

Northwest Associated Arts presents

Wolfgang Amadeus Mozart

REQUIEM

MARK ADRIAN, conductor

featuring the combined talents of
**CASCADIAN CHORALE • EVERETT CHORALE • RAINIER CHORALE
VASHON ISLAND CHORALE • SAMMAMISH SYMPHONY ORCHESTRA**

**Sunday, March 14, 2010 • 2:00 PM
S. Mark Taper Auditorium, Benaroya Hall
200 University St., Seattle**

Individual Performances by Participating Ensembles

CASCADIAN CHORALE • GARY D. CANNON, ARTISTIC DIRECTOR

please see chorus information and program notes on page 6

IN STILLER NACHT.....	Johannes Brahms
MY PAPA'S WALTZ	John David Earnest
SLEEP.....	Eric Whitacre

RAINIER CHORALE • RON BAYER, ARTISTIC DIRECTOR

please see chorus information on page 8

AT THE ROUND EARTH'S IMAGINED CORNERS.....	Music by Williametta Spencer, Poem by John Donne
SURE ON THIS SHINING NIGHT	Morten Lauridsen
GLORIA from <i>MASS IN E</i>	Anton Bruckner.....

VASHON ISLAND CHORALE • GARY D. CANNON, ARTISTIC DIRECTOR

please see chorus information and program notes on page 10

THE ROAD NOT TAKEN.....	Randall Thompson
SING OF SPRING.....	George Gershwin
ZION'S WALLS	Aaron Copland

EVERETT CHORALE • LEE MATHEWS, MUSIC DIRECTOR/CONDUCTOR

please see chorus information on page 12

TO MUSIC.....	Kirke Mechem
ROCKIN' JERUSALEM.....	Arr. Damon Dandridge
HEAR MY PRAYER	Moses Hogan
WALK TOGETHER, CHILDREN.....	Arr. Moses Hogan

15-minute intermission

SAMMAMISH SYMPHONY ORCHESTRA • R. JOSEPH SCOTT, CONDUCTOR

please see orchestra information on page 14

Selections from TURANDOT SUITE, OP. 41	Giacomo Puccini
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Truffaldino's March

Altoum's March

Finale alla Turca

The Combined Ensembles

Wolfgang Amadeus Mozart (1756-1791) *REQUIEM* • Mark Adrian, Conductor

The unique circumstances surrounding the composition of Mozart's *Requiem* are remarkable for their almost Dickensian melodrama. Just a few weeks before his death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Walsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the *Requiem* as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the *Requiem* Mozart was already terminally ill, and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the *Requiem*? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of all work's movements, only the opening 'Kyrie' had Mozart managed to complete in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. For reasons unknown, Mozart postponed writing the seventh movement, the 'Lacrymosa,' until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the 'Tuba Mirum.' Süssmayr completed the 'Lacrymosa,' and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire 'Sanctus,' 'Benedictus' and 'Agnus Dei' himself, but by the end of 1792 he had finished the task.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire *Requiem*. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil.

— John Bowden

I. INTROIT

Requiem aeternam dona eis, Domine: et lux perpetua luceat eis.
Te decet hymnus Deus in Zion, et tibi redetur votum in
Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Rest eternal grant to them, O Lord, and let perpetual light shine
upon them. A hymn befits thee, O God in Zion, and to thee a vow
shall be fulfilled in Jerusalem. Hear my prayer, for unto thee all flesh
shall come.

II. KYRIE

Kyrie eleison (repeat), Christe eleison (repeat), Kyrie eleison.

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

III. SEQUENZ

No. 1: *DIES IRAE*

Dies irae, dies illa, solvet saeculum in favilla:
Teste David sum Sibylla. Quantus tremor est futurus,
Quando iudex est venturus, cuncta stricte discussurus!

Day of wrath, that day shall dissolve the world into embers, as
David prophesied with the Sibyl. How great the trembling will be,
when the Judge shall come, the rigorous investigator of all things!

No. 2: TUBA MIRUM

Tuba mirum spargens sonum per sepulchra regionum,
 Coget omnes ante thronum. Mors stupebit, et natura,
 Cum resurget, creatura, Judicanti responsura.
 Liber scriptus proferetur, in quo totum continetur, Unde munde
 Judicetur. Judex ergo cum sedebit, Quid-quid latet apparebit:
 Nil inultum remanebit. Quid sum miser tunc dicturus?
 Quem patronum rogaturus? Cum vix justus sit securus.

No. 3: REX TREMENDAE

Rex tremendae majestatis, qui salvandos salvas gratis,
 Salve me fons pietatis.

No. 4: RECORDARE

Recordare Jesu pie, quod sum causa tuae viae,
 Ne me perdas illa die. Quaerens me, sedisti lassus:
 Redemisti crucem passus: Tantus labor non sit cassus.
 Juste judex ultionis, donum fac remissionis, ante diem rationis.
 Ingemisco, tamquam reus: culpa rubet vultus meus:
 Supplicanti parce Deus. Qui Mariam absolvisti, t latronum exaudisti,
 Mihi quoque spem dedisti. Preces meae non sunt dignae:
 Sed tu bonus fac benigne, ne perenni cremer igne.
 Inter oves locum praesta, et ab haedis me sequestra,
 Statuens in parte dextra.

No. 5: CONFUTATIS

Confutatis maledictis, flammis acribus addictis,
 Voca me cum benedictis. Oro supplex et acclinis,
 cor contritum quasi cinis: Gere curam mei finis.

