



CASCADIAN
CHORALE

Conducted by Gary D. Cannon

CASCADIAN COMPOSERS



*Join us for a world premiere
by Bern Herbolzheimer*

Saturday, April 22, 2017, 7:30 pm
Episcopal Church of the Holy Cross
11526 162nd Avenue NE
Redmond, WA

Sunday, April 23, 2017, 3:30 pm
St Thomas Episcopal Church
8398 NE 12 Street
Medina, WA

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CASCADIAN COMPOSERS

A Red, Red Rose (2012)Jeremy Kings (b.1987)

Miserere mei, Deus (2014).....Joy DeCoursey-Porter (b.1974)

He was born in Spring (2011)Christopher Lee Fraley (b.1967)

First concert performances

Set me as a seal upon thine heart (2006)Gary D. Cannon (b.1975)

Three Choruses from *Mark Me Twain* (1993) Bern Herbolsheimer (1948–2016)

First performances of the concert version

1. Silver in the air
2. O night, this night
3. Riches! Staggering riches!

∞ intermission ∞

There was the One (2016).....Joy DeCoursey-Porter

World premiere performances

Blessed (1992)..... Bern Herbolsheimer

Ratcoon (1989)arr. Bern Herbolsheimer

There is no rose (2015)Jeremy Kings

World premiere performances

Reminiscence (2014).....Christopher Lee Fraley

World premiere performances

How can I keep from singing (2009) arr. Karen P. Thomas (b.1957)

Gary D. Cannon, conductor

Ingrid Verhulsdonk, piano

These concerts are part of the Bern Herbolsheimer Festival 2017, commemorating the life of our late friend and one of Seattle's greatest composers. Information about upcoming concerts, and about Bern's life and works, can be found at www.bernherbolsheimer.com.



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A Red, Red Rose (2012)

by **Jeremy Kings** (born 1987)

Jeremy Kings's father was a Lutheran pastor and his mother was the church organist. From her, young Jeremy received his first musical training, though he was rather more interested in technology, especially computer gaming. Attending high school in a suburb of Chicago, he joined the choir and fell in love with the world of choral music. In his senior year, he had the rare opportunity to take a class in music theory and—even more rare—to hear his works performed. He kept singing and composing while a computer science major at Illinois Wesleyan University. In 2010 he relocated to the Seattle area to study computer game programming at the DigiPen Institute of Technology, where he is now an instructor.

Kings set to music Robert Burns's famous ballad *Oh my Love's like a red, red rose*, which he had previously sung in a choral setting by Indianapolis composer James Mulholland. Kings's practical experience composing for computer games has served him well in developing a deep understanding of counterpoint, harmony, structure, and subtle variety. After a brief introduction, the principal tune, with its soaring initial octave leap, is first heard in the sopranos. Love's "melody" is reflected in a sumptuous seven-part chord. At the end, the men's voices run the final stretch of the poet's "ten thousand mile." Kings's *A Red, Red Rose* appears on Cascadian Chorale's 2015 recording, "Welcome Home."

Oh my Love's like a red, red rose
that's newly sprung in June;
oh my Love's like a melody
that's sweetly play'd in tune.

As fair art thou, my bonnie lass,
so deep in love am I:
and I will love thee still, my dear,
'til all the seas gang dry:

'Til all the seas gang dry, my dear,
and rocks melt with the sun:
I will love thee still, my dear,
while the sands of life shall run.

And fare thee well, my only Love,
and fare thee well, a while!
And I will come again, my Love,
tho' it were ten thousand mile.

— Robert Burns (1759–1796)

Miserere mei, Deus (2014)

by **Joy DeCoursey-Porter** (born 1974)

Joy Porter's mother is a singer and her father was a professional trumpeter, pianist, and double bass player. Though she was born near Vancouver, Canada, Porter grew up in Hawaii, where she sang musical theater, taught herself guitar, and, as she puts it, "made up stuff" at the piano. She began training as a pilot, but upon entering Christian Heritage College, near San Diego, 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. For the next ten years, she continued to "make up stuff," but never wrote it down; it was a kind of therapy, an escape from the world. In 2010, Porter began to compose more dedicatedly. Friends from her church encouraged her to post a recent Christmas piece, *Jesus*, to Facebook. When she did, the enthusiastic reaction encouraged Porter to continue writing. Since then she has continued to compose choral music as well as instrumental works for her children and piano students.

Family is integral to Porter's connection with Psalm 51. Scholars contend that King David wrote this prayer while his son was dying. This story, and the humility of the text, inspired Porter. The opening alto solo could be taken for David's own voice, or for Porter's. David initially bears his grief alone, but other voices gradually emerge to provide help and comfort. The piano unites the texture with post-minimalistic harmonic churn. *Miserere mei, Deus* was premiered by the Kirkland Choral Society in December 2015.

(Text on next page)

Miserere mei, Deus,
secundum magnam misericordiam tuam.
Amplius lava me ab iniquitate mea,
et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco,
et peccatum meum contra me est semper.
Et secundum multitudinem miserationum tuarum
dele iniquitatem meam.

Asperges me hyssopo et mundabor,
lavabis me et super nivem dealbabor.
Auditui meo dabis gaudium et laetitiam,
et exsultabunt ossa humiliata.

Cor mundum crea in me, Deus,
et spiritum rectum innova in visceribus meis.
Domine, labia mea aperies
et os meum annuntiabit laudem tuam.

