



CASCADIAN
CHORALE

Mighty Harmonies



Gary Cannon,
Artistic Director
www.cascadianchorale.org

Saturday, December 13, 2014, 7:30 pm
Redmond Senior Center
8703 160th Avenue NE
Redmond, WA

Sunday, December 14, 2014, 4:30 pm
VFW Keewaydin Clubhouse
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MIGHTY HARMONIES

Gaudete.....	Anonymous, from <i>Piae cantiones</i> (1582)
Beati quorum via (1890?).....	Charles Villiers Stanford (1852–1924)
O Heiland, reiß die Himmel auf (1864).....	Johannes Brahms (1833–1897)
Jesus Christ the apple tree (1967).....	Elizabeth Poston (1905–1987)
Still, still, still (1958).....	Traditional Austrian carol arranged by Norman Luboff (1917–1987)
O wild West Wind! (1907).....	Edward Elgar (1857–1934)
O magnum mysterium (1572).....	Tomás Luis de Victoria (1548–1611)

∞ intermission ∞

Let all mortal flesh keep silence (2013).....	Traditional French melody, arranged by Christopher Lee Fraley (b.1967)
I wonder as I wander (1941).....	Traditional Appalachian carol expanded by John Jacob Niles (1892–1980) arranged by Lewis Henry Horton (1898–1978)
Bethlehem (1778).....	William Billings (1746–1800)
Judea (1778).....	William Billings
Let us be merry (2012).....	Christopher Lee Fraley
Sing lullaby (1920).....	Herbert Howells (1892–1983)
What cheer? (1961).....	William Walton (1902–1983)
O magnum mysterium (1994).....	Morten Lauridsen (b.1943)

Cascadian Chorale

Gary D. Cannon, conductor



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Program Notes & Texts

Gaudete from *Piae cantiones* (1582)

Sometimes small, simple actions may resonate over centuries. In 1582, two men collaborated over the publication of a volume of sacred songs. Its lengthy title began *Piae cantiones ecclesiasticae et scholasticae*, or *Pious songs, ecclesiastical and scholastic*. The compilation was apparently undertaken by Jaakko Suomalainen (also known by his Latinized moniker, Jacobus Finno), an otherwise obscure clergyman at the Lutheran cathedral school in Åbo (now Turku), Finland. But equal attribution belongs to Didrik Persson Ruutha (in Latin, Theodoricus Petri Nylandensis), a Swedish student at the university in Rostock, a port town in northeastern Germany then under Swedish rule. Ruutha published *Piae cantiones* at nearby Greifswald.

It seems likely that their intention was simply to compile a small volume of songs to be sung in churches or schools. Of the seventy-four songs, only twelve include harmonies. Most of the tunes are given texts in Latin, though some are partly in Swedish. The *Piae cantiones* is the earliest documented appearance of the tune *Gaudete*, though the song's medieval patterns suggest that it may have been sung for centuries. The text for the verses comes from the Bohemian song *Ezechielis porta*, probably brought to Rostock by Finnish students visiting Prague, and the refrain was adapted from a Lutheran German song.

After completing his studies, Ruutha became a government official for the King of Sweden, rising to the governorship of a northern province. His family rose to nobility, but his later life is shrouded in mystery. Suomalainen's future is likewise obscure. But their efforts were not forgotten. *Piae cantiones* was reprinted in Rostock in 1625, and was used in Finnish schools for two hundred years. A copy made its way to England in the mid-1800s, providing melodies now perceived as typically Victorian—including *Good King Wenceslas*, *In dulci jubilo*, *Personent hodie*, and *Resonet in laudibus*. Not bad for a small collection compiled by a clergyman and an undergraduate.

Refrain:

Gaudete, gaudete! Christus est natus
ex Maria virgine, gaudete!

Tempus adest gratiae,
hoc quod optabamus,
carmina laetitia
devote reddamus.

Deus homo factus est
Natura mirante,
mundus renovatus est
a Christo regnante.

Ezechielis porta
clausa pertransitur,
unde lux est orta,
salus invenitur.

Ergo nostra concio
psallat iam in lustro,
benedicat Domino,
salus regi nostro.

Rejoice, rejoice! Christ is born
of the virgin Mary. Rejoice!

