in 1989 as a software code developer, but now devotes himself full-time to music. Fraley imbues his works with formal structure, motivic unity, and harmonic consistency. His *Agnus Dei* is a gem of musical concision. In the liturgy this text is spoken three times. Fraley unconventionally repeats the first statement a whole step lower. The third section begins down another whole step, but is more dissonant and impassioned. His true masterstroke is the final “Dona nobis pacem” (“Grant us peace”), as the music settles into F major in a calm, indeed peaceful, manner worthy of Schubert at his best... though not without a few twenty-first-century twists.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who removes the sins of the world,
have mercy on us.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who removes the sins of the world,
have mercy on us.

Agnus Dei, quo tollis peccata mundi,
dona nobis pacem.

Lamb of God, who removes the sins of the world,
grant us peace.

A New Year Carol, from *Friday Afternoons*, Opus 7 (1935)

by **Benjamin Britten** (1913–1976)

Nowadays Benjamin Britten is almost unanimously hailed as the greatest British composer of the mid-twentieth century, a reputation based largely on his postwar operas. Though his prewar works were neglected at the time, they are now highly revered. Among them is a cycle of twelve songs written for the unison children's chorus at the preparatory school run by his brother, Clive House in Prestatyn, on the northern coast of Wales. The title, *Friday Afternoons*, commemorates the school's weekly music lessons. The tune for *A New Year Carol* comes from Pembrokeshire in western Wales.

As for the unusual text, the most thorough and well-reasoned explanation I have encountered comes from Peggy Queary of Vashon Island, who posits that it describes an ancient ritual. Boys sprinkle passers-by with precious, freshly drawn well-water, a custom that has persisted. They are joined by lyre (with its “wires”) and wind instruments. The “Fair Maid” could as easily refer to a prehistoric goddess of the local well (later adopted into Christianity as Mary) or to a ceremonially attired girl of the village, adorned with golden chin-strap and slippers. By the opening of doors, allowing precious warm air to escape during midwinter, the sun's daily motion represents the passing of the year. The “levy dew” is a possible modification of “lever à Dieu,” the symbolic lifting of Communion wafer and wine to God. (French was for centuries the *lingua franca* even in rural areas.) Put it all together, and an early pre- or proto-Christian worship emerges .

Here we bring new water from the well so clear,
For to worship God with, this happy New Year.
Sing levy dew, sing levy dew, the water and the wine;
The seven bright gold wires and the bugles that do shine.

Sing reign of Fair Maid, with gold upon her toe,
Open you the West Door, and turn the Old Year go.
Sing levy dew...

Sing reign of Fair Maid, with gold upon her chin,
Open you the East Door, and let the New Year in.
Sing levy dew...

— Anonymous, from *Tom Tiddler's Ground* (1931)
collected by Walter de la Mare (1873–1956)

Lo, how a rose e'er blooming ("Es ist ein Ros' entsprungen"),
from *Die Weihnachtsgeschichte*, Opus 10 (1933)

by **Hugo Distler** (1908–1942)

Few composers were as forward-thinking in as short a lifetime as Hugo Distler. He studied organ at the Leipzig Conservatory, where he became enthralled by the *Orgelbewegung*, a movement to incorporate Baroque and pre-Baroque elements into modern organ music. He gained several important posts in Lübeck and, like many contemporary German musicians, initially warmed to the Nazi party because of its pledge to bring back ancient Protestant musical traditions. Upon relocating to Stuttgart in 1937, Distler came under increasing official disapproval, yet he continued to churn out innovative choral masterworks, such as the *Geistliche Chormusik* (1936/41) and *Mörrike-Chorliederbuch* (1939). He accepted an extremely prestigious professorship in Berlin, but political pressures required that he abandon several large-scale promising choral works which assuredly would have been among the most important of the century. Meanwhile, more and more of his friends were killed in the war. Bombing increased. Professional, political, and personal tragedies, all associated with the war, led him to severe depression and suicide.

Die Weihnachtsgeschichte ("The Christmas Story") demonstrates Distler's highly innovative approach to choral composition, which our excerpt tonight exemplifies. In the Renaissance and earlier, music did not have a steady meter with a consistent beat in all parts. Rather, each line moved with an independent flow, changing emphases liberally. Distler embraces this concept of music and even notates each voice's meter separately. The music is thus highly irregular in rhythm, with frequent melismas (stretches of multiple notes to one syllable) and dissonances—all fingerprints that led to government objections.

Lo, how a rose e'er blooming
from tender stem hath sprung!
Of Jesse's lineage coming
as men of old have sung.
It came, a flow'ret bright,
amid the cold of winter,
when half-spent was the night.

Isaiah 'twas foretold it,
the rose I have in mind,
with Mary we behold it,
the virgin mother kind.
To show God's love aright,
she bore to men a savior,
when half-spent was the night.

— Karl Lishinsky, adapted from German traditional hymn

Ab Oriente venerunt Magi, from *Opus musicum* (published 1586–90)

by **Jacob Handl** (1550–1591)

Yes, we spelled that name correctly. This is *not* the Handel of *Messiah* fame.