— Psalm 51 1:3–5, 9–10, 12, 17

Have mercy on me, God,
according to your great mercy.
Thoroughly wash me of my iniquity,
and cleanse me of my sin.

For I know my iniquity,
and my sin is always before me.
And, according to the multitude of your mercies,
annul my iniquity.

Sprinkle me with hyssop and I will be cleansed;
wash me and I will be whiter than snow.
To my hearing give joy and rejoicing,
and my humbled bones will rejoice.

Create a clean heart in me, God,
and renew a virtuous spirit in my heart.
Lord, open my lips,
and my mouth will proclaim your praise.

He was born in Spring, from *An End* (2011)

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. 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 ten years ago, he focused his musical efforts on orchestral and chamber music, but has now embraced the choral milieu with vigor.

Fraley’s choral suite *An End* sets the eponymous lyric by Christina Rossetti. The original poem centers on the death of a lover, beginning “Love, strong as Death, is dead.” Fraley has divided the text into four movements, of which “He was born in Spring” is the second. It is a brief idyll from the poem’s prevailing grief: just as the lover “was born in Spring among the flowers,” we are invited to “sit by and sing among the flowers.” The middle section calmly oscillates in 5/4 time. The final phrase—“in the quiet evening hours”—repeats, each time with greater peace.

He was born in Spring among the flowers.
A green turf was his bed
in the quiet evening hours.

Sit we by and sing among the flowers
on this last warm summer day,
in the quiet evening hours.

— Christina Rossetti (1830–1894), as adapted by the composer



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Set me as a seal upon thine heart (2006)

by Gary D. Cannon (born 1975)

The composer has provided the following note.

My setting of the famous *Set me as a seal* text was composed mostly in October 2006, though the opening material incorporates sketches dating back to 1998. The final impetus to complete the work was the desire to craft a suitable wedding present to my wife. We were married on 3 November 2006, and *Set me as a seal* is dedicated “to Marnie, my bride.” As this was, however, my first completed composition in nearly ten years, and also my first work for choir, I withheld it from public performance, allowing myself time to tinker with details now and then. *Set me as a seal* was therefore premiered by Cascadian Chorale in March 2011.

The work begins with a conscious homage to the setting by William Walton, one of my favorite composers, as the tenors start with the pitch A. This opening material returns twice over the course of the piece, each time having undergone subtle changes of harmonic and textual emphasis as “me” sublimates into “thine.” As the piece was intended as a gift for my wife, I incorporated my initials as the pitches G–D–C at the final word of “Many waters cannot quench love” — such are the games composers play! The climactic section, to the words “neither can the floods drown it,” aims to illustrate the text in music: harmony, rhythm, and counterpoint become increasingly complex to represent swirling flood-waters, then simplify as the flood recedes. The opening material gently closes the work to reveal a true home of D major.

Set me as a seal upon thine heart, upon thine arm: for love is strong as death.

Many waters cannot quench love, neither can the floods drown it.

— adapted from Song of Solomon, 8:6–7

Three Choruses from *Mark Me Twain* (1993)

by Bern Herbolsheimer (1948–2016)

We choral folk in Seattle think that we know Bern Herbolsheimer’s music. We know his church music, such as *Blessed*; his folksong arrangements, such as *Ratcoon*; and his assorted sacred and secular concert works, including three that Cascadian Chorale has recorded: *Seven Last Words*, *Mirrors of Love*, and *Love Letters*. But he composed over 500 works for various forces, and the executors of his musical estate are still parsing through it all, over a year after his death. Tonight we feel honored that the estate has invited us to give the premiere performance of three choruses excerpted posthumously from Herbolsheimer’s opera, *Mark Me Twain*.

The opera’s premise is straightforward. The year is 1862. A young Samuel Clemens arrives in Virginia City, Nevada. He invests all his money in a local silver mine and promptly loses it all. So he gets a job as a journalist and proceeds to cause sensationalist scandals with his imaginatively spun yarns. Eventually he moves on to San Francisco, having given himself a new name: Mark Twain. While passing through Virginia City, he meets all the various characters one can expect in a frontier mining town: a mine executive, a prostitute, a Chinese laundress, a saloon owner, a traveling actress, a schoolmistress, the reverend’s wife, and of course the miners themselves. Herbolsheimer wrote: “I quickly realized that this opera would have to have two leading roles: Clemens and the people of Virginia City. Their vitality dictated an equal bustle in the action.” (A parallel could be drawn to Britten’s *Peter Grimes*.) *Mark Me Twain* is a varied opera, with laughter and rapture, pain and sorrow; with a lovers’ picnic, a dreadful town band welcoming a foreign dignitary, a fiddle tune at the saloon, Chinatown, a town ball, drunken revelry, and murder. As the librettist, Phil Shallat, wrote about this period in history, “They measured the hoopla by the yard and cut cloth 24 hours a day.” This opera is not just a vignette from Mark Twain’s colorful life, but a multifaceted picture of a moment in American history.

Tonight’s excerpts are the three extended sections in the opera that call for the full cast. The curtain lifts to reveal the hustle and bustle of the town as Clemens arrives on the stagecoach. Everyone is obsessed with the eventual riches that silver is bound to bring them. Special asides are granted to Dah Sihn, an teenage Chinese immigrant who dreams of a better life, and Weird Peter Strange, a hermit who prophesies catastrophe. The middle movement comes near the end of Act One. Townsfolk gaze at the desert sunrise. We hear the inner thoughts of Twain and his four closest friends: Julia Bulette, a kind-hearted prostitute with whom he falls in love; Dah Sihn; Dan DeQuille, the reporter who hires and mentors him; and the genial saloon owner, Tom Peasley. The aura of hope persists, now introspective and calm, full not of hubris, but of wonder. The final chorus is also the close of the entire opera, reprising the frenzy of activity from the curtain-raiser. Mark Twain rhapsodizes on the lesson he learned in this small town, and prepares to move on to bigger matters. But in Virginia City, silver reigns.