The time of gratitude is near,
which we had desired;
songs of joy
let us devoutly render.

God has become man,
at which Nature marvels;
the world has been renewed
by the reigning Christ.

Ezekiel's gate,
which was closed, has been passed through;
whence light has risen [i.e., from the East],
salvation has been found.

Therefore in our gathering
we sing psalms, illuminated;
bless the Lord,
greetings to our king.

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Beati quorum via (1890?), No. 3 from *Three Motets*, opus 38 (published 1905)

by **Sir Charles Villiers Stanford** (1852–1924)

In 1870, one of the most prominent lawyers in Dublin granted permission for his only son to study classics, rather than law, at Queen's College, Cambridge. This was a compromise, for the son, who had already gained a reputation as organist and church composer in Dublin, was determined to pursue musical activities, including refined training in Leipzig and Berlin. Thus did young Charles Villiers Stanford enter Cambridge. Within three years he was conductor of the university's informal orchestra and had transferred to Trinity College as the chapel organist, a rare honor for an undergraduate. By age 35 he was a professor of music at both Cambridge and the Royal College of Music in London, where he taught many prominent British composers of the next generation, including Herbert Howells, John Ireland, and Ralph Vaughan Williams. He was among the first British composers to gain a reputation on the Continent, especially with his concertos, written for the leading performers of the day, and his Third Symphony, the "Irish" (1887).

Stanford's Latin motet *Beati quorum via* was composed no later than 1891, probably to be sung at a feast day in the Hall (rather than the Chapel) at Trinity College. Sopranos and basses are divided to create a six-part texture. Initially the upper and lower voices are handled separately, but twice Stanford builds sumptuously from the lowest voice to the uppermost. The work's binary form is united by the opening motive of a rising whole-step followed by a fourth. Here are none of the harmonic extravagances of Wagner but rather the perfect craftsmanship of a disciple of Brahms—conservative but ever imaginative.

Beati quorum via integra est
qui ambulant in lege Domini.

— Psalm 119:1

Blessed are they whose whole path is
to walk in the law of the Lord.

O Heiland, rei die Himmel auf (1863–4), No. 2 from *Two Motets*, opus 74 by **Johannes Brahms** (1833–1897)

Brahms is known globally for his orchestral, chamber, and piano music and for his songs. The immense popularity of his *German Requiem* (1865–8) should not overshadow an extensive body of other choral works, all written to the highest standards. Brahms's only steady jobs (albeit all briefly held) were as a choral conductor, and he was among the first rank of musicologists, making new editions of choral works by ancient masters such as Gabrieli, Schütz, and Bach, and then performing them with his choirs. *O Heiland, rei die Himmel auf* demonstrates his love for older music, especially that of Bach.

The motet is essentially a series of variations on a Lutheran chorale traditionally affiliated with Christmas. The sopranos sing the tune in the first two verses, though the other parts—notably the tenors at the very beginning—often imitate. In subsequent verses the tune, as a *cantus firmus*, moves to tenor and then bass. The striking chromatic notes of the fourth verse deftly depict the "bitter death" and "misery" of the text. In the final verse, the sopranos and basses indulge in a mirror canon (the bass part is identical to the soprano, but upside-down), a technique beloved by Bach and other contrapuntal masters. The motet ends with a vibrant, canonic "Amen."

O Heiland, rei die Himmel auf,
herab, herauf vom Himmel lauf,
rei ab vom Himmel Thor und Thr,
rei ab was Schloss und Riegel fr.

O Gott, ein' Thau vom Himmel gie,
im Thau herab, o Heiland, flie,
ihr Wolken, brecht und regnet aus
den Knig ber Jacobs Haus.

O Erd', schlag aus, schlag aus, o Erd',
da Berg und Thal grn alles werd',
o Erd', herfr dies Blmlein bring,
o Heiland, aus der Erden spring.

Hie leiden wir die grte Noth,
vor Augen steht der bitt're Tod,
ach komm, fhr uns mit starker Hand,
von Elend zu dem Vaterland.

Da wollen wir all' danken dir,
unserm Erlser fr und fr,
da wollen wir all' loben dich
je allzeit immer und ewiglich.
Amen.

O Redeemer, tear the heavens up,
run down from heaven above,
tear up heaven's gates and doors,
tear up every lock and bolt.