Our composer was born Jacob Petelin in Slovenia, but he worked largely in German-speaking lands where his name was translated into Jacob Handl, and as his international reputation grew he adopted the Latinized Jacobus Gallus. All three names mean "rooster." No doubt this nomenclatural confusion contributes to his overall neglect today, but in his day he was one of the central figures of the musical counter-Reformation, particularly through his sixteen masses and massive four-volume motet collection, the *Opus musicum* (1586–90).

Handl was a Cistercian monk and may have sung in the Viennese royal chapel choir. In his mid-twenties he left Austria "to understand the muse and meditate on the shepherd's pipe" while wandering freely around central Europe. After several years he settled into a post under the Bishop of Olomouc, in Moravia, then closed his short life as cantor at the now-destroyed church of St. Jan na Brzehu in Prague. He was known especially for the sometimes outlandish musical forces he required, composing even up to twenty-four parts. The present motet, *Ab Oriente venerunt Magi*, is for a humble four voices, yet he uses those voices quite ingeniously to represent the text. The slow rising of the opening line—heard in canon just one beat apart—reflects the slow path of the wise men to Bethlehem. The sudden homophonic moment (all voices singing with the same text and the same rhythm) for "pretiosa" draws the ear to their gifts. The gold, incense, and myrrh are granted the same opening motive, and the syncopated "Alleluia" conveys great rejoicing.

Ab Oriente venerunt Magi in Bethlehem,
adorare Dominum:
et apertis thesauris,
pretiosa munera obtulerunt:
aurum sicut Regi magno:
thus sicut Deo vero;
myrrham sepulturæ ejus,
Alleluia.

From the east came wise men to Bethlehem
to worship the Lord:
and they opened their treasures,
precious gifts they offered:
gold as great King,
frankincense as true God,
myrrh for his burial.
Alleluia.

Weihnachten (1843), from *Sechs Sprüche*, Opus 79 (published 1849) by Felix Mendelssohn (1809–1847)

In 1840, the newly crowned Prussian king, Friedrich Wilhelm IV, began efforts to improve the arts in his capital, Berlin. Leading writers and painters were courted actively, and soon Felix Mendelssohn, then resident in Leipzig and easily the most prominent musician in all the German-speaking lands, was likewise summoned. Mendelssohn lamented the situation in Berlin, calling the city “one of the most sour apples into which a man can bite.” But he reluctantly acquiesced in an arrangement that allowed him to maintain his Leipzig commitments and extensive touring. He moved to Berlin in November 1843.

Among Mendelssohn’s new responsibilities was to supervise a newly established cathedral choir. Over three years he penned music for six of the king’s “favorite sayings” (“Sprüche”) sprinkled throughout the liturgical year. These miniatures were published posthumously as a group. He wrote the first one, *Weihnachten*, on December 15, 1843, and it was first sung that Christmas Eve as the gradual (i.e., occurring between the Epistle and the Alleluia, a liturgical genre so named because it used to be chanted from the step, or gradus, before the altar). This was one of rather few moments in the liturgy that allowed for some mildly elaborate music. *Weihnachten* is mostly homophonic, as befitting the limited skills of the new cathedral singers (a fact much bemoaned by Mendelssohn), but the final “Alleluia” has dramatic antiphonal flourishes in which he pits one half of the choir against the other.

Frohlocket, ihr Völker auf Erden, und preiset Gott!
Der Heiland ist erschienen, den der Herr verheissen.
Er hat seine Gerechtigkeit der Welt offenbaret.
Hallelujah!

Rejoice, you people of earth, and praise God!
The Savior has appeared, whom the Lord promised.
He has revealed his righteousness to the world.
Alleluia.

Virga Jesse (1885) by Anton Bruckner (1824–1896)

Poor Anton Bruckner. And I mean that both literally and figuratively. Bruckner came from an isolated rural village near provincial Linz, Austria, and though he became a cosmopolitan figure—touring as one of the era’s greatest organists and teaching at the conservatory in Vienna—he was never truly accepted by the artistic elites. He wore the wrong clothes; he spoke with the wrong accent; he was too religious; his manner was brusque, even crude. Because of his contemporaries’ unjust assessment, his nine shockingly original symphonies and vast corpus of brilliantly sonorous cathedral music were ignored until his final years and even today remain largely neglected outside Germany and Austria.

Every sacred work by Bruckner, including the gradual *Virga Jesse*, was designed specifically for a cathedral acoustic. This is crucial to the understanding of his output, explaining the full, reverberant chords; the sudden halts to allow the chord to resonate through the room; the slow, steady, inexorable unfolding of his melodies; the sudden dramatic shifts from loud to soft; a unique chromaticism that sidles as a whole rather than shifting subtly by one note; the balance of exposed lines, especially low basses and high tenors; the harmonic pacing, extending chords by use of melodic thirds. Bruckner proves that he was no mere yokel, but an inspired, imaginative, genius composer.