Nevada Opera commissioned *Mark Me Twain*, or, *Heaven on the Half Shell* in honor of their twenty-fifth season, their silver anniversary. The first performances took place on April 22 and 24, 1993, in Reno.

(Text on next page)

1. Silver in the air

Silver, silver!
Silver in the air,
Silver in the water,
Silver in the air we breathe.
DAH SIHN: Silver in the clothes I wash.

Silver.
Talk of silver on every tongue,
Feel of silver in every pocket.
Every thought, every motion,
Every motive is silver!
Silver!

Beneath our feet the buried treasures of the earth,
Beneath our feet a thousand men are digging
Shafts and drifts, crosscuts and winzes
Fifteen hundred feet straight down,
Working, working 'round the clock.
Our mission is to claim it.

2. O night, this night

JULIA BULETTE, DAH SIHN, MARK TWAIN, DAN DEQUILLE:

O night, this night, in splendid stillness before me,
This sumptuous evening, this penetrating calm.
Night of indefinite repose.

ALL: O night, this night in splendid stillness before me.

This wondrous, wondrous evening.
Shelter me now, O shelter me.

O night, this night, this calm, this equipoise of dark and light.

JB: Tonight beneath this privacy of sky, shelter me.

ALL: Under starlight, under moonlight...

DD: Like most of mankind, a little crazy in the night.

ALL: There is a pause. There I pause.

DS: The moon that shines on me tonight

On other nights appears above my mother's house.

MT: I want to scatter words,

Take sentences and throw whole dictionaries at them.

ALL: And I hear voices in the fragrant wind.

I see shadows marshalled all along the distant hills.

I know the coming round of all things.

Voices, I hear voices.

3. Riches! Staggering riches!

Riches!
Staggering riches!
Beyond the wealth of Solomon.
Silver that brought us,
Silver that keeps us here.
Beneath our feet, here, in Virginia City.
Silver, silver, silver...
MARK TWAIN: And I hear voices, voices in the fragrant wind.
I know the coming round of all things.
ALL: Silver, silver, silver!

— Phil Shallat

WEIRD PETER STRANGE: What happens when it's all gone?
That's what I want to know.

Riches!
Staggering riches!
Beyond the wealth of Solomon.
Silver that brought us,
Silver that keeps us here.
Beneath our feet, here, in Virginia City,
Silver that promises: every man a millionaire!

JB: Teach me to undo the language of grief.
DD: Tenant my desires with peace freed at last from striving.
MT & TOM PEASLEY: The striving, the striving.
DS: So far from home, I never will go back.

ALL: Shelter me now. Shelter me.
Now yonder pale color shows,
Color shows up from behind low clouds.
Day's light the color of dust.
Day appears, I hear the ferment of dawn.
Our day, our day.

MT: My day, the clatter of my accomplishment.
JB: Someday, the law of sacrifice.
DD: Someday, persistent feeling, something unobtained.
DS: Soon: the unassembled hopes.
TP: Tomorrow: another chance.
ALL: Our day, riches never ending to possess.
SOLI: My day, / Someday, / Soon, / Tomorrow, / Soon.
ALL: I know the coming round of all things.

Program notes by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Elaine Tsang

There was the One (2016)

by Joy DeCoursey-Porter (born 1974)

Around the year 800, a German monk had an epiphany about the creation of the universe. To him, “the greatest wonder” was the realization that, once upon a time, nothing existed except for God. In a standard medieval poetic form, he listed the elements of nature—trees, mountains, stars, and so on—that simply hadn’t been. The resulting anonymous text found its way to the Wessobrunn Abbey, forty miles southwest of Munich. It has come to be known as the Wessobrunn Prayer.

Fast-forward twelve hundred years, when Joy Porter encountered this poem as part of a competition inviting composers to set the prayer in any of four languages: Latin, English, German, and/or Spanish. Porter was deeply moved by the notion of this monk who was “sitting alone with a candle, and was suddenly overwhelmed by God.” An alto solo initially takes the monk’s role, amid a minimalist haze. The “sun shines” with a bright F-sharp major seventh chord, and the “glorious sea” rushes from the depths. Porter overlaps all four allowed languages for the central acclamation of “the One Almighty God.” Phrases frequently come to a complete silence, as if the monk were realizing a new truth at each pause. The scene closes with the alto-as-monk, sitting alone with his candle, forever changed.

This I learnt among mortal men as the greatest wonder
that there was neither the Earth nor the Heaven above,
nor was there any tree nor mountain,
neither was there any star at all, nor did the sun shine,
nor the moon gleam, nor was there the glorious sea.

When there was nothing, no ending and no limits,
cum nullus esset rerum, aut aditus aut exitus;
cum nullus esset rerum unicus erat
si estaba Dios todopoderoso,
der allmächtige Gott, Deus omnipotens,
the One Almighty God,
of all beings the greatest in grace,
and many with him, good spirits, and God is holy.

when nothing existed, no beginning, no ending;
when nothing existed, except alone
there was the almighty God,

This I learned among mortal men as the greatest wonder,
that there was neither the Earth nor the Heaven above.