O God, pour a dew from heaven,
flow in the dew, O Redeemer;
you clouds, break and rain down
the king onto Jacob's house.

O Earth, break out; break out, O Earth,
that mountain and valley shall be green;
O Earth, bring forth little flowers;
O Redeemer, spring up from the Earth.

Suffer we now in greatest need;
before our eyes stands bitter death;
ah, come, lead us with a strong hand
from misery to our father's land.

As we all wish to thank you,
our savior, through and through;
as we all wish to praise you,
ever, always, still, and eternally.

— Friedrich von Spee (1591–1635), first published in 1622

Jesus Christ the apple tree (1967)

by Elizabeth Poston (1905–1987)

While a piano student at the Royal Academy of Music, Elizabeth Poston had the advantage of early encouragement from two of England's most prominent composers, Ralph Vaughan Williams and Peter Warlock. Despite successes with early songs and a violin sonata, it was not easy for a woman to earn a living as a composer in interwar Britain. Hence Poston got a job at the BBC's music staff, eventually rising to become director of the European Service's music sector during the Second World War. She became noted as a pianist and scholar but continued to compose.

Poston's most frequently performed work is *Jesus Christ the apple tree*, setting an anonymous carol that first appeared as early as 1784 in New Hampshire. Apple trees were common in New England, as they are now here in Washington State, and it is logical that a Baptist minister such as Joshua Smith should seek out, or perhaps craft himself, a text that compares Christ to such a pervasive element of nature. The text avers that, as the apple tree gives shelter to the casual New Englander, Christ provides respite to a weary soul. Poston composed a sweeping, broad melody, including a dramatic octave leap.

The tree of life my soul hath seen,
laden with fruit, and always green:
the trees of nature fruitless be
compared with Christ the apple tree.

His beauty doth all things excel:
by faith I know, but ne'er can tell
the glory which I now can see
in Jesus Christ the apple tree.

For happiness I long have sought,
and pleasure dearly I have bought:
I missed of all; but now I see
'tis found in Christ the apple tree.

I'm weary with my former toil,
here I will sit and rest awhile:
under the shadow I will be,
of Jesus Christ the apple tree.

This fruit doth make my soul to thrive,
it keeps my dying faith alive;
which makes my soul in haste to be
with Jesus Christ the apple tree.

— Anonymous, first published by Joshua Smith,
New Hampshire, 1784

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 of the German lands—notably Handel, Haydn, and Mendelssohn—spent considerable time in England. When English composers such as Stanford and Parry 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

Program notes and translations
by Gary D. Cannon
Program produced by Barb Fraley

O wild West Wind!, No. 3 from *Four Choral Songs*, opus 53 (1907)

by Sir Edward Elgar (1857–1934)

Modern audiences tend to think of Sir Edward Elgar as the pinnacle of English music in a Victorian vein: stoic, stodgy, honest, honorable, noble, and, let's face it, maybe a bit pretentious. But a more detailed reading of his major works—the famed *Enigma Variations* (1899), the two symphonies and concertos, the three great oratorios—reveals a passionately beating heart. This alternative side of the upright English gentleman is also powerfully heard in some of his shorter choral works, such as the partsong *O wild West Wind!*.

It is easy to forget that, just a few generations before Elgar, the English wrote some of the most vibrant poetry ever penned. Shelley's *Ode to the West Wind*, written in Florence, Italy, in the autumn of 1819, is one fine example. Here Shelley boldly appeals to the West Wind itself in a plea to “scatter [...] my words among mankind.” Elgar's setting also stems from Italy, specifically from Rome in December of 1907. Elgar was in Italy ostensibly to work on his First Symphony, but took time to compose four highly demanding works for unaccompanied chorus. Indeed, the first work in the set, *There is sweet music*, was apparently the first music ever published that proceeds in two keys simultaneously. The choral writing of all four works is very orchestral in its conception, with each part functioning independently, at times emerging from the texture for brief solo moments as an orchestral instrument would. We hear in *O wild West Wind!* not only Shelley's yearning to become a poetic voice for his generation, but also Elgar's comparable striving to establish English symphonic music on the global stage.