No 6: LACRIMOSA

Lacrimosa dies illa, Qua resurget ex favilla,
 Judicandus homo reus. Huic ergo parce Deus.
 Pie Jesu Domine, dona eis requiem. Amen.

The trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the throne. Death will be stunned, likewise nature, when all creation shall rise again to answer the One judging. A written book will be brought forth, in which all shall be contained, and from which the world shall be judged. When therefore the Judge is seated, whatever lies hidden shall be revealed, no wrong shall remain unpunished. What then am I, a poor wretch, going to say? Which protector shall I ask for, when even the just are scarcely secure?

King of terrifying majesty, who freely saves the saved:
 Save me, fount of pity.

Remember, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day. Seeking me, you sat down weary; having suffered the Cross, you redeemed me. May such great labor not be in vain. Just Judge of vengeance, grant the gift of remission before the day of reckoning. I groan, like one how is guilty; my face blushes with guilt. Spare thy supplicant, O God. You who absolved Mary Magdalene and heeded the thief, have also given hope to me. My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fires. Grant me a favored place among thy sheep, and separate me from the goat, placing me at thy right hand.

When the accursed are confounded, consigned to the fierce flames; call me to be with the blessed. I pray, suppliant and kneeling, my heart contrite as if it were ashes; protect me in my final hour.

O how tearful that day, on which the guilty shall rise from the ember to be judged. Spare them the, O God.
 Merciful Lord Jesus, grant them rest. Amen.

IV. OFFERTORIUM**No. 1: DOMINE JESU**

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu:
 libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abrahae promisisti, et semini ejus.

No. 2: HOSTIAS

Hostias et preces tibi, Domini, laudis offerimus:
 tu suscipe pro animabus illis, quarum hodie memoriam facimus:
 fac eas Domine, de morte transire ad vitam.
 Quam olim Abrahae promisisti, et semini ejus.

Lord Jesus Christ, King of glory, liberate the souls of all the faithful departed from the pains of hell and from the deep pit; deliver them from the lion's mouth; let not hell swallow them up, let them no fall into darkness: but let Michael, the holy standard-bearer, bring them into the holy light, which once thou promised to Abraham and to his seed.

Sacrifices and prayers of praise, O Lord, we offer to thee. Receive them, Lord, on behalf of those souls we commemorate this day. Grant them, O Lord, to pass from death unto life, which once thou promised to Abraham and to his seed.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
 Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

V. SANCTUS

Holy, Holy, Holy, Lord God of Hosts.
 Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

VI. BENEDICTUS

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

VII. AGNUS DEI

Lamb of God, who takest away the sins of the world, grant them rest.

Lamb of God, who takest away the sins of the world, grant them rest.

Lamb of God, who takest away the sins of the world, grant them rest everlasting.

VIII. COMMUNIO

Lux aeterna luceat eis, Domine: cum sanctis in aeternum:
 quia pius es.

Requiem aeternam dona eis, Domine,
 Et lux perpetua luceat eis.

May light eternal shine upon them, O Lord, in the company of thy saints forever and ever; for thou art merciful.

Rest eternal grant to them, O Lord, and let perpetual light shine upon them.



Jennifer Krikawa, soprano, has appeared at Carnegie Hall as soloist for Scarlatti's *Dixit Dominus*, Vaughan William's *Benedicite*, and Poulenc's *Gloria*. Her concert repertoire also includes Handel's *Messiah*, Brahms' *Ein deutsches Requiem*, *Pierrot Lunaire*, *The Mirabai Songs*, *Knoxville: Summer of 1915*, and numerous operatic gala concerts with orchestras such as: Connecticut Grand Opera Orchestra, The Westfield Symphony of New Jersey, Raleigh Durham Symphony Orchestra, and The Chautauqua Symphony Orchestra. Ms. Krikawa has sung for numerous opera companies including New York City Opera, Virginia Opera, Connecticut Opera, Sarasota Opera, Opera North, Augusta Opera, Annapolis Opera, Central City Opera, Des Moines Metro Opera, and Israel Vocal Arts Institute. She pursued contemporary music studies at The Banff Centre for the Arts and holds a Masters degree and Artist's Diploma from The New England Conservatory of Music in Boston. Her awards include First Place NATS winner, First Place Opera Theater of Connecticut Amici Competition, Olga Berzins Vocal Scholarship Award, Metropolitan Opera National Council Regional Finalist in Boston and Metropolitan Opera National Council Honorable Mention in Connecticut. She has recorded a CD titled "Songs of Walt Whitman" composed by Malcolm Peyton with Centaur Records. Jennifer also serves as Artistic Director of Vashon Opera, which will present Aaron Copland's *The Tender Land* in May of 2010.

Mezzo-soprano Kathryn Weld has performed extensively throughout the United States, Canada, Europe, and Japan. Her credits include two solo appearances with the New York Philharmonic, and made her Carnegie Hall debut in Bach's *Mass in B Minor* with Musica Sacra. While living in Germany, Weld was a featured soloist with such prominent ensembles as the Bavarian Radio Choir, the Consortium Musicum of Munich, and the Prague Philharmonic. Other international performances include those with the Sapporo Symphony and the Telemann Chamber Orchestra in Japan, the Mark Morris Dance Company, and the Philharmonia Baroque Orchestra.