— Wessobrunn Prayer, anonymous, c.790

Blessed (1992)

by Bern Herbolzheimer (1948-2016)

Bern Herbolzheimer loved French music. You can hear it in his choice of texts, the clarity of his textures, and especially the sumptuousness of his harmonies. In *Blessed*, you can especially hear the Erik Satie of the *Gymnopédies* in the piano’s gentle oscillations. The women sing almost entirely in unison, with open, warm melodic intervals. Such musical decisions aptly fit Herbolzheimer’s chosen lines from the Beatitudes: his concern is for those who humbly embrace peace.

Blessed are the poor in spirit, for theirs is the dominion of heaven.
Blessed are the merciful, for they shall obtain mercy.
Blessed are the pure of heart, for they shall see God.
Blessed are the peacemakers, for they shall be called the children of God.

— Phil Shallat

Ratcoon (1989)

by Bern Herbolzheimer (1948-2016)

Bern Herbolzheimer’s music is sometimes dark or introspective, but let this not fool you. True, he thought deeply and felt deeply, but he also laughed deeply. *Ratcoon* is his arrangement of a traditional Ozark folksong that exudes charm and simple joy. It’s hard to imagine this song without a bouncy dance, and indeed Herbolzheimer re-used the some of this material in a saloon party scene in *Mark Me Twain*. It also bears the distinction of being the only piece of music you’ll ever encounter with the initial tempo marking: “Bodaciously, with great good humor.”

Ratcoon, ratcoon, can you all dance?
No. Why? ‘Cause my tail’s too short.
Putty-addy bum-bum bum-bum bum-bum.

— Ozark folksong

There is no rose (2015)

by **Jeremy Kings** (born 1987)

The composer has provided the following note.

The piece takes inspiration from a number of different musical styles as well as a few specific compositions. In particular, the ever-lengthening refrain of “Alleluia” can be traced back to John Tavener’s *Today the Virgin* round, which uses a similar device. Additionally, toward the end of the composition, the music directly quotes a well-known three-voice setting of the same text from the medieval period. Drawing from such varied source material resulted in a piece that has modern sensibilities yet harkens back to earlier periods in musical history.

There is no rose of such virtue
as is the rose that bare Jesu;
Alleluia.

For in this rose contained was
heaven and earth in little space;
Res miranda.

By that rose we may well see
that he is God in persons three,
Paris forma.

The angels sungen the shepherds to:
Gloria in excelsis Deo:
Gaudeamus.

Leave we all this worldly mirth,
and follow we this joyful birth;
Transeamus.

There is no rose of such virtue...

— Traditional English carol, fifteenth century

Marvelous event.

Equal in form.

Glory to God in the highest:
Let us rejoice.

Let us cross over [to follow Christ].

Reminiscence (2014)

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

Chris Fraley’s *Reminiscence* is his sixth work based on the poetry of Adela Florence Nicolson. (Cascadian Chorale has previously performed two others, *Wistful Wind* and *The Plains*.) As adapted by the composer, Nicolson’s poem recalls three aspects of nature that the speaker had shared with a past lover. Fraley gives each element its own emotional core: nostalgia for flowers, emptiness for sunset, anger for the stars. Matters become increasingly self-centered; the speaker is obviously dealing with grief poorly. Everything ends with the stars’ “lingering sparks,” as the piano part ends right back where we began.

I shall never forget you.
I shall never escape you.

The sudden thought of your face is like a wound when it comes unsought
on sweet fragrant flowers: jasmine, lilies, pale tuberose—
any one of the sweet white fragrant flowers,
flowers I used to love and lay in your hair.

Sunset is terribly sad.
I saw you stand tall against sunset’s red, against sunset’s gold.
The light wind stirred your hair as you waved farewell.
Since that day, the sunset’s red is empty, and its gold forlorn.

I cannot forget you.

What are the stars to me that sparkled about your eyes?
What are the stars that made a radiance about your hair?
I cannot escape, yet what are the stars to me?
Just little lingering sparks.

— Adela Florence Nicolson (1865–1904), *Reminiscence of Mahomed Akram* (1902),
as adapted by the composer

How can I keep from singing

tune “Joy in God” (1869) by Robert Wadsworth Lowry (1826–1899)
as arranged (2009) by **Karen P. Thomas** (born 1957)

Robert Lowry was a prominent Baptist minister in the area of Philadelphia and New York, later becoming chancellor of the University of Lewisburg (now Bucknell University) in central Pennsylvania. He always preferred to be remembered as a preacher, but his hymn tunes have given him more lasting renown. In 1869 he published the tune-book *Bright Jewels for the Sunday School*, including his own melody, which he called “Joy in God,” for the text “How can I keep from singing,” which may be of Quaker origin. Neither text nor tune were well known (Lowry’s melody for “Shall we gather at the river” was far more popular). However, in the 1960s, the great folksinger Pete Seeger adopted the tune, replacing the overtly Christian verses with political undertones. Since then, the melody and Seeger’s version of the text have become among the most well-known nineteenth-century American tunes.

Among Seattle’s most prominent conductors, having served as Artistic Director of Seattle Pro Musica for thirty years, Karen Thomas is also internationally acclaimed as a choral composer. Her arrangement of *How can I keep from singing* exudes the same poise, craftsmanship, and joy as her conducting. She draws especially on the idea of an “endless song” that “sounds an echo in my soul,” making the echo quite literal as four-part women’s chorus repeats the tune’s final phrase in canon. Other verses are richly harmonized for the full choir.