Like the opening of the First Symphony, the tempo marking here is *Nobilmente* (i.e., with nobility), though Elgar adds the footnote “with the greatest animation but without hurry.” The music is constantly vigorous. He evokes the varying strength of a powerful wind through dramatic shifts of dynamic and tempo, simultaneous duple and triple rhythms, rapidly cascading motives juxtaposed with dramatic upward leaps, and constantly fluctuating tonal centers. This last element is particularly evident in the approach to the final bars, as Elgar shifts harmony at every beat, dramatically and rapidly proceeding from D major to the distant home-key of E-flat. Such a remarkably challenging work is worthily dedicated to W.G. McNaught, editor of *Musical Times* and a frequent adjudicator at choral festivals throughout England.

O wild West Wind! [...]

Make me thy lyre, ev'n as the forest is:

What if my leaves are falling like its own!

The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,

Sweet though in sadness. Be thou, Spirit fierce,

My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe

Like wither'd leaves, to quicken a new birth!

And, by the incantation of this verse,

Scatter, as from an unextinguish'd hearth

Ashes and sparks, my words among mankind!

Be through my lips to unawaken'd earth

The trumpet of a prophecy! O Wind,

If Winter comes, can Spring be far behind? .'

— Percy Bysshe Shelley (1792–1822), from *Ode to the West Wind* (1819)

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O magnum mysterium

by Tomás Luis de Victoria (1548–1611)

A prosperous but small town about sixty miles northwest of Madrid, Ávila was known for its spiritualism in the late sixteenth century; it was, after all, home to the famed mystic St. Teresa. The family of young Tomás Luis de Victoria, who sang in the local cathedral choir as a boy, was socially well connected: not only did St Teresa know them, but King Philip II facilitated young Tomás's studies at the Collegio Germanico, a noted boarding school for German, English, and Spanish seminarians in Rome.

From 1569, Victoria sang at Santa Maria di Montserrat, the leading Spanish church in Rome, and in 1571 began to teach at his old haunt, the Collegio Germanico, serving as its *maestro di cappella* in 1573–6. During that time, his first volume of motets was published, including his famous *O magnum mysterium*. It was composed for the Feast of the Lord's Circumcision, though the text is taken from the Matins service on Christmas. Victoria's treatment of the text is delicate and sensitive. For example, the opening line could hardly sound more mysterious or wondrous. Gentleness reigns as we come to the animals who witnessed Christ's birth. A yet greater hush invokes the virgin mother. The final Alleluia moves into a lilting triple-time, culminating in a grand affirmation.

In 1575, Victoria was ordained to the priesthood, gradually gaining prominence among Spanish congregations in Rome. By 1587, Philip II had acquiesced to Victoria's request to return home to Spain, to the peaceful life of a priest. Victoria was granted a lofty appointment as personal chaplain to the king's sister, Dowager Empress Maria, one of the most prominent Spanish royals of the late sixteenth century. She was ensconced at a convent of the order founded by St. Teresa of Ávila. Victoria served as Maria's chaplain and the convent's choirmaster for the rest of his life.

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praesepio!
O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia!

O great mystery
and wondrous sacrament,
that animals should see the Lord born,
laying in a manger!
Blessed virgin, whose womb was worthy
to bear the Lord Jesus Christ.
Alleluia!

Let all mortal flesh keep silence (2013)

Traditional seventeenth-century French melody,
arranged 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, working as a software code developer. (From younger days the conductor fondly remembers the delightful computer game Rodent's Revenge, one of Fraley's creations for Microsoft.) Fraley found many fellow musicians at the company—including former professionals and even ongoing freelancers—and thus never neglected his love for music. After nine years as a self-professed "code monkey," Fraley left Microsoft to start a new technology firm with his brother in Pittsburgh. He eventually returned to Seattle, continuing his studies with composer Peter Wolf. Until about seven years ago, he focused his musical efforts on orchestral and chamber music but has recently embraced the choral milieu with vigor.

Fraley imbues his compositions with formal structure, motivic unity, and harmonic consistency. His arrangement of the seventeenth-century hymn tune known as *Picardy* was written for the choir at the Church of the Holy Cross in Redmond. The first verse is intoned by a soloist over a meditative, medieval-like figure in the men's voices. The third verse is especially notable for two elements of text-painting: Fraley depicts the "rank on rank [of] the host of heaven" with a four-part canon, and "the darkness clears away" as each part arrives at silence. The basses sing the tune in augmentation (i.e., longer note values) for the final verse, aptly depicting the grandeur of "the six-winged seraph." The choir's final unison recalls the medieval darkness of the start.