Within the Northwest, Weld has appeared with dozens of ensembles, including the Seattle Symphony, the Oregon Symphony, the Helena Symphony, the Wyoming Symphony, and the Portland Baroque Orchestra. Her 2008 appearances with the Seattle Symphony in *Alexander Nevsky* elicited strong praise for "her beauty of tone, a long line and a handsome shaping of Prokofiev's phrases". (*Seattle PI*, RM Campbell)

On the stage, Weld has appeared with the Seattle Opera, the Regensburg Opera Theater in Germany, Opera Carolina, Tacoma Opera, and the State Repertory Opera of New Jersey, among others.

Acclaimed for her interpretations of lieder and contemporary art song, Weld is a favorite guest artist in chamber music concerts and in recital. Recent recital tours have included guest appearances in Paris, Moscow, St. Petersburg, and Osaka. Weld serves as an Affiliate Artist Voice Faculty at Western Washington University and at Cornish College of the Arts.



Gary D. Cannon, tenor, has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras, in repertoire as far reaching as Mozart's *Requiem*, Gounod's *St. Cecilia Mass*, Bernstein's *West Side Story Suite*, and P.D.Q. Bach's *Iphigenia in Brooklyn*. He also regularly sings with The Tudor Choir and Choral Arts. Cannon's recital repertoire ranges from Schubert songs to Britten arias. He has performed with the Kronos Quartet, members of the Tallis Scholars, and the stage chorus of Seattle Opera. He appears frequently on video game and film soundtracks and trailers.

In addition to his activities as a singer, Cannon is artistic director of the Cascadian Chorale and the Vashon Island Chorale, chorumaster of the Northwest Mahler Festival, and director of Sine Nomine, a Renaissance ensemble under the aegis of the Early Music Guild. He has conducted the Annas Bay Chamber Choir, Kirkland Choral Society, and several ensembles at the University of Washington, where he is currently researching a doctoral dissertation on the early life and works of William Walton.

Equally at home in everything from Shakespeare to Sondheim and Monteverdi to Verdi, baritone Glenn Guhr has always prided himself on his versatility. He has appeared in operas, operettas, musicals, plays, and film with such companies as the Pacific Northwest Ballet, Seattle Opera, Seattle Early Music Guild, Tacoma Opera, The St. Louis Shakespeare Company, Theatre Factory St. Louis, and the History Channel in such roles as Gianni Schicchi, Papageno (*The Magic Flute*), Ford (*Falstaff*), Germont (*La Traviata*), Guglielmo (*Così fan tutte*), Grosvenor (*Patience*), and Fred Graham/Petruccio (*Kiss Me, Kate*).

In addition to his stage roles, Mr. Guhr appears frequently in recital and concert in the Pacific Northwest, performing with the Walla Walla Symphony, the Bellevue Philharmonic, Orchestra Seattle/Seattle Chamber Singers, the Seattle Choral Company, the Everett Symphony, the Port Angeles Symphony, the Seattle Philharmonic and others.

In the first four months of this year, Mr. Guhr has or will appear in five different opera productions with Seattle Opera, the Seattle Opera Young Artists Program, Black Box Opera Theatre, and Bellevue Opera, as well as singing in several concerts and recitals.

Mr. Guhr received a BA in music from Tabor College and an MM in Music History from Kansas State University. He also completed course work towards a PhD in Musicology at Washington University in St. Louis before turning his full attention to performance. In 2002, he finished a DMA in Vocal Performance at the University of Washington, where he studied with renowned baritone Julian Patrick.





CASCADIAN CHORALE

GARY D. CANNON • ARTISTIC DIRECTOR

P.O. Box 53292 • Bellevue, WA 98015 • 206-286-6028 • www.cascadianchorale.org

The Cascadian Chorale is a Bellevue-based chamber choir dedicated to the performance and promotion of fine choral music. The Chorale has performed at Benaroya Hall and Town Hall in Seattle, the Bellevue Art Museum and Meydenbauer Center in Bellevue, Bastyr University Chapel, and many other outstanding venues. Recent repertoire includes the Requiems of Brahms, Duruflé, Fauré and Mozart, and Te Deum settings by Handel, Bern Herbolzheimer and Arvo Pärt. Founded in 1964, the Chorale presents music from all historical eras, both sacred and secular, with particular emphasis on music by contemporary and local composers. More information is available at www.cascadianchorale.org.

IN STILLER NACHT (1864).....**Johannes Brahms** (1833-1897)

Brahms is so often hailed for his orchestral, piano, and chamber music, that it is easy to forget his mastery of the choral art. Indeed, his only steady jobs were conducting choirs: first the amateur court choir at Detmold, then a women's choir in his native Hamburg, and finally the Vienna Singakademie. In addition to the famed German Requiem and numerous sacred and secular works for chorus, Brahms made many choral folksong arrangements. In stiller Nacht was published in a set of German folksongs, but is not, in fact, a folksong itself. Brahms adapted the text from the writings of Friedrich von Spee, a seventeenth-century German Jesuit priest. The original text concerns Christ's suffering at the Mount of Olives, but Brahms takes a more universal approach to the text, recalling laments of any variety. It is set homophonically, with each of the four vocal parts moving simultaneously. Occasional brief silences underline the weeping of the speaker.

In stiller Nacht, zur ersten Wacht,
ein Stimm beginnt zu klagen,
der nächt'ge Wind hat süß und lind
zu mir den Klang getragen;

Von herbem Leid und Traurigkeit
ist mir das Herz zerflossen,
die Blümelein, mit Tränen rein
hab ich sie all begossen.

Der schöne Mond will untergahn,
für Leid nicht mehr mag scheinen,
die Sterne lan ihr Glitzen stahn,
mit mir sie wollen weinen.