Virga Jesse floruit:
virgo Deum et hominem genuit:
pacem Deus redidit,
in se reconcilians ima summis.
Alleluia.

The branch of Jesse has blossomed:
the virgin has borne God and man:
God has restored peace,
in himself reconciling lowest and highest.
Alleluia.

In dulci jubilo, from *Cantiones sacræ* (published 1620)

arranged by **Samuel Scheidt** (1587–1654)

The Baroque came to northern Europe by way of Venice. There, in the capacious balconies of St. Mark's Basilica around 1600, composers experimented with placing musicians in various parts of the room for acoustical effect in a so-called polychoral style. Northerners, including Heinrich Schütz and Michael Prætorius, visited Venice or studied the technique by proxy. Samuel Scheidt never undertook the southern sojourn. His 1620 volume of polychoral motets, the *Cantiones sacræ* ("Sacred Songs"), appeared immediately after working with both Schütz and Prætorius. It includes Scheidt's double-choir setting of the German carol *In dulci jubilo*. One group (two sopranos, one alto, one tenor) is positioned higher than the other (one alto, one tenor, two basses). The traditional text is macaronic, meaning it mixes two languages.

Scheidt spent nearly his entire life in his native Halle, near Leipzig. Beginning in the 1620s, he built a reputation through several published volumes for choir, instruments, mixed group, or organ, the latter being best known today. Nevertheless, Scheidt paid a professional price for his devotion to Halle. In 1625, the city-state joined the Thirty Years' War and became ravaged. Musicians and other citizens fled en masse, but Scheidt remained, suddenly unemployed. Even after peace came to Halle in 1638, music-making there never returned to its prewar excellence.

In dulci jubilo,
nun singet und seid froh,
unsers Herzens Wonne,
leit in præsepio,
und leuchtet als die Sonne,
matris in gremio.
Alpha es et O,
Alpha es et O.

In sweet rejoicing
now sing and be happy:
our heart's delight
lies in the manger,
and shines as the sun
in the mother's lap.
Alpha he is, and Omega;
Alpha he is, and Omega.

Hodie Christus natus est [a 8] (published 1575)

by **Giovanni Pierluigi da Palestrina** (c.1525–1594)

Palestrina was trained at Santa Maria Maggiore, one of the most important churches in Rome, and gained his first position at the cathedral in the nearby town of Palestrina, where he may have been born. From 1551 until his death, he was thoroughly Roman, holding positions at some of the city's most prestigious churches, including the Cappella Giulia, the chapel choir of St. Peter's Basilica in the Vatican; the Cappella Sistina, the pope's private chapel; and San Giovanni Laterano, the cathedral church for the city of Rome. He finally returned to the Cappella Giulia in 1571, where he remained in service until his death. Palestrina was amazingly prolific: among his surviving works are 104 masses, approximately 500 shorter sacred works, and over 140 madrigals. His style of composition, which focused on a clear declamation of text, has formed the basis of counterpoint studies for five centuries.

In 1575, when Palestrina was at the height of his power, his third volume of motets was published in Venice, the center of music publishing in Italy. Among them was an eight-voice setting of *Hodie Christus natus est*, sung in association with the Magnificat during Christmas vespers. (Another setting, for just four voices, survives only in a manuscript at the Vatican.) It shares many characteristics with Scheidt's *In dulci jubilo* discussed above, revealing Palestrina as an influence on the Venetian polychoral school. The two choirs are again divided into slightly lower or higher ranges (in this case, SSAB and ATTB), and the two groups behave mostly separately. Too often we think of the Renaissance and Baroque as two distinct eras, but these two works demonstrate how slow and smooth was the transition, at least in the field of sacred music.

Hodie Christus natus est: *Noe*.
Hodie Salvator apparuit: *Noe*.
Hodie in terra canunt angeli,
lætantur archangeli: *Noe*.
Hodie exultant iusti, dicentes:
Gloria in excelsis Deo: *Noe*.

Today Christ is born.
Today the savior appeared.
Today angels sing on earth,
and archangels rejoice.
Today the righteous rejoice, saying:
'Glory to the highest God.'

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Jesus (2010, revised 2018)

by Joy DeCoursey-Porter (born 1974)

First performances of the revised version

Few moments of the Christmas story are so frequently given musical attention as the angels' annunciation to the shepherds of the birth of Jesus in nearby Bethlehem. No doubt this is partly because the angels specifically sang their message. But also the very nature of that message yields so many different musical possibilities. Joy Porter here emphasizes the gentle nature of salvation and of putting one's burdens onto Christ. She does so with soft repeated chords and long unison notes reminiscent of the music of her contemporary, Ola Gjeilo, but with a wholly individual stamp. The text is always clear, ensuring not only that the angels speak clearly to the shepherds, but that the composer speaks clearly to listener. The rhapsodic repetitions of the name "Jesus" are full of confidence and wonder.