Let all mortal flesh keep silence,
and with fear and trembling stand;
ponder nothing earthly-minded,
for with blessing in his hand
Christ our God to earth descendeth,
our full homage to demand.

King of kings, yet born of Mary,
as of old on earth he stood,
Lord of lords, in human vesture,
in the Body and the Blood
he will give to all the faithful
his own self for heavenly food.

Rank on rank the host of heaven
spreads its vanguard on the way,
as the Light of Light descendeth
from the realms of endless day,
that the powers of hell may vanish
as the darkness clears away.

At his feet the six-winged seraph,
cherubim with sleepless eye,
veil their faces to the Presence,
as with ceaseless voice they cry:
"Alleluia, alleluia,
alleluia, Lord Most High!"

— Gerard Moultrie (1829–1885), based on the third-century Divine Liturgy of St. James

I wonder as I wander (1941) Traditional Appalachian carol, expanded by **John Jacob Niles** (1892–1980)
and arranged by **Lewis Henry Horton** (1898–1978)

On July 16, 1933, John Jacob Niles attended a meeting of evangelicals in rural Murphy, North Carolina. It was there that he encountered a young traveling evangelist named Annie Morgan. Later he described her thus: “Her clothes were unbelievably dirty and ragged, and she, too, was unwashed. Her ash-blond hair hung down in long skeins[...]. But, best of all, she was beautiful, and in her untutored way, she could sing. She smiled as she sang, smiled rather sadly, and sang only a single line of a song.” Charging a quarter per performance, she sang it for Niles seven times. He memorized it, then expanded it into a full melody with three verses, publishing it for voice and piano the following year. In 1941, Niles’s collaborator, Lewis Henry Horton, made an unaccompanied choral version which has been a staple among American choirs ever since. *I wonder as I wander* soon became further popularized by folk singers of the 1960s, including Joan Baez and Peter, Paul and Mary.

I wonder as I wander, out under the sky,
how Jesus the Savior did come for to die
for poor on’ry people like you and like I...
I wonder as I wander, out under the sky.

When Mary birthed Jesus, ’twas in a cow’s stall,
with wise men and farmers and shepherds and all.
But high from God’s heaven a star’s light did fall,
and the blessed promise of the ages it then did recall.

If Jesus had wanted for any wee thing,
a star in the sky, or a bird on the wing,
or all of God’s angels in heaven for to sing,
he surely could have it, ’cause he was the King.

I wonder as I wander, out under the sky...

Bethlehem and Judea, both published in *The Singing Master’s Assistant* (1778)
by **William Billings** (1746–1800)

William Billings was a professional tanner, blind in one eye and short in one leg, with a withered arm and “an uncommon negligence of person.” He was also the first great American composer. Notwithstanding physical deformity or hygienic deficiency, he successfully taught “singing schools,” group-oriented music lessons aimed at amateur church singers, around the greater Boston area. By the time of the American Revolution, he had befriended such rebels as Paul Revere and Samuel Adams, supporting the cause with hymns such as “Chester” (“Let tyrants shake their iron rod / And Slav’ry clank her galling chains, / We fear them not, we trust in God, / New England’s God for ever reigns.”). He also published collections of sacred music, achieving substantial financial success by 1780. Unfortunately, copyright laws were not enacted in the fledgling United States until 1790, by which time his best works had been freely reprinted throughout the colonies. He accepted civic posts such as sealer of leather (inspecting goods), scavenger (sweeping streets) and hogreeve (tracking down loose hogs and returning them to their owners). Billings died impoverished and his music fell out of fashion by the early nineteenth century, except in Southern and Appalachian hymnals known as “shape-note” books.