Kein Vogelsang, noch Freudenklang
man höret in den Lüften,
die wilden Tier trauern auch mit mir
in Steinen und in Klüften.

In stillest night, at the first watch,
a voice begins to lament;
the night wind sweetly and gently
to me brings the sound.

With bitter sorrow and mournfulness
is my heart melted;
the little flowers, with pure tears
do I shower them all.

The beautiful moon wants to set
from sorrow, and never again to shine;
the stars, their glittering fades:
with me they wish to weep.

No birdsong, no joyful sound
can be heard in the air,
the wild animals mourn also with me
among the stones and in gorges.

MY PAPA'S WALTZ (2009).....**John David Earnest** (born 1940)

John David Earnest, trained at the University of Texas at Austin and now based in New York City, is best known for his many songs and choral works. That said, he is no stranger to larger forms, having composed two symphonies, two piano concertos, and four one-act operas, with a fifth currently in progress. He has written on commission for America's leading choirs, including Chanticleer and the Santa Fe Desert Chorale. One of the Northwest's premiere ensembles, Choral Arts, commissioned the present work and premiered it last spring.

In choosing to set *My Papa's Waltz*, by the great mid-twentieth-century American poet Theodore Roethke, Earnest has presented himself a daunting challenge. The text easily lends itself to two apparently opposing interpretations: one, an innocent nostalgia for a simpler time when a manual-laborer father playfully danced with his young son before bedtime; the other, a troubling memory in which the waltz symbolizes parental abuse. Perhaps the deeper truth to the poem is in a melding together of these two visions. Instead of choosing sides, Earnest adopts a reading more concerned with words than with hidden meanings. Hence he gives us a slightly off-kilter, slightly dissonant, mostly waltz-like setting, and allows you, the listener, to decide for yourself.

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

SLEEP (2000)**Eric Whitacre** (born 1970)

Growing up in Nevada, Eric Whitacre's ambition was to be a rock-star. He never considered classical music until his undergraduacy at the University of Nevada at Las Vegas, later writing: "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." Further training at the Juilliard School helped him to become the leading American choral composer of his generation.

One of Whitacre's most well-known works, *Sleep*, has an unusually complex history. The year 2000 saw the premiere of Whitacre's setting of Robert Frost's famous poem, *Stopping by Woods on a Snowy Evening*. The work gained in popularity, until Whitacre was issued a cease-and-desist order from the Frost estate: he had neglected to secure permission to use the poem. Legal wrangling followed, but the Frost estate stayed firm. Finally, in lieu of setting aside his work, Whitacre asked a poet friend, Charles Anthony Silvestri to craft a new text to suit the pre-existing music. 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, and carefully notated silences.

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.

Upon my pillow, safe in bed,
A thousand pictures fill my head,
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light;
Then I surrender unto sleep,
Where clouds of dream give second sight.

What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

GARY D. CANNON: Active as a conductor, tenor, composer and writer, Gary D. Cannon is one of the Northwest's most dynamic choral personalities. He is Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. At the invitation of the Early Music Guild, he founded the choral ensemble Sine Nomine. He is also the Principal Conductor of Vashon Opera, and Chorusmaster for the Northwest Mahler Festival. Cannon is formerly an adjunct instructor at Whatcom Community College, where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California-Davis and the University of Washington.

JERROD WENDLAND, piano, is a graduate of the Oberlin Conservatory (2000), where he studied with Peter Takacs. He relocated to Seattle in 2001 in order to study music theory at the University of Washington. Since then he has accompanied many artists in the Puget Sound area. He also helped to plan and develop the Annas Bay Music Festival, of which he was the Artistic Director from 2006 to 2007. At present he is the interim music director for the Swedish Women's Choir and plays regularly at the Temple Beth Am and with the tango quartet Tangabrazo.

CASCADIAN CHORALE MEMBERS

Soprano

Holly Allin
Pinar Bosschaart
Nancy Dain-Smith
Kiki Fan
Barb Fraley *
Sue Maybee
Paula Rattigan
Cristina Segal

Alto

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

Tenor

Christopher Fraley
Russ Jones *
Dustin Kaspar
Gary Panek
Jane Pattinson

Bass

Ken Black
David Nichols
Brian Pattinson
Trevor Tsang
Doug Wyatt *

* Section Leader

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Join our email list: Visit www.CascadianChorale.org, click on "Mailing List" and submit your information.

"Argentina!"

Saturday, June 5, 7:00 pm
St. Stephen's Episcopal Church, Seattle

Sunday, June 6, 7:00 pm
St. Luke's Lutheran Church, Bellevue

We invoke the summer months with a musical visit to Argentina.
Tangos and love-songs show the spirit of a lively culture.

We also present two major choral masterworks: Alberto Ginastera's *Lamentations* and Carlos Guastavino's cycle *Indianas*.

Tickets are available by calling (206) 286-6028, and at www.cascadianchorale.org.



RAINIER CHORALE

RON BAYER • ARTISTIC DIRECTOR

website: www.rainierchorale.org

contact information: 206-835-8888 • info@rainierchorale.org



Rainier Chorale is in its 27th season of providing quality music to our audiences. Ron Bayer has been the Artistic Director since 1996 and under his direction, the chorus has grown to a current membership of 78 singers and the performance of three concerts each season including a holiday concert in December, a Masterworks in March and the lighter Pops concert in June. Rainier Chorale has performed at Carnegie Hall, the Good Will Games opening ceremony, the Bach Festival in Oregon, and has been a guest of Northwest Associated Arts with a performance of Carl Orf's *Carmina Burana* at Benaroya Hall.