Though Porter was born near Vancouver, Canada, she grew up in Hawaii. She began training as a pilot, but, upon entering Christian Heritage College (now San Diego Christian College), she shifted to music and religious studies. There she first encountered the richness of choral music, and she jumped in vigorously: the college choir even sang her music at graduation. In 2010, she began to compose more dedicatedly. Friends from her church encouraged her to post her music on Facebook, and the enthusiastic reaction encouraged Porter to continue writing. She sings regularly with Cascadian Chorale and serves as our Composer-in-Residence this season.

Lay down your burdens.
Give rest to your fears.
This is a message of good tidings, peace.
For on this night you'll see deliverance,
in Bethlehem you shall behold him.

Lay down your burdens.
Come now and follow your salvation.
At his name the kings of earth will fall.
Let the heavens declare: Emmanuel comes!

Jesus, Jesus, Emmanuel.
Glory to God. Rejoice.

The Camels' Carol (2012)

by Rick Asher (born 1945)

Sometimes it seems that there have been poems written from every conceivable point of view in the Christmas story: Mary, Joseph, Herod, angels, shepherds, wise men, animals at the manger, disgruntled innkeeper, even non-Biblical characters like a drummer boy. Yet in December 2002, Robert Bode, conductor of Choral Arts Northwest and a fine poet, trod new ground when he considered the perspective of the camels ridden by the wise men. Bode has described the genesis of his poem: "I wrote several Christmas texts over one December break several years ago [in 2002], *Camels' Carol* being one of them. When I approached Rick Asher about writing a piece [for Choral Arts Northwest], he asked to see any texts of mine that I thought would be appropriate. Of the bunch I sent, *Camels' Carol* seemed to resonate with him. He particularly liked the way the trochaic rhythm of the refrain suggested the swaying gait of the camels." Asher continues the story: "I was intrigued that Robert had thought to focus on the camels in the Christmas legend and amazed that someone hadn't already done that. The lovely refrain practically begged to be set very softly in 6/8 meter after the steadfast, declarative 4/4 of the verses. I treasure Robert's comment that he made in a return email to me after I first sent the carol to him: 'Amazingly, your setting is almost exactly what I had imagined when I wrote the text!'" He describes the setting "as a traditional carol in hymn-style."

A resident of the Seattle suburb of Shoreline, Rick Asher is a retired high-school band teacher who also conducted the Whatcom Chorale in Bellingham and the choirs of Edmonds Community College and Seattle First Baptist Church. Around the year 2011 he turned to composition, with great vigor.

The camels that bore the Wise Men Three
That starry winter night
Followed, swaying silently
A heav'nly, silver light.
Gently rocking they tenderly carried the Kings to Bethlehem.

They carried the Kings through field and wood
Of cedar, pine and fire,
Bringing gifts to One so good
Of frankincense and myrrh.

Gently rocking they tenderly carried the Kings to Bethlehem.
They knelt beside the newborn Child
While angels sang above,
And saw within the manger mild
The promise of peace and love.

Gently rocking they tenderly carried the Kings to Bethlehem .

— Robert Bode (born 1957)

Still, Still, Still (1958)

traditional Austrian carol, arranged by **Norman Luboff** (1917–1987)

During the eighteenth and nineteenth centuries, English culture often took its cue from Germany. Many leading composers from Germanic lands—notably Handel, Haydn, and Mendelssohn—spent considerable time in England. When British composers sought to refine their training, they inevitably traveled to Germany. As the Victorian age developed, Christmas carols became a central part of the tradition, and many of those carols were of German origin. One such case was *Still, still, still*, a folk tune first published in Salzburg, Austria, in 1865. Over the years, many such carols came to be translated, re-translated, and freely adapted. Thus the text as set by Norman Luboff bears little connection to the German original, but the tune is traditional. The Norman Luboff Choir, well known from many radio and television appearances, specialized in choral renditions of traditional folk songs, and the conductor's many arrangements remain staples today.

Still, still, still, one can hear the falling snow.
For all is hushed, the world is sleeping,
holy Star its vigil keeping.
Still, still, still, one can hear the falling snow.

Sleep, sleep, sleep, 'tis the eve of our Savior's birth.
The night is peaceful all around you,
close your eyes, let sleep surround you.
Sleep, sleep, sleep, 'tis the eve of our Savior's birth.

Dream, dream, dream of the joyous day to come.
While guardian angels without number
watch you as you sweetly slumber,
dream, dream, dream of the joyous day to come.

— Marilyn Keith and Alan Bergman

All this time (1970)

by **William Walton** (1902–1983)

When Oxford University Press decided to publish a volume of *Carols for Choirs* in 1961, it was logical for them to commission a new work from the eminent Sir William Walton. After all, Walton had been a boy chorister at Oxford's cathedral, his cantata *Belshazzar's Feast* (1931) was world-renowned, and he had been a house composer at OUP since the '20s. The text of the resulting carol was the rousing *What cheer?*. In 1970, for the sequel *Carols for Choirs 2*, Walton produced *All this time*, very much in the same vein. The four verses are shared by sopranos, tenors, and then full choir, with a jubilant refrain after each statement. Walton sets the anonymous text with his usual spiky harmonies, energetic rhythm, keen sense of choral voicing, and vigorous joy.