Nearly all of Billings’s 340 surviving works are four-part sacred music, often setting his own texts adapted from scriptural or poetic sources. The tune, as is typical of late-eighteenth-century choral music, is found in the tenors, though the basses are often also given prominence: Billings even recommended that half of a choir’s membership should be basses. His counterpoint is often rough—typically, he composed the tenors’ tune first, then a supportive bass line, next a consonant soprano line, and finally an alto line that merely filled in the harmony—and the resulting harmony often features open sonorities of octaves or fifths. Intriguingly, 150 years later Aaron Copland would embrace similar harmonies when attempting to craft a conspicuously “American” sound.

We will present two works by Billings. Before singing the three verses of his tune named *Bethlehem*, we will present it using traditional shape-note syllables; this process is called “singing the notes.” The second half of each verse is a fuguing tune, meaning that each line proceeds in rough imitation of the first; this second half is repeated each time. For *Judea* we will sing just three of the work’s six verses. Nowadays, most hymns have come to be associated with just one text. During Billings’s time and well into the twentieth century, congregations would sing a text to any of several tunes. The text to Billings’s *Judea* was soon supplanted in popularity by the anonymous *Christmas Hymn* and remains so today.

Bethlehem

While shepherds watched their flocks by night,
all seated on the ground,
the angel of the Lord came down,
and glory shone around.

“Fear not,” said he (for mighty dread
had seized their troubled minds),
“glad tidings of great joy I bring
to you and all mankind.

“All glory be to God on high,
and to the earth be peace;
good will henceforth from heaven to men,
begin and never cease.”

— Nahum Tate (1652–1715), first published in 1703

Judea

A virgin unspotted, the prophet foretold,
should bring forth a Savior, which now we behold,
to be our Redeemer from death, hell, and sin,
which Adam's transgression involved us in.

Then let us be merry, put sorrow away:
our Savior, Christ Jesus, was born on this day.

Through Bethlehem City, in Jewry it was,
that Joseph and Mary together did pass;
and for to be taxed when thither they came,
since Caesar Augustus commanded the same.

Then let us be merry...

To teach us humility all this was done,
then learn we from hence haughty pride for to shun;
a manger's his cradle, who came from above,
the great God of Mercy, of Peace, and of Love.

Then let us be merry...

—from John Arnold's *The Compleat Psalmist*,
1750

Let us be merry (2012)

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

based on *Judea* (1778) by **William Billings** (1746–1800)

Chris Fraley has become much enamored of the music of William Billings. (See above for more about each composer.) In a sense, it is an odd partnership, Billings's music being overtly rough-and-ready and Fraley's being more carefully and consciously crafted. To fulfill a request from the Gaithersburg Community Chorus in Maryland, Fraley modernized Billings's original, creating a wholly new work in the process. The tune is modified, the harmony varied, and the meter of one verse changed from triple to duple. Fraley's text, however, preserves an older version, and thus is slightly different from that printed above. The result is a special marriage of eighteenth-century vigor and twenty-first-century polish.

Sing lullaby (1920), No. 3 from *Three Carol-Anthems* (published 1920)

by **Herbert Howells** (1892–1983)

Herbert Howells decided when just a boy that he would become a composer. Studies followed with Herbert Brewer, the acclaimed organist at nearby Gloucester Cathedral, and at age twenty Howells entered the Royal College of Music in London. His mentor there was the indomitable Sir Charles Villiers Stanford, who conducted the lad's First Piano Concerto and predicted great things for him. Howells continued to compose chamber music, orchestral works, songs, and even an unaccompanied Mass for Westminster Cathedral. Soon after the First World War, Howells began to edit Tudor manuscripts and to teach at the RCM himself. Amid this flurry of activity he composed three anthems, including *Sing lullaby* and the ever popular *A spotless rose*, which were his first works to demonstrate a mature choral style.

The sound-world of *Sing lullaby* is dominated by smoothly undulating voices that reflect the rolling hills of the composer's beloved Gloucestershire as much as the gently falling snow of the text. A homophonic middle section adds brief grandeur. Harmonically, Howells embraces the modality of Tudor composers and Ralph Vaughan Williams; this would prove the foundation of his later works as well. Though his reputation for orchestral and chamber music waned, Howells contributed a corpus of cathedral music with modal, jazz-inflected chords that inspired John Rutter and virtually all of today's mainstream English composers of church music.

Sing lullaby,
while snow doth gently fall,
Sing lullaby to Jesus
born in an oxen stall.