It has always been important to the Chorale to give back to the community who so wholeheartedly supports us and in April of 2004, a scholarship program open to graduating high school seniors pursuing a degree in vocal music was developed. Please email Shannon@rainierchorale.org for application details for this season. Continuing with returning back to the community, in 2007 Rainier Chorale established Rainier Youth Choirs. Leora Schwitters, a well known director of youth choirs and strong advocate of music education, agreed to be the Artistic Director and RYC now offers an award winning program which provides music education for singers in third grade to college. Visit rainieryouthchoirs.org for more information about this organization. To keep Rainier Chorale and Rainier Youth Choirs under one roof, Rainier Choral Arts was formed to be the umbrella organization.

RAINIER CHORALE BOARD OF DIRECTORS

Mary Jane Falcone, President • Cheryl Habgood, Vice President

Annette Bailes, Treasurer • Jill Pinchiff, Secretary

Members: Katherine Cooper • Kay Cummings • Dave Davis • Joy Lauderbaugh • Steve St. Louis

Executive Director: Shannon Heske

RON BAYER, Artistic Director: Ron Bayer has been the artistic director of the Rainier Chorale since the 1996-1997 concert season. When not with the Chorale, he is director of choral activities and Fine Arts Division Chair at Green River Community College in Auburn. He currently teaches an American Popular Music course, music theory and ear training and group piano. He began his career teaching choral music at the high school level in Wisconsin and Minnesota, where he gained recognition as a strong, traditional choral director and also a leader in the then-emerging vocal jazz scene. After completing a nine-year stint in the upper Midwest, he came to the Pacific Northwest following the lure of the mountains, teaching briefly at Mount Vernon High School before coming to Green River. Ron received his bachelor's degree in music education (in both vocal and instrumental music) at the University of Wisconsin-Parkside, and a master's degree in choral music and conducting at the University of Illinois at Urbana-Champaign, where he studied with Harold Decker. Further graduate studies in jazz education were pursued at Western Michigan University where he studied piano with and assisted Steve Zegree. An avid mountaineer in his off time, Ron is currently in demand as an adjudicator, clinician, pianist, and arranger.

JULIE SWIENTY, Principal Accompanist: Julie earned a bachelor's degree in piano performance with a minor in pedagogy and conducting. Before moving to Seattle, she was a professor of music at CSUN, and principal accompanist for the Moorpark Masterworks Chorale. She currently assists the music program at St. John the Baptist Catholic Church in Covington, as well as maintaining a full private teaching studio. Julie is married and has three children.

RAINIER CHORALE MEMBERS

Soprano

Julie Bennett
Michelle Brunet
Jenny Bygland
Kay Cummings
Sandra Fokkema
Janet Gilchrist
Cheryl Habgood
Peggy Hannon
Roxanne Henry-Edwards
Shannon Hesketh
Page Lane
Christi Lee
Jeanette Miller
Kari Poel
Nancy Poel
Janice Rider
Jen Rogers
Amy Sie
Sue Spencer
Sharon Sullivan
Jeanneine Tereshko
Jeanette Wanner
Ashley Wiser

Alto

Annette Bailes
Terry Bolender
Michael Rae Cooke
Katherine Cooper
Doreen Davis
Sandra Dunkel
Mary Jane Falcone
Erin Gilchrist
Kathleen Golden
Rebecca Gomes
Vaughn Green
Robin Howe
Mary Hoy
Noel Klump
Joy Lauderbaugh
Sheryl Loewen
Millie Marcotte
Barbara Ostgard
Rhea Payne
Jill Pinchiff
Ellie Simpson
Terry Tamayao

Tenor

Neil Bolkcom
Paul Bowman
Arne Buhmann
Dave Davis
Bryant Johnson
Ben Lee
Jack Nelson
Al Orwiler
David Rogers
Ron Taylor
Colleen Terlicker
Patty VanWagner

Bass

Brian Bygland
Rae Colborne
Rob Gilchrist
Marc Haberly
Dale Hutchinson
Charles Loewen
Pat Marcotte
Walt Pulliam
Michael Reymond
Lorin Schliesman
Steve St. Louis
Randy Steele
Sam Sullivan
Neal Wanner

Saturday, April 10, 7:00 pm • Fest Halle, Leavenworth

Leavenworth Choral Festival

Saturday, June 5, 7:30 pm • Sunday, June 6, 2:00 pm

BROADWAY FAVORITES

Both concerts at The Theatre at Auburn Mountainview High School, 28900 124th Ave. SE, Auburn

Saturday, March 27, 7:00 pm

**All Creatures
Great and Small**



Saturday, June 19, 3:00 pm

**SENTIMENTAL
JOURNEY**

Both concerts at Kent United Methodist Church, 11010 SE 248th, Kent • www.rainieriouthchoirs.org



VASHON ISLAND CHORALE

GARY D. CANNON • ARTISTIC DIRECTOR

P.O. Box 2325 • Vashon, WA 98070 • www.vashonislandchorale.org

THE ROAD NOT TAKEN (1959)Randall Thompson (1899-1984)

Thompson has often been hailed as the dean of American choral music. Early in his career, Thompson focused on orchestral works, creating three finely crafted symphonies, but by the 1940s he had turned predominantly to choral writing. His choral compositions form the core of the American repertory: indeed, his *Alleluia* remains the most frequently performed piece of American choral music. Not bad for a chap who, as an undergraduate, had failed in his first audition to join the Harvard Glee Club; he later quipped, “My life has been an attempt to strike back.” Thompson would eventually become not only a professor at Harvard, but director of Philadelphia’s esteemed Curtis Institute.