My life flows on in endless song above earth’s lamentation,
I hear the real, though far-off hymn that hails a new creation.
Through all the tumult and the strife I hear the music ringing,
It sounds an echo in my soul. How can I keep from singing?

What though the tempest loudly roars, I hear the truth it liveth.
What though the darkness round me close, songs in the night it giveth.
No storm can shake my inmost calm, while to that rock I’m clinging.
Since love is lord of heav’n and earth, how can I keep from singing?

When tyrants tremble as they hear the bells of freedom ringing,
When friends rejoice both far and near, how can I keep from singing?
To prison cell and dungeon vile our thoughts to them are winging,
When friends by shame are undefiled, how can I keep from singing?

My life flows on....

— first verse attributed to “Pauline T.” in *The New York Observer*, August 7, 1868;
third verse by Doris Plenn, circa 1950

Cascadian Chorale Members

Soprano

Holly Allin ∞ π
Nancy Dain-Smith *
Kari Einset
Shiloh Gillespie
Anita Gross
Julianna Hensey
Heather Irwin §
Brenda Kruse
Genie Middaugh
Paula Rattigan
Billie Shung ∞
Lisa Timm §

Alto

Christine Dunbar
Carol Fielding
Barb Fraley α
Alecia Hawthorne-Heyel
Laurene Kelly
Tara O’Brien Pride * ‡
Corina Rahmig ∞
Katherine Robbs
Debra Schilling
Nikki Schilling
Pamela Silimperi
Elaine Tsang π

Tenor

Christopher Fraley
Brandon Higa α π β
Russ Jones *
Sid Law § θ
Özer Özkaraoğlu

Bass

Ken Black
Rick Commo
Jeremy Kings §
Dennis Kruse †
David Nichols
Trevor Tsang π
Jim Whitehead
Doug Wyatt * § γ

‡ Solo in “Miserere mei, Deus”

§ Solo in “Three Choruses from *Mark Me Twain*”

α Solo in “There was the One”

∞ Trio in “There was the One”

β Solo in “Ratcoon”

π Solo in “There is no rose”

γ Percussion in “There is no rose”

θ Solo in “Reminiscence”

* Section Leader

† Voice Coach

Biographies

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.

Karen P. Thomas, Composer-in-Residence



Karen P. Thomas, composer and conductor, is the Artistic Director and Conductor of the Seattle Pro Musica. Her compositions are performed and broadcast throughout the world, by groups such as The Hilliard Ensemble and the Vocal Consort of Brussels. Her works are published by Santa Barbara Music Publishing and at karenpthomas.com, and have been featured at numerous ACDA and AGO conferences.

A prize-winning composer, she has received grants from the NEA, The American Academy and Institute of Arts and Letters, and Meet the Composer, among numerous others.

As a conductor, Ms. Thomas has produced ten critically-acclaimed CDs, and received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award. She has appeared as guest conductor at international festivals in Europe and North America, and the NPR radio show *Saint Paul Sunday*. She received the 2012 Outstanding Choral Director Award for Washington State, and currently serves on the boards of Chorus America, the American Choral Directors Association (NW Division) and the Greater Seattle Choral Consortium, and is a Commissioner on the Seattle Music Commission.

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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 Charitable Giving

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

We accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, www.CascadianChorale.org, 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 Anita Gross at president@CascadianChorale.org.

Are you on our email list?

Fill out the form you received with your program and turn it in before you leave after the concert. You will receive:

- News about upcoming Chorale performances
- Director's thoughts and insights on the music programmed for upcoming concerts
- Information on how to audition for the Chorale
- Profiles on individual choir members

Supporters

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Brenda and Dennis Kruse
Tim MacNary
Robin and Joy Porter
Pamela Silimperi



Many thanks to all of our concert volunteers!

seattlesings

Choral Performances
February – December 2017

ANCORA [§ E]

ancorachoir.org

WILD! 4 Feb
MUSE 3 Jun

AVE RENAISSANCE WOMEN'S CHOIR [§ N]

seattlesings.org/mzx

Tehillim 10 Mar

BAINBRIDGE CHORALE [W]

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

bainbridgechorale.org

Sacred and Profane: Carmina Burana (BC). 22,23 Apr

BELLEVUE CHAMBER CHORUS [§ N E]

bellevuechamberchorus.org

The French Connection 4,5 Mar
It Might As Well Be Spring 20,21 May

BELLEVUE YOUTH CHOIRS [E]

- Bellevue Boychoir (BBC)
- Bellevue Girlchoir (BGC)

bellevueyouthchoirs.org

Do Re Mi (BGC): A Tribute to Zoltán Kodály... 18 Mar
Do Re Mi (BBC): A Tribute to Zoltán Kodály... 19 Mar
I Hear America Singing (BBC,BGC) 3 Jun

CANONICI: CONSORT OF VOICES [S]

canonici.org

Renaissance Love Songs 14 Feb; 11 Mar

CANTABILE CHAMBER CHOIR [N]

cantabileofskagitvalley.org

DREAM: Songs of Hope and Healing 6,7 May

CANTARÉ VOCAL ENSEMBLE [§ N]

cantarevocalensemble.org

To Thee We Sing 4,5 Mar

A CAPPELLA JOY CHORUS [N E]

ajoyings.org

Rock This Town: A Joy In Vegas 23,24 Sep

CAPPELLA ROMANA [§ S]

cappellaramana.org

ARVO PÄRT FESTIVAL 9 Feb
RUSSIAN CHANT REVIVAL 31 Mar
THE TALLIS SCHOLARS: Metamorphosis 5 Apr
VENICE IN THE NORTH 28 Apr