Sing lullaby to Jesus,
born now in Bethlehem,
the naked blackthorn's growing
to weave his diadem.

Sing lullaby
while thickly snow doth fall.
Sing lullaby to Jesus
the saviour of all.

— Frederick William Harvey (1888–1957),
first published in 1921

What cheer? (1961)

by **Sir William Walton** (1902–1983)

Born in industrial Lancashire to two voice teachers, the ten-year-old William Walton secured a post as a choirboy at Christ Church, Oxford. The cathedral choir stalls thus provided his seminal education. (For more about this period in Walton's life, readers are welcome to peruse our conductor's recently completed doctoral dissertation.) During the height of the First World War, Walton transferred from the cathedral choir school to an undergraduity at the university, where he fell under the spell of the three Sitwell siblings, all notorious writers of the lesser nobility. Leaving Oxford without a degree, he lodged with the Sitwells in London during the roaring 1920s. The chamber work *Façade* (1922) gained mild notoriety, but it was not until he composed three orchestral masterpieces—the Viola Concerto (1929), the cantata *Belshazzar's Feast* (1931) and the First Symphony (1935)—that his reputation was secure.

After the Second World War, Walton's idiom was deemed insufficiently modernist, and his music, though still regularly performed, suffered a critical damnation. Though he continued writing masterworks for orchestra, Walton also started turning to small-scale works for the cathedral choir. Among these is the carol *What cheer?*, commissioned by Oxford University Press for the first volume of *Carols for Choirs*. Jazzy chords, ebullient rhythm, jumpy lines, engaging inner voices, varied dynamics—all of these factors add to the appropriately cheerful music. What Walton had learned as a choirboy, he applied perfectly to this miniature gem.

What cheer? Good cheer!
Be merry and glad this good New Year!

'Lift up your hearts and be glad
In Christ's birth', the angel bade,
Say each to other, if any be sad:
'What cheer?'

Now the King of heav'n his birth hath take,
Joy and mirth we ought to make;
Say each to other, for his sake:
'What cheer?'

I tell you all with heart so free:
Right welcome, welcome ye be to me;
Be glad and merry, for charity!

What cheer? Good cheer!
Be merry and glad this good New year!

— Anonymous, from Richard Hill's *Commonplace Book*, sixteenth century

O magnum mysterium (1994)

by **Morten Lauridsen** (born 1943)

Here 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 at 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.

The opening sonority of Lauridsen's *O magnum mysterium*—in the technical parlance, a D major ninth chord in first inversion—has since become his signature sound. The composer has described the work as "a quiet song of profound inner joy." It is cast in three verses, each one more impassioned than the previous, with a brief interruption ("Beata virgo") before the final verse. *O magnum mysterium* quickly became one of the most often performed choral works in America. Now, 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.

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
jacentem in praeseptio!
Beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia!

O great mystery
and wondrous sacrament,
that animals should see the Lord born,
laying in a manger!
Blessed virgin, whose womb was worthy
to bear the Lord Jesus Christ.
Alleluia!

Gary D. Cannon, Conductor



Gary D. Cannon is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer and musicologist. He is, since 2008, Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. Also in 2008, the Early Music Guild invited him to found and direct a Renaissance choir, Sine Nomine. He has held posts as Principal Conductor of Vashon Opera (2009-11), leading performances of *The Tender Land* and *Madama Butterfly*, and as Chorusmaster for the Northwest Mahler Festival (2001-10). Cannon has conducted the Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and several ensembles at the University of Washington. He has also served as Secretary of the Greater Seattle Choral Consortium (2010-12).

As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of the Tallis Scholars. Cannon is formerly an instructor at Whatcom Community College (2004-6), where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California at Davis and the University of Washington, where later this month he will defend a doctoral dissertation on the early life and works of William Walton.

Ingrid Verhulsdonk, Pianist



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. 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.