The Road Not Taken stems from Thompson’s cycle of Robert Frost poems entitled *Frostiana*, composed for the bicentennial of the incorporation of Amherst, Massachusetts. Thompson sets the stage by having the entire choir sing in unison for the first two verses: a pre-emptive hint that a traveler can only follow one road. In the third verse, as Frost proclaims “I kept the first for another day”, Thompson lets the tenors depict the “other road” as they briefly splice from the rest of the choir. Much has been written about the fact that Frost’s poem is ambiguous as to whether “the difference” was a positive or negative one, or whether it even matters. Thompson takes an unusual approach by depicting both possibilities: after the last line of text is sung, the piano embarks on a playful statement of the main melody, which is concluded by a more somber setting in the choir. Both Frost and Thompson allow the listener to draw his own conclusions.

Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same.

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I –
I took the one less traveled by,
And that has made all the difference.

SING OF SPRING (1936)George Gershwin (1898-1937)

George Gershwin—that famed master of Broadway stage and popular song—was also one of the great classical composers of the early twentieth century. Some of his works, particularly *Rhapsody in Blue*, are orchestral standards throughout the world. In the field of choral music, it is more common to find versions of his solo songs gussied up by arrangers whose good intentions may outbalance their skill. In *Sing of Spring*, we have that rarest of beasts: a work scored for chorus by Gershwin himself. It was written for the 1936 film *A Damsel in Distress*. The film’s English setting finds its way into the choral writing, which resembles a Victorian partsong or even an Elizabethan madrigal. Nevertheless, there are all the Gershwin hallmarks: a brilliant tune, jazz-inflected harmonies, and sheer *joie de vivre*.

Spring is here;
Sing willy-wally-willo!
Spring is here;
Sing tilly-tally-tillo!
Winter’s part, tra-la-li-lo!
The shepherd, free at last,
Sings piminy-mo!
Jug-a, jug-a, jug!

Spring appears;
The plough-boy starts to carol.
Spring appears;
We don our gay apparel
And fa-la-la!
We all rejoice!
Come, lift up every voice
And sing of spring!

ZION’S WALLS (1954).....arranged by Aaron Copland (1900-1990), adapted by Glenn Koponen

In the 1930s and ‘40s, Brooklyn-born and Paris-trained Aaron Copland produced orchestral ballets such as *Billy the Kid*, *Rodeo*, and especially *Appalachian Spring*, which illustrated his firm belief that American composers should write on American themes. His film scores, opera, and even abstract orchestral works reinforced this trend. To aid him in fashioning a uniquely “American” sound, the definition of which is still argued by musicologists today, Copland extensively researched nineteenth-century musical Americana such as minstrel-show songs, traditional ballads, children’s songs, political campaign tunes, and Revivalist hymns such as *Zion’s Walls*. In 1950 and 1951, he made arrangements of ten such works as *Old American Songs*, scored for solo voice and piano. Subsequent adaptations

have secured these tunes firmly in the repertoire of American choirs. Copland sets Zion's Walls—a gathering-song which first appeared in the 1855 tune-book *Social Harp*—as alternately raucous or contemplative, but always heartfelt.

Come, fathers and mothers; come, sisters and brothers; O fathers, don't you feel determined to meet within the walls of Zion. We'll shout and go round the walls of Zion.

GARY D. CANNON

Active as a conductor, tenor, composer and writer, Gary D. Cannon is one of the Northwest's most dynamic choral personalities. He is Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. At the invitation of the Early Music Guild, he founded the choral ensemble *Sine Nomine*. He is also the Principal Conductor of Vashon Opera, and Chorusmaster for the Northwest Mahler Festival. Cannon is formerly an adjunct instructor at Whatcom Community College, where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California–Davis and the University of Washington.

PAUL SWENSON

Pianist Paul Swenson earned both a Master of Music and a Graduate Diploma from the New England Conservatory, where he studied composition with Lee Hyla. He also benefited from the guidance and advice of Ezra Pound. He had previously studied composition and piano at Pacific Lutheran University. He performed his piano solo, *Sasquatch*, at the Antonín Dvořák Museum in Prague. As a pianist, he has performed with the Seattle Fringe Festival and the Contemporary Chamber Composers and Players. Currently he is an organist at Seattle's historic Immaculate Conception Cathedral and University Congregational UCC.

VASHON ISLAND CHORALE MEMBERS

Soprano

Barb Adams *
 Dianna Ammon
 Jo Ann Bardeen
 Karin Brusletten
 Nanette Charron
 Susan Commeree
 Marita Ericksen
 Elizabeth Garrison
 Susan Hanson
 Susan Hedrick
 Jena Koster
 Jennifer Krikawa
 Anna Martinsen
 Arlette Moody
 Irene Olson
 Sue Rack
 Kathleen Rindge
 Caroline Sias
 Jaralene Spring
 Anne Terry
 Sue Weston
 Katie Whitney

Alto

Jill Andrews
 Karen Baer
 Amy Baldinger
 Andrew Bellon
 Pam Bredouw
 Judi Burwell
 Carol Butler
 Pat Casey
 Suzan Sewalt
 Kim Farrell
 Gerry Feinstein
 Zubin Goldman
 Renate Groth
 Sheryl Lehman
 Mary Frances Lyons
 Margie Morgan
 Sheila Moore
 Judy Olson
 Cynthia Perkins *
 Molly Purrington
 Peggy Queary
 Jan Sterling
 Susan Valenti
 Harriet Van Buren
 Jessica Wetzstein
 Karen Wheeler