CASCADIAN CHORALE [E]

cascadianchorale.org

Cascadian Composers 22,23 Apr
Beloved 24 Jun

CHOIR OF THE SOUND [§ N]

choirofthesound.org

Mozart Requiem 11,12 Mar
We Can't Stop the Beat: 40 Years of Tony Awards 3,4 Jun

CHORAL ARTS NORTHWEST [§ N S E W]

choralartsnw.org

But Who Shall Return Us Our Children 24–26 Mar
Uncolored Day 6,7 May

CHOROSYNTHESIS [§ S]

chorosynthesis.org

CITY CANTABILE CHOIR [§]

citycantabilechoir.org

Martin Luther meets Martin Luther King Jr 29,30 Apr

COLLA VOCE SEATTLE [§ N E]

collavoceatlanta.org

Mass Appeal 22,23 Apr

COLUMBIA CHOIRS OF METROPOLITAN SEATTLE [§ N E]

- Bel Canto Children's Choir (BCCC)
- Cantabile Vocal Ensemble (CVE)
- Con Brio Women's Choir (CBWC)
- Concord Chamber Choir (CCC)
- Harmonia - Columbia Choirs (Har)
- Lyrica - Columbia Choirs (Lyr)
- Melodia - Columbia Choirs (Mel)
- Ragazzi - Columbia Choirs (Rag)

columbiachoirs.com

Do Re Mi (Rag): A Tribute to Zoltán Kodály .. 19 Mar
SpringSong 2017 (CVE,BCCC,Lyr,Har,Rag,Mel) 10 Jun
Remembering... (CCC,CBWC) 11 Jun

CORA VOCE [§ S W]

coravoce.org

Major Works Concerts with Concord Chamber Choir 11,12 Mar
Young Artists Concerts: 6,7 May

EMERALD ENSEMBLE [§ S]

emeraldensemble.org

Serenade to Music 10,25 Feb

THE ESOTERICS [§ S W]

theesoterics.org

INTIMAS: Cultivating Intimacy 7–9 Apr

EVERETT CHORALE [N S]

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

everettchorale.org

Songs and Stories of Freedom (EC) 2 Apr
Songs and Stories of Broadway (EC) 4 Jun

FINNISH CHORAL SOCIETY OF SEATTLE [§ N]

finnsnw.com/FCS

41st Annual Kalevala Day Festival 26 Mar
Songs and Stories of Broadway 4 Jun

GREATER SEATTLE CHORAL CONSORTIUM [§]

greaterseattlechoralconsortium.org

Seattle SINGS! Choral Festival 12–14 Oct

JOYFUL! NOISE SEATTLE [§ E]

joyfulnoiseseattle.org

Hello, I Love You, Goodbye 30 Apr; 7 May

KIRKLAND CHORAL SOCIETY [§ E]

kirklandchoralsociety.org

PDQ Bach at Benaroya Hall 25 Mar
Made in Washington 20 May

KITSAP COMMUNITY CHORALE [W]

kitsapchorale.org

LAKE WASHINGTON SINGERS [E]

lakewashingtonsingers.org

Lake Washington Singer's Spring Dinner Concert 20 May; 3 Jun

MĀGI ENSEMBLE [§ E]

magiensemble.com

MAGNOLIA CHORALE [§]

magnoliachorale.org

Music and Sweet Poetry 29,30 Apr

THE MARKET STREET SINGERS [§]

marketstreetsingers.org

This We Know 20,21 May

MASTER CHORUS EASTSIDE [E]

masterchoruseastside.org

Sing Me to Heaven 12 Mar
Eat, Drink and Be Merry! 14 May
All-American Independence Celebration 30 Jun

MEDIEVAL WOMEN'S CHOIR [§]

medievalwomenschoir.org/contact

Pilgrim's Progress 12 Mar
The White Lily 3 Jun

MIRINESSE WOMEN'S CHOIR [§ N E]

mirinessewomenschoir.org

Mirnesse Women's Choir Spring Concert 4,5,17,18 Mar

NORTHWEST ASSOCIATED ARTS [§ S]

- ChoralSounds Northwest (CSN)
- SilverSounds Northwest (SSN)
- Youth Choral Education Program (YCEP)

nwassociatedarts.org

America's Jukebox (SSN) 9 Apr
Spring Is in the Air (YCEP) 13 May
A Song for Mom (CSN) 14 May

NORTHWEST CHAMBER CHORUS [§]

northwestchamberchorus.org

Music of Light: Spring Concerts 12,18 Mar
American Masters: Summer Concerts 4,10 Jun
Bon Voyage Concert: Baltics Tour 28 Jun

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

nwchoirs.org

Choral Tradition 17,18 Mar
Vocalpoint! Seattle Spring Show ... 18–21,25–28 May

NORTHWEST CHORALE [§ N E]

nwchorale.org

Handel's Israel in Egypt 13,20 May

NORTHWEST FIRELIGHT CHORALE [§ E]

nwfirelightchorale.org

How the West Was Fun! 18,24,25 Mar
Africa - A Legacy of Song 16,17 Jun

NORTHWEST GIRLCHOIR [§ N]

northwestgirlchoir.org

Singing Sampler 19 Mar
The Heart of Singing 19 Mar
Songs to Share: Prep Choir 20 May
Amore and the Seniors 21 May
Dreams to Dream 10 Jun