Cascadian Chorale Members

Soprano

Holly Allin
Nancy Dain-Smith
Anita Gross *
Barb Fraley
Brenda Kruse
Sue Maybee
Kara Montague
Paula Rattigan
Billie Shung

Alto

Carol Fielding
Susan Flores
Joanne Hinkle
Laurene Kelly
Tara O'Brien Pride * ‡
Joy Porter
Katherine Robbs
Debra Schilling
Nikki Schilling
Pamela Silimperi ‡
Elaine Tsang

Tenor

Christopher Fraley
Brandon Higa
Russ Jones *
Dustin Kaspar
Tim MacNary

* Section Leader
† Voice Coach

‡ *Gaudete* soloist

∞ *Gaudete* percussion

§ *Let all mortal flesh* soloist

§ *I wonder as I wander* soloist

Bass

Ken Black
Rick Commo
Dennis Kruse †
David Nichols ‡
Steve Shelton
Trevor Tsang
Jim Whitehead
Doug Wyatt * ∞
Robin Wyatt-Stone ‡ §



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SPIRIT RISING

Saturday, March 7, 2015, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, March 8, 2015 3:00 pm

Grace Lutheran Church, Bellevue

A Song in My Heart

Saturday, May 30, 2015, 7:30 pm

Newport Covenant Church, Bellevue

Sunday, May 31, 2015, 4:00 pm

Newport Covenant Church, Bellevue

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Seattle

Sunday, Dec. 7 ▪ 3:00pm

Bastyr University Chapel
Kenmore

War and Peace

with Philharmonia Northwest Orchestra

Haydn: Mass in Time of War

Vaughan Williams: Dona Nobis Pacem

Saturday, March 28, 2015 ▪ 7:30pm — Meany Hall, Seattle

Songs of Ourselves

Folk Music from Around the World

Friday, May 15, 2015 ▪ 7:30

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Seattle

Sunday, May 17, 2015 ▪ 3:00pm

Bastyr University Chapel
Kenmore

Single concert: Adult \$20 ▪ Senior/Student \$15

Season ticket: Adult \$54 ▪ Senior/Student \$40

tickets at KirklandChoralSociety.org

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About Cascadian Chorale

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Rick Commo

Carol Fielding

Joanne Hinkle

Paula Rattigan

Artistic Staff

Gary D. Cannon

Artistic Director

Ingrid Verhulsdonk

Pianist

Artistic Advisory Group

Robert Bode

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.

Remember Cascadian Chorale in your Year-End 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, and click "Contribute" under "Support Us".

For more information about making a donation to Cascadian Chorale, please contact our voicemail at 425-606-4586 or email Tara O'Brien Pride at president@CascadianChorale.org.

The Cascadian Chorale thanks the following people and organizations for their generous donations during the past twelve months:

Angel (\$2500+)

David & Sherri Nichols
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Gary D. and Marnie J. Cannon
Barb and Chris Fraley
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Ingrid Verhulsdonk and Brandon Higa
Hannah Won

Member (\$1-\$99)

Greg Bartholomew
Mary L'Hommedieu
Joy and Robin Porter
Giselle Wyers



Many thanks to all of our concert volunteers!

Upcoming Concerts

Join us for the rest of our 50th Anniversary Season!

Welcome Home

The Cascadian Chorale celebrates fifty years with the launch of a new recording, only the second in the ensemble's history. This concert will consist of the repertoire recorded last spring. The highlight is *Frostiana*, Randall Thompson's settings of poetry by Robert Frost. We also feature works by the colonial American composer William Billings and five Northwest composers: Eric Lane Barnes, Christopher Lee Fraley, Bern Herbolsheimer, Jeremy Kings, and Giselle Wyers.

Saturday, March 7, 2015

7:30 p.m.

Church of the Holy Cross

11526 162nd Avenue NE

Redmond, Washington

Sunday, March 8, 2015

3:30 p.m.

Lake Washington United Methodist Church

7525 132nd Avenue NE

Kirkland, Washington



The Importance of B

We close our fiftieth anniversary season with four major composers, each of whom represent the highest choral art of their respective eras. From the Renaissance we hear three works by William Byrd. Bach's double-choir motet *Singet dem Herren* represents the Baroque, and the Romantic era is reflected in *Schaffe in mir, Gott*, by Brahms. From the twentieth century we sing Benjamin Britten's light-hearted *Flower Songs*.

Saturday, June 6, 2015

7:30 p.m.

UCC Congregational Church

4545 Island Crest Way

Mercer Island, Washington

Sunday, June 7, 2015

3:30 p.m.

Lake Washington United Methodist Church

7525 132nd Avenue NE

Kirkland, Washington