Tenor

Marnie Boardman
 George Butler
 Doug Drape
 Bea Enson
 Joe Farmer
 Carole Lynn Ives
 Debby Jackson
 Gay Jungemann
 Gary Koch
 Linda Lee *
 Susan Lewis
 Charles Lovekin
 Amy Sassara
 Marijke Van Heeswijk
 Kay White
 Don Wolczko

Bass

Jim Boardman
 Jim Carstairs
 Yale Enson
 John Ericksen
 Craig Hanson
 Chuck Irish
 Mike Pankratz
 Rick Paquette
 Terry Roth
 Jon Schroeder
 Mark Slack
 Steve Steffens
 Jack Stewart
 Stuart Tribble *

* Section Leaders

The Vashon Island Chorale was established in 1989 and is dedicated to the promotion of fine choral music in the Vashon community. Membership is open without audition.

For more information, including performance dates for the 2010-11 season, visit www.vashonislandchorale.org.





EVERETT CHORALE

LEE MATHEWS • MUSIC DIRECTOR/CONDUCTOR

P.O. Box 485 • Everett, WA 98206
visit us online at www.everettchorale.org



The 2009-2010 theme for the Everett Chorale's forty-fourth season is "Say It With A Song" and that is exactly what our audience is enjoying! This 90-voice ensemble, associated with Everett Community College, attracts a diverse group of singers interested in expanding their musical knowledge while sharing their joy of music for the enrichment and enjoyment of the greater Everett community.

The Everett Chorale has become the preeminent vocal ensemble in Snohomish County as they offer a quality musical experience with a variety of choral pieces programmed by Music Director/Conductor Lee Mathews. Performances include music ranging from classical to light hearted, spirituals and folk music, romantic ballads and Broadway favorites. We often feature outstanding area vocal and instrumental soloists and ensembles, including our own Choral Arts Orchestra. Our annual "Broadway Sing-Along" fundraiser lets our audience be the star as they join us in singing favorite show tunes.

The Chorale takes pride in being a truly "community choir." February of 2002 marked the first "International Choral Festival" hosted by the Everett Chorale with five choirs from the Puget Sound and Canada providing free concerts throughout the community. In 2006, the Everett Chorale began a series of community outreach performances. Ensembles of twelve to thirty singers entertain at retirement and senior centers throughout the county as well as at community events and celebrations such as the "Festival of Trees Community Open House" at the Everett Events Center, the Argosy Cruise "Christmas Ships Festival," Everett Silvertips hockey games, and at a wide variety of venues such as the Everett Naval Station, local charities and service clubs. In 2008, the Chorale shared its knowledge and love of music with school children by performing in several Snohomish County public schools.

Everett Chorale members have had the opportunity to sing at many amazing venues and locations. The 1997-98 season was highlighted with a trip to Vienna, Austria, where 50 Chorale members participated in the annual Advent Sing. The Chorale traveled to New York twice to sing in Carnegie Hall under the direction of John Rutter, performing his *Gloria* in 2002 and Haydn's *Creation* in 2004. We joined other choirs in 2007 for a very special performance at the International Choral Festival in Beijing, China. This July, Chorale members will travel to Rome to sing at St. Peter's Basilica in the Vatican.

The Chorale has often been the guest of the Everett Symphony for performances including the Mozart *Requiem*, Beethoven's *Ninth Symphony*, Carl Orff's *Carmina Burana*, Brahms *Requiem*, Mendelssohn's *Hymn of Praise* and most recently, the Faure *Requiem*. In 2005, the Everett Chorale joined Choral Sounds Northwest, the Issaquah Chorale and the Rainier Symphony for the thrilling "Ode to Joy" concert in Seattle's Benaroya Hall. We are delighted to be back for this performance of the Mozart *Requiem*.

LEE MATHEWS – Music Director/Conductor

Lee Mathews, now in his seventeenth year as Music Director/Conductor of the Everett Chorale, received his choral and vocal training from the University of Montana and the University of Northern Colorado. He has taught at Simpson College and Marycrest College in Iowa and at the College of Great Falls in Montana. He has also taught music at various levels in public schools and recently retired from the Snohomish School District. Lee has conducted church choirs for over forty years and presently serves as Director of Music Ministry at Our Savior's Lutheran Church in Everett.

Mr. Mathews has been an active traveler with his choral groups over the years. He founded the Montana Youth Choir in 1973 and made six European tours with this outstanding ensemble. He has traveled to Vancouver, B.C., Vienna, Austria, New York City and most recently Beijing, China with the Everett Chorale. Lee has also been active as a tenor soloist and choral clinician/adjudicator in Montana, Iowa and Washington.