All this time this song is best:
'Verbum caro factum est.' *

This night there is a child y-born
that sprang out of Jesse's thorn;
we must sing and say therefor,
all this time...

Jesus is the childes name,
and Mary mild is his dame;
all our sorrow shall turn to game:
all this time...

It fell upon high midnight:
the starres shone both fair and bright;
the angels sang with all their might,
all this time...

Now kneel we down on our knee,
and pray we to the Trinity
our help, our succour for to be;
all this time... .

— Anonymous, sixteenth century

* 'The Word is made flesh.'

Sure on this shining night, Opus 13 No. 3 (1938, arranged 1961)

by **Samuel Barber** (1910–1981)

When Samuel Barber first entered the Curtis Institute of Music in Philadelphia, it was equally to study piano, voice, and composition. He naturally flourished composing solo art-songs, but Barber was no stranger to the choir. Having gained international fame with his orchestral *Adagio for Strings* in 1930, Barber still required steady employment to make ends meet while living in expensive New York. In the late 1930s, he was invited by Randall Thompson, then director of Curtis, to establish and conduct a Madrigal Chorus at the conservatory. Barber accepted the position, and for two years he commuted from New York City every Monday for rehearsals. He also composed a handful of works for the ensemble.

In its original guise as a solo song, *Sure on this shining night* appeared in 1938, quickly becoming quite popular. In 1961, Barber made the present arrangement for chorus, relocating some of the piano's inner voices to the full choir. Particularly notable is his use of canonic imitation: at the beginning, for example, the tenors repeat the soprano line, a third higher and offset by one measure. Later, this relationship is reversed, and the altos take the tenors' place. The lyricism and drama which have made his music so beloved by orchestral audiences also pervade this miniature gem .

Sure on this shining night
of starmade shadows round,
kindness must watch for me
this side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
wand'ring far alone
of shadows on the stars.

— James Agee (1909–1955), from *Permit Me Voyage* (1934)

Silent night [“Stille Nacht, heilige Nacht”] (1818)

melody by Franz Xavier Gruber (1787–1863)
arranged (2013) by **Matthew Culloton** (born 1976)

Legend has it that on December 23, 1818, a mouse chewed through the wires of the organ at St. Nicholas' Church in the tiny riverside village of Oberndorf, Austria, twelve miles north of Salzburg. In sudden desperation for a new Christmas anthem, the parish priest, Joseph Mohr, quickly penned six brief stanzas of poetry, which the organist, a schoolteacher named Franz Gruber, set to music. The two men sang the resulting carol for the Midnight Mass on Christmas Eve, with Mohr playing guitar. What is remarkable is how close to the truth this legend is: the only substantive difference is that Mohr's poem had actually been written a couple of years earlier.

Another myth is that the Austrian emperor so loved this tune that he demanded its origins be found. In truth, it had been popularized by a family singing troupe who claimed it was an old Tyrolean folk song. Mohr and Gruber went to court to assert their rights. Whatever its history, this gentle siciliano—a stately dance in 6/8 time with an emphasis on parallel thirds and sixths—steadily grew in popularity and is now one of the most famous melodies ever written. The present arrangement comes from Matthew Culloton, a noted conductor in the Minneapolis area .

Silent night, holy night!
All is calm, all is bright
'round yon virgin mother and child.
Holy infant, so tender and mild,
sleep in heavenly peace,
sleep in heavenly peace.

Silent night, holy night!
Shepherds quake at the sight.
Glories stream from heaven afar,
heavenly hosts sing “Alleluia!
Christ the savior is born,
Christ the savior is born.”

Silent night, holy night!
Son of God, love's pure light
radiant beams from thy holy face
with the dawn of redeeming grace,
Jesus, Lord, at thy birth,
Jesus, Lord, at thy birth.

— Joseph Mohr (1792–1848), 1816
as translated by John Freeman Young (1820–1885)

Cascadian Chorale Members

Soprano

Holly Allin
Debra DeFotis
Hannah Durasoff
Shiloh Gillespie
Anita Gross
Heather Irwin *
Brenda Kruse
Sue Maybee
Genie Middaugh
Kara Montague
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 *
Joy Porter
Kathy Robbs
Pamela Silimperi
Lisa Timm

Tenor

Christopher Fraley
Jim Howeth
Russ Jones *
Tim MacNary
Max Marcus

* Section Leader

† Voice Coach

Bass

Ken Black
Rick Commo
Jeremy Kings
Dennis Kruse †
David Nichols
Trevor Tsang
Jim Whitehead
Doug Wyatt *
Kevin Wyatt-Stone
Robin Wyatt-Stone

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](http://sheetmusicplus.com).

Supporters

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We endeavor to bring you the best choral music experiences we can. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Please remember Cascadian Chorale as you make your end-of-the-year charitable donations. We are a 501(c)3 non-profit organization, and your tax-deductible gift is welcome and appreciated very much.