NORTHWEST REPERTORY SINGERS [S]

nwrs.org

Celebrating the Arts in Tacoma 6,7 May

NORWEGIAN LADIES CHORUS OF SEATTLE [§]

nlcofseattle.wix.com/nlcofseattle

NORWEGIAN MALE CHORUS OF SEATTLE [§]	
<i>pnca.org/localgroups/Seattle.html</i>	
OLYMPIA YOUTH CHORUS [§]	
<i>olympiayouthchorus.org</i>	
The Poet Sings	25 Mar
Songs Without Borders	13 May
OPUS 7 VOCAL ENSEMBLE [§]	
<i>opus7.org</i>	
Blesséd	18 Mar
25th-Anniversary Celebration	13 May
ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N]	
<i>osscs.org</i>	
Destiny	4 Feb
Brahms Requiem	22 Apr
Organ Symphony	21 May
PACIFIC SOUND CHORUS [N E]	
<i>pacificsound.org</i>	
Pacific Sound Chorus	11 Apr
PACIFICA CHILDREN'S CHORUS [§]	
<i>pacificachoirs.org</i>	
Spring Concert	1 Apr
Summer Showcase Concert	4 Jun
PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§]	
<i>phinneychorus.org</i>	
Neighborhood Memorial Gathering	11 Mar
Spring Benefit Concert	17 Jun
PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N]	
<i>ptchorus.org</i>	
In Commemoration of Our National Parks System	31 Mar; 2 Apr
RAINIER CHORALE [S E]	
<i>rainierchorale.org</i>	
Omaggio!: Masterworks Concert	2 Apr
The Mouse and the Musk: Pops Concert	10,11 Jun
RAINIER YOUTH CHOIRS [§]	
<i>rainieryouthchoirs.org</i>	
Celebrate Heritage: Americans All	4 Mar
Celebrate Song	20 May
Celebrate Friends	5 Jun
REDMOND CHORALE [§ E]	
<i>redmondchorale.org</i>	
Concierto Coral: Choral Music of Latin America	25 Mar
The Greatest Hits of the 1960's	10 Jun
Baroque Christmas	2,3 Dec

REBOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N]	
<i>reboundings.org</i>	
For the Love of Music!	12 Feb
SEATTLE BACH CHOIR [§]	
<i>seattlebachchoir.org</i>	
Death & Life	12 Mar
Bach Cantatas 72 & 186	14 May
Spring Songbook	4 Jun
SEATTLE CHILDREN'S CHORUS [§ N]	
<i>seattlechildrenschorus.org</i>	
The Poet's Song	4 Mar
Barn Dance	3 Jun
Awakening Joy	3 Jun
SEATTLE CHORAL COMPANY [§ N S E]	
<i>seattlechoralcompany.org</i>	
Peaceable Kingdom	25 Mar
Mozart Requiem: The last testament	19,20 May
A Toast to the SCCI	17 Jun
SEATTLE GIRLS' CHOR [§]	
<i>seattlegirlschor.org</i>	
Rain City Symphony	15 Mar
MUSE	3 Jun
Annual Spring Concert	17 Jun
SEATTLE JEWISH CHORALE [§ E]	
<i>seattlejewishchorale.org</i>	
A Jewish Love Song Music of Romance Family Spirit	21 May
SEATTLE LADIES CHOIR [§]	
<i>seattleladieschoir.org</i>	
SEATTLE MEN'S CHORUS SEATTLE WOMEN'S CHORUS [§ N S]	
• Captain Smartypants (CS)	
• Seattle Men's Chorus (SMC)	
• Seattle Women's Chorus (SWC)	
• Sensible Shoes (SS)	
<i>seattlechoruses.org</i>	
A Woman's World (SWC)	17-19 Mar
Born This Way (SMC)	1,2 Apr
Bette, Babs & Beyoncé (SMC)	23,24 Jun
SEATTLE PEACE CHORUS [§]	
<i>seattlepeacechorus.org</i>	
Verdi for the People	3,4 Jun
SEATTLE PRO MUSICA [§ N E]	
<i>seattlepromusica.org</i>	
Chichester Psalms	25,26 Feb
Dona nobis pacem	19,20 May

SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N]	
<i>seachordsmen.org</i>	
Seattle SeaChordsmen Spring Show	1 Jul
SINE NOMINE: RENAISSANCE CHOIR [§]	
<i>seattlesings.org/mvg</i>	
Uniquely English: Gibbons and Tomkins	9 Apr
SKAGIT VALLEY CHORALE [N]	
<i>skagitvalleychorale.org</i>	
Celebrating in Song 2017	28,30 Apr
SNO-KING COMMUNITY CHORALE [N]	
<i>sno-kingchorale.org</i>	
Cantata Memoria by Karl Jenkins	18 Mar
An Evening with Walt Wagner	9 Apr
Ticket to Broadway: Fiddler on the Roof	10 Jun
SNOQUALMIE VALLEY GIRLS' CHOIR [E]	
<i>snoqualmievalleygirlschoir.com</i>	
Rise Up!	21 May
The Greatest Hits of the 1960's	10 Jun
THE SOUND OF THE NORTHWEST [§]	
<i>culturalpursuits.org</i>	
Look What a Wonder Jesus Has Done	18,19 Mar
We've Only Just Begun	17 Jun
SOUND SINGERS - JAPANESE CHOIR [N E]	
<i>soundsingers.org</i>	
Seattle Japanese Chorus Festival	11 Mar
SOUTH SOUND CLASSICAL CHOIR [§]	
<i>southsoundclassicalchoir.org</i>	
Spring Concert	28,30 Apr; 5,7 May
SUMMER FLING SINGERS [E]	
<i>summerfling.org</i>	
Lamentations of Spain	26 Aug
SWEDISH SINGERS OF SEATTLE [§]	
<i>swedishsingersofseattle.org</i>	
Valborgsmässoafton	29 Apr
VASHON ISLAND CHORALE [S W]	
<i>vashonislandchorale.org</i>	
Haydn's Nelson Mass and Kaplan's Song of Songs	29,30 Apr
WHATCOM CHORALE [N]	
<i>whatcomchorale.org</i>	
Spectrum	12 Mar
Shadow and Light	4 Jun