EVERETT CHORALE MEMBERS

Soprano I

Carson, Janice
Cole, Jean
Coon, Kristen
Draper, Elizabeth
Goodsell, Patricia
Griffith, Jennifer
Lamus, Meggie
Likkel, Marlene
Mathews, Karen
McLean, Ardis
Miner, Andrea
Mintken, Stella
Niemeyer, Amanda
Pates Riches, Nancy
Ryan, Joan
Schaming, Sharan
Vlasenko, Yelena
Wilson, Jean

Soprano II

Allen, Judy
Carolan, Kimberly
Countryman, Helen
Dreyer, Cindy
Giese, Diane
Harryman, Joan
Lawrence, Diana
Lind, Susan
Luczyk, Patricia
Petersen, Nancy
Seider, Patricia
Smalley, Carin
Smoots, Linda
Yang, Chi Mei

Alto I

Baron, Lara
Barry, Jane
Becker, Annette
Bowen, Jennifer
Campbell, Lisa
Croft, Shauna
Defretas, Lauana
Duvardo, Janet
Forbes, Beth
Gramse, Holly
Hudson, Brooke
Kennedy, Louise
Kuehl, Cecelia
Lamb, Mary
Millard, Betty
O'Neill, Diane
Roon, Kathie
Schoenecker, Sharon
Thompson, Peggie
Varney, Sher

Alto II

Butterfield, Nellie
Cameron, Nancy
Catey, Liz
Chatterton, Patricia
Clark, Marilyn
Krause, Marilyn
Shepherd, Sue
Veurink, Mary
Westover, Connie

Tenor I

Benson, Cliff
Bond, Eldon
Daniels, Michael
Goachee, Linda
Hofstrand, Donald
Riches, Ray

Tenor II

Aanderud, Darlene
Catey, Bill
Draper, Debra
Fry, James
Grohn, Delan
Haferkorn, Kevin
Hagen, Kevin

Bass I

Bond, Eric
Countryman, Lauren
Krull, Art
Lofthouse, Bill
Ryan, Thomas
Shepherd, Giles

Bass II

Chamberlain, Richard
Chittick, Arden
Jaquette, Bill
Kight, Mike
Koger, Curtis
Kuehl, Wayne
Quint, RC
Spencer, Maurice
Torrence, Steve
Whatley, Larry

UPCOMING EVERETT CHORALE CONCERTS

Beautiful Dreamers: Songs by American Composers

Sunday, April 11, 2010 • 3:00 pm

Favorite Songs from the Silver Screen

Sunday, June 6, 2010 • 3:00 pm

Both concerts are performed at the Everett Performing Arts Center in Everett.

For ticket information, call 425-257-8600 or 1-888-257-3722 toll-free.

For more information, please visit the Everett Chorale website at www.everettchorale.org.

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Symphony
ORCHESTRA

SAMMAMISH
SYMPHONY
ORCHESTRA

P.O. Box 1173 • Issaquah, WA 98027 • 206-517-7777 • www.sammamishsymphony.org



The Sammamish Symphony Orchestra, led by Music Director and Conductor R. Joseph Scott, has grown from a handful of dedicated musicians to the full-sized ensemble you hear today. Founded eighteen years ago as the Providence Point Players, the orchestra has had a long commitment to Eastside communities. The Sammamish Symphony Orchestra Association was incorporated in 1994 as a non-profit organization. Our Mission is to serve Sammamish and the surrounding communities by making great orchestral music readily accessible to all residents and by increasing the public's musical literacy through performances and educational programs by local musicians. The orchestra is also committed to educational outreach by promoting the involvement of young people in the performing arts and offering opportunities for learning and mentorship.



Now in his eleventh season as Music Director and Conductor of the Sammamish Symphony Orchestra, R. Joseph Scott has been a vibrant force in the Northwest musical community for over 40 years. Prior to joining the Sammamish Symphony, Mr. Scott founded the Bellevue Philharmonic Orchestra and was their Music Director, Conductor and General Manager from 1967-1997. He is Principal Conductor of Lyric Opera Northwest and has appeared as Guest Conductor with numerous musical ensembles, including the Bellevue Opera. He has conducted world premieres of works by Alan Hovhaness, Vaclav Nelhybel, and various regional composers.

Maestro Scott has conducted concerts featuring a diverse array of artists, including Metropolitan Opera star Roberta Peters; violinist Pamela Frank; Broadway Tony Award Winner Anna Maria Alberghetti; the Seattle Opera Chorus; the Empire Brass Quintet; and vocalists Maureen McGovern, Lou Rawls and Marni Nixon. An accomplished instrumentalist, he performed as Principal Oboist and Principal Tympanist with several Northwest orchestras and toured Europe twice with Grande Ronde Symphony.

Mr. Scott attended the University of Oregon School of Music and studied conducting with Eugene Furst and Wolfgang Martin of the Portland Opera, Henry Holt of the Seattle Opera, Mikael Scheremetiew of the Thalia Conservatory, and Vilem Sokol of the Seattle Youth Symphony.



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SAMMAMISH
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R. JOSEPH SCOTT
CONDUCTOR & MUSIC DIRECTOR





MARK ADRIAN, founder of Northwest Associated Arts and Cantaré Vocal Ensemble, has been involved in the Greater Seattle choral music community since 1981. For 21 years he conducted ChoralSounds Northwest, the first of NWAA's performing groups.

Mr. Adrian earned his BA in Music from the University of Washington, studying with renowned conductors Abraham Kaplan, Geoffrey Boers and Peter Erös. He has since gone on to complete graduate coursework for the Doctor of Musical Arts degree, specializing in choral conducting.

Equally at home in everything from Broadway musicals to the most contemporary choral compositions, Mr. Adrian has most recently served as guest conductor of the Bainbridge Chorale and interim conductor of the Seattle Women's Ensemble. He has led music programs at churches throughout Seattle and is currently director of music at St. Catherine of Siena in the Maple Leaf neighborhood of north Seattle.

Many churches, schools, and area conductors seek Mr. Adrian's expertise as a choral clinician, and he frequently adjudicates at music competitions and festivals. He is a published composer and arranger with many of his works having been performed locally. Among the organizations in which he is active are the American Choral Directors Association, Chorus America, the Conductor's Guild, the National Association of Pastoral Musicians, and the American Guild of Organists.