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, and click "Contribute" under "Support Us". US Mail works too: P.O. Box 53292, Bellevue, WA 98015.

Many thanks to all of our concert volunteers!

ALLIANCE FRANÇAISE DE SEATTLE CHOIR [§]

afseattle.org

ANCORA [§ E]

ancorachoir.org

From Baltic Shores 26,27 Jan

BAINBRIDGE CHORALE [W]

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

bainbridgechorale.org

Rejoice and Sing! (BC) 14–16 Dec

Family Holiday Concert (BC,OGC) 15 Dec

BELLEVUE CHAMBER CHORUS [§ N E]

bellevuechamberchorus.org

Gloria! 15,16 Dec

BELLEVUE YOUTH CHOIRS [§ E]

- Bellevue Boychoir (Bbc)
- Bellevue Girlchoir (BGC)

bellevueyouthchoirs.org

Greatest Holiday Hits! (BGC,Bbc) 1 Dec

BLUESTREET JAZZ VOICES [§ N]

bluestreetvoices.com

Cool Yule: Holiday Party and Concert 8 Dec

BYRD ENSEMBLE [§ E]

- Byrd Ensemble (BE)
- Vox16 (V16)

byrdensemble.com

THE ROAD HOME (V16) 3 Nov

A GERMAN CHRISTMAS (BE) 24 Nov

WHAT DREAMS MAY COME (V16) 2 Feb

CANTABILE CHAMBER CHOIR [N]

cantabilechamberchoir.org

Winter aglow! 30 Nov; 1,2,9 Dec

CANTARÉ VOCAL ENSEMBLE [§ N]

cantarevocalensemble.org

In The Stillness Of Winter 7–9 Dec

A CAPPELLA JOY CHORUS [N E]

ajoyings.org

CAPPELLA ROMANA [§ S]

cappellaromana.org

They are at Rest 9 Nov

Christmas In Ukraine 21 Dec

Lost Treasures of Armenia 18 Jan

Ave Maria 22 Feb

CASCADIAN CHORALE [E]

cascadianchorale.org

This Shining Night 1,2 Dec

CHOIR OF THE SOUND [§ N]

choirofthesound.org

Comfort and Joy 1,2 Dec

CHORAL ARTS NORTHWEST [§ N S E W]

choralartsnw.org/wordpress

Not One Sparrow Is Forgotten 7–9 Dec

CHOROSYNTHESIS SINGERS [§ S]

chorosynthesis.org

CITY CANTABILE CHOIR [§ E]

citycantabilechoir.org

JS Bach Meets Turlough O'Carolan 8,9 Dec

COLUMBIA CHOIRS OF METROPOLITAN SEATTLE [§ N E]

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

columbiachoirs.com

YuleFest 2018 (CCYC) 8 Dec

Noel (CCC,CBWC) 16 Dec

CORA VOCE [§ S W]

coravoce.org

Magnificat 17,18 Nov

Dark Night of the Soul 23,24 Feb

EMERALD CITY WOMEN'S CHORUS [§]

musiccenternw.org/ecwc

Winter Festival & Craft Fair 1 Dec

Holiday Concert 2 Dec

EMERALD ENSEMBLE [§ S E]

emeraldensemble.org

Little Match Girl Passion 23 Feb

THE ESOTERIC [§ S W]

thesoterics.org

ADORO - the reimagined prayer 7–9 Dec

EVERETT CHORALE [N S]

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

everettchorale.org

Mystery and Wonder: Birth and Light (EC) 1,2 Dec

Winter Concert: Home for the Holidays (SCYC) 15 Dec

EVERGREEN WOMEN'S CHORALE [§]

seattlesings.org/mbx

FEDERAL WAY CHORALE [§]

fwchorale.com

FINNISH CHORAL SOCIETY OF SEATTLE [§]

fjnnsw.com/FCS/index.html

A Nordic Christmas 4 Dec

GREATER SEATTLE CHORAL CONSORTIUM [§]

greaterseattlechoralconsortium.org

JOYFUL! NOISE SEATTLE [§ E]

joyfulnoiseseattle.org

"Songs for a Winter's Night" 2,9,10 Dec

KIRKLAND CHORAL SOCIETY / KIRKLAND CHAMBER SINGERS [§ E]

kirklandchoralsociety.org

Glorious Echoes 1,2 Dec

Carmina Burana 23,24 Feb

KITSAP COMMUNITY CHORALE [W]

kitsapchorale.org

Winter Concert: Heart and Hearth 15 Dec

THE KULSHAN CHORUS [N]

kulshanchorus.org

Gathering: 30th Anniversary Concert 12 Jan

LAKE WASHINGTON SINGERS [E]

lakewashingtonsingers.org

Holiday Concert 2018 15 Dec

MÄGI ENSEMBLE [§ E]

magiensemble.com

A Nordic Christmas 4 Dec

MAGNOLIA CHORALE [§]

magnoliachorale.org

Common Ground 1,2 Dec

THE MARKET STREET SINGERS [§]

marketstreetsingers.org

More Than a Silent Night 8,9 Dec

MASTER CHORUS EASTSIDE [E]

masterchoruseastside.org

Handel's Messiah 9 Dec

MEDIEVAL WOMEN'S CHOIR [§]

medievalwomenschoir.org

Hodie! 15 Dec

MILL CREEK CHORALE [N]

seattlesings.org/mxs

Mill Creek Chorale Holiday Concert 1 Dec

MIRINESSE WOMEN'S CHOIR [§ N E]

mirinessewomenschoir.org

NORTHWEST ASSOCIATED ARTS [§ S E]