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EASTSIDE

Feed Your Soul

2016-2017 CONCERT SEASON

Winter in the North Countree

SATURDAY DECEMBER 3, 2016 - 3:00 PM
PINE LAKE COVENANT CHURCH, SAMMAMISH

SUNDAY DECEMBER 4, 2016 - 2:00 PM
KIRKLAND PERFORMANCE CENTER

Sing Me to Heaven

SUNDAY MARCH 12, 2017 - 3:00 PM
BELLEVUE PRESBYTERIAN CHURCH

Eat, Drink and Be Merry!

SUNDAY MAY 14, 2017 - 3:00 PM
PINE LAKE COVENANT CHURCH, SAMMAMISH

All-American Independence Celebration

FRIDAY JUNE 30, 2017 - 7:00 PM
PICKERING BARN, ISSAQUAH

FOR MORE INFORMATION, PLEASE VISIT
WWW.MASTERCHORUSEASTSIDE.ORG



REDMOND
CHORALE

2016-2017 CONCERT SEASON

A Renaissance Christmas

Saturday, December 3, 2016, 7:00 pm

Redmond Presbyterian Church

Sunday, December 4, 2016, 7:00 pm

Meadowbrook Church

Choral Music of Latin America

Sunday, March 26, 2017, 7:00 pm

Meadowbrook Church

The Greatest Hits of the 1960's

Sunday, June 11, 2017, 7:00 pm

Meadowbrook Church

www.RedmondChorale.org



2016 - 2017 Concert Season

Weihnachten!

with Philharmonia Northwest

Saturday, December 3, 2016, 7:30 PM

Sunday, December 4, 2016, 3:00 PM

Bastyr University Chapel, Kenmore

PDQ Bach at Benaroya

with Philharmonia Northwest

Saturday, March 25, 2017, 2:00 PM

Benaroya Hall, Seattle

Made in Washington

Saturday, May 20, 2017, 7:30pm

Bastyr University Chapel, Kenmore

www.kirklandchoralsociety.org



BELLEVUE
CHAMBER CHORUS

2016-2017 CONCERT SEASON

Magnum Mysterium

Sunday, December 11, 2016, 3:00 pm

First Congregational Church, Bellevue

Saturday, December 17, 2016, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, December 18, 2016, 4:00 pm

Maple Leaf Lutheran Church, Seattle

The French Connection

featuring Durufle's *Requiem*

Saturday, March 4, 2017, 7:30 pm

Sunday, March 5, 2017, 3:00 pm

St. Luke's Lutheran Church, Bellevue

It Might As Well Be Spring

Saturday, May 20, 2017, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, May 21, 2017, 3:00 pm

First United Methodist Church, Bellevue

For more information,
call the Chorus office at 425-881-0445, or visit
bellevuechamberchorus.org.

Join Us For Our Next Concert

Dr. Gary D. Cannon conducting
together with
Dr. Ralph E. Hughes conducting



Beloved



Saturday, June 24, 2017, 7:30 pm
St Thomas Episcopal Church
8398 NE 12th Street
Medina, WA

Sunday, June 25, 2017, 4:00 pm
Dunbar Ryerson United Church
2195 W 45th Avenue
Vancouver, BC

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www.cascadianchorale.org

Choral music conveys so many different emotions, so let's celebrate them all! The *Four Lewis Carroll Songs* by Composer-in-Residence Karen P. Thomas brim over with whimsy. Alice Parker's *Johnny I hardly knew ye* mimics war instruments to tell a tragic tale. The *Three Shakespeare Songs* of Ralph Vaughan Williams plumb the depths of the human soul. This concert is a collaboration with the Sacramento Master Singers, conducted by Dr. Ralph Hughes, as they tour the Pacific Northwest.

Saturday, June 24, 2017
7:30 p.m.
St. Thomas Episcopal Church
8398 NE 12th Street
Medina, WA

Sunday, June 25, 2017
4:00 p.m.
Ryerson United Church
2195 West 45th Avenue
Vancouver, BC

Welcome Home CD

Enjoy Cascadian Chorale over and over by purchasing a *Welcome Home* CD, recorded in 2014 in celebration of Cascadian Chorale's 50th Anniversary. CDs are available for purchase today at the ticket table. Both physical CDs and digital downloads are also available on the internet. Look for links at cascadianchorale.org, or search directly on CD Baby, iTunes (through CD Baby), Amazon, and GooglePlay.



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SAVE THE DATE!
Sing great choral works with choirs from
Bellevue, Kirkland and Issaquah on
MONDAYS
in July 2017!

July 10, 17, 24, 31

Bellevue Presbyterian Church
1717 Bellevue Way NE, Bellevue WA 98004
7:00 to 9:30 pm