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

nwassociatedarts.org

Silent Night at 200 (CSN) 7 Dec

ChristmasSounds In Burien (CSN,SSN,YCEP) ... 8,9 Dec

NORTHWEST CHAMBER CHORUS [§]

northwestchamberchorus.org

Follow the Star 2,8 Dec

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

nwchoirs.org

A Festival of Lessons & Carols 14–16,19–23 Dec

NORTHWEST CHORALE [§ N E]

nwchorale.org

A Very Choral Christmas 8,15 Dec

NORTHWEST CHORALE [§ N E]

nwchorale.org

A Very Choral Christmas 8,15 Dec

NORTHWEST FIRELIGHT CHORALE [§ E]

nwfirelightchorale.org

We Wish You the Merriest! 8,14,15 Dec

NORTHWEST GIRLCHOIR [§ N]

northwestgirlchoir.org

December Through the Senses 1 Dec

A Feast for the Senses 9 Dec

NORTHWEST REPERTORY SINGERS [§]

nwrs.org

re|sounding JOYS 15,16 Dec

NORTHWEST SOUND MEN'S CHORUS [E]

northwestsound.org

Home For the Holidays 8,9 Dec

NORWEGIAN LADIES CHORUS OF SEATTLE [§]

nlcofseattle.wix.com/nlcofseattle

Annual Christmas Concert 2 Dec

A Nordic Christmas 4 Dec

NORWEGIAN MALE CHORUS OF SEATTLE [§] <i>norwegianmalechorusofseattle.org</i> A Nordic Christmas..... 4 Dec	RESOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N] <i>resoundsings.org</i> Let Justice Roll Down..... 30 Sep; 13,27 Jan Thin Places..... 4 Nov	SEATTLE SHORES CHORUS [§ N] <i>seattleshores.org</i>
THE OFFBEATS VOCAL JAZZ ENSEMBLE [§ E] <i>seattlegleeclubs.org/theoffbeats</i> Phinney Ridge Winterfest 2 Dec Winter Jazz for the Holidays..... 16 Dec	SEATTLE BACH CHOIR [§ E] <i>seattlebachchoir.org</i> ARMISTICE..... 11 Nov	SINE NOMINE: RENAISSANCE CHOIR [§] <i>seattlesings.org/mvg</i>
THE OK CHORALE [§ N] <i>elenalouiserichmond.com</i> Holiday Concert..... 15 Dec	SEATTLE CHILDREN'S CHORUS [§ N] <i>seattlechildrenschorus.org</i>	SKAGIT VALLEY CHORALE [N] <i>skagitvalleychorale.org</i> Heralding Christmas 2018: "Deep Peace" 7,9 Dec
OLYMPIA YOUTH CHORUS [§] <i>olympiayouthchorus.org</i> A Season of Peace 3 Dec	SEATTLE CHORAL COMPANY [§ N S E] <i>seattlechoralcompany.org</i> December Dreams 15 Dec	SNO-KING COMMUNITY CHORALE [N] <i>sno-kingchorale.org</i> Holiday Magic: Joys and Dreams..... 8 Dec
OPUS 7 VOCAL ENSEMBLE [§] <i>opus7.org</i> O Rising Dawn 8 Dec	SEATTLE GIRLS CHOIR [§] <i>seattlegirlschoir.org</i> Make the Season Bright 8 Dec Carmina Angelorum 14,21 Dec A Gift of Song 15 Dec	SONORO CHORAL SOCIETY [§] • The Sonoro Scandinavian Children's Choir (SSCC) • The Sonoro Women's Choir (SWC) <i>songsosonorocom</i>
ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N] <i>osscs.org</i> Valor & Remembrance: The Music of WWI 3 Nov Messiah 15,16 Dec Symphonies of Psalms..... 9 Feb	SEATTLE JEWISH CHORALE [§ E] <i>seattlejewishchorale.org</i> Spice & Light..... 9 Dec	SONUS BOREAL [N] <i>northernsoundchoirs.org</i>
PACIFIC SOUND CHORUS [N S E] <i>pacificsound.org</i>	SEATTLE LABOR CHORUS [§] <i>seattlelaborchorus.org/home.html</i>	SOUND SINGERS - JAPANESE CHOIR [N E] <i>soundsingers.org</i> Annual Concert and Bake Sale 10 Nov
PACIFICA CHILDREN'S CHORUS [§] <i>pacificachoirs.org</i> Winter Concert..... 8 Dec	SEATTLE LADIES CHOIR [§] <i>seattleladieschoir.org</i>	SOUTH SOUND CLASSICAL CHOIR [§] <i>southsoundclassicalchoir.org</i> Fall Concert Series 30 Nov; 2,7,9 Dec
PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§] <i>phinneychorus.org</i>	SEATTLE MEN'S CHORUS SEATTLE WOMEN'S CHORUS [§ N S] • Seattle Men's Chorus (SMC) • Seattle Women's Chorus (SWC) • The Supertonic (TS) <i>seattlechoruses.org</i> Jingle All The Way (SMC,TS) 9,16,20,21,23 Dec	SUMMER FLING SINGERS [E] <i>summerfling.org</i>
PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N E] <i>ptchorus.org</i> On A Snowy Evening..... 30 Nov; 2 Dec	SEATTLE METROPOLITAN SINGERS [§] <i>seattlegleeclubs.org</i> December's Song..... 16 Dec	SWEDISH SINGERS OF SEATTLE [§] <i>swedishsingersofseattle.org</i> A Nordic Christmas..... 4 Dec Christmas Concert and Reception..... 11 Dec
RAINIER CHORALE [§ E] <i>rainierchorale.org</i> Celebrate Christmas..... 8,9 Dec	SEATTLE PEACE CHORUS [§] <i>seattlepeacechorus.org</i> Music Crosses Borders 17,18 Nov	TACOMA EARLY MUSIC [§] <i>canonici.org</i> Ancient Tapestries..... 15 Nov
RAINIER YOUTH CHOIRS [§ S] <i>raineryouthchoirs.org</i> Good Cheer Concert..... 15 Dec	SEATTLE PRO MUSICA [§ N S E] <i>seattlepromusica.org</i> Silent Night..... 8,15 Dec Family Holiday Concert 9 Dec	VASHON ISLAND CHORALE [§ W] <i>vashonislandchorale.org</i> A Very Brassy Christmas..... 8,9 Dec
REDMOND CHORALE [§ E] <i>redmondchorale.org</i> A Classical Christmas..... 1,2 Dec	SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N] <i>seachordsmen.org</i> The Holiday Season 15 Dec	VOCALISE [§] <i>seattlesings.org/mbq</i>
REFUGEE CHOIR PROJECT [§] <i>refugeechoir.org</i>		VOICES NORTHWEST [N] <i>voicesnorthwest.org</i>
		WHATCOM CHORALE [N] <i>whatcomchorale.org</i>

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**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

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

www.masterchoruseastside.org
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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



**BELLEVUE
CHAMBER CHORUS**

2018-2019 ~ 35th ANNIVERSARY SEASON

*Gloria! Renaissance and Baroque
Masterworks 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

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

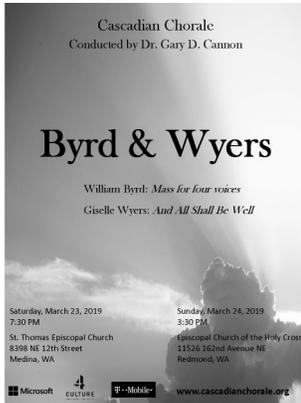
**Choral Music of the
Eastern and Western Worlds**
Saturday, April 13, 2019, 7:00 PM

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

CONCERT LOCATION

Church of Holy Cross Episcopal, Redmond
www.RedmondChorale.org

Join Us For More Concerts



Byrd & Wyers

We present two major works: one ancient, one modern. William Byrd wrote his *Mass for four voices* while a Catholic hiding from Elizabethan oppression, and his deep devotion is clear in this richly sonorous masterpiece. More recently, Seattle composer Giselle Wyers has collected seven poetic texts into *And All Shall Be Well*, a meditation on the legacy that persists after death. Both of these works triumph over their somber histories with brightness, optimism, and joy.

Saturday, March 23, 2019

7:30 p.m.

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

Sunday, March 24, 2019

3:30 p.m.

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

Joy!

We celebrate the multifaceted nature of joy, including the unbridled exuberance of William Walton's *The Twelve*, the sober devotion of Kevin Siegfried's *Shaker Songs*, 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

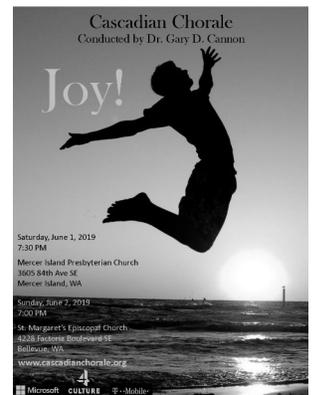
7:30 p.m.

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



About Cascadian Chorale

Board of Directors

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Gary D. Cannon
Artistic Director
Ingrid Verhulsdonk
Pianist

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Joseph Crnko
Abraham Kaplan
Karen P. Thomas

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.