Magnificat

Cascadian Chorale

Conducted by Gary D. Cannon

December 12, 2015 Saturday, 7:30 pm Episcopal Church of the Holy Cross 11526 162nd Avenue NE Redmond, WA

December 13, 2015 Sunday, 3:30 pm St. Thomas Episcopal Church 8398 NE 12th Street Medina, WA

www.cascadianchorale.org





MAGNIFICAT

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Cascadian Chorale Gary D. Cannon, conductor

Cascadian Chorale Members

Soprano Holly Allin Nancy Dain-Smith * Shiloh Gillespie Joscelyne Gray Anita Gross Brenda Kruse Sue Maybee ∞ Kara Montague ‡	Alto Carol Fielding Joanne Hinkle Tara O'Brien Pride * Joy Porter Katherine Robbs Debra Schilling Nikki Schilling Pamela Silimperi	Tenor Christopher Fraley Russ Jones * Tim MacNary Dan Wilson * Section Leader † Voice Coach	Bass Ken Black Rick Commo Jeremy Kings Dennis Kruse ┆ ● David Nichols Steve Shelton Trevor Tsang § Jim Whitebead
Kara Montague ‡	Pamela Silimperi		Jim Whitehead
Billie Shung	Elaine Tsang		Doug Wyatt *

‡ Clausen soloist ∞ Pärt soloist

Magnificat (1988)

by René Clausen (b.1953)

Perhaps no living composer is more representative of the great Midwestern choral tradition than René Clausen. Invariably, his open, consonant sonorities and smooth phrasing are finely honed to the choral instrument. And it is an instrument he knows particularly well, as conductor of the Concordia Choir and faculty at Concordia College, one of Minnesota's prominent choral havens.

The *Magnificat* is the biblical song which Mary sings when discussing that the child she is bearing will be the promised savior of her people. Clausen sets each line of text with its own distinct melody, a procedure that provides variety but also renders the text clearly. He handles the choir akin to an orchestra, with different voices, like instruments, blended and mixed for sonic variety. An unaccompanied soprano begins with the main melodic motive that will recur throughout the work.

Magnificat anima mea.

My soul proclaims the greatness of the Lord. My Spirit rejoices in God my Savior, for he has looked with favor on his lowly servant Israel. From this day all generations shall call me blessed. He has mercy on those who fear him in every generation. The almighty has done great things for me, and holy is his name. He has shown the strength of his arm and scattered the proud in their conceit. He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and [has sent] the rich away empty-handed. [He has come] to the help of his servant Israel, [For he has remembered] the promise he made to our fathers, to Abraham and his children forever. [Glory be to the Father, and to the Son, and to the Holy Spirit,] as it was in the beginning, is now, and forever. Magnificat anima mea. Amen. - Luke 1:46-55 [The text in brackets is omitted by the composer.]

Ave Maria (1572)

by Tomás Luis de Victoria (1548–1611)

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

From 1569, Victoria sang at Santa Maria di Montserrato, the leading Spanish church in Rome, and in 1571 began to teach at his old haunt, the Collegio Germanico, serving as its *maestro di cappella* from 1573 to 1576. During that time, his first volume of motets was published, including the present *Ave Maria*. It was composed for the Feast of the Annunciation of Mary and uses a less well-known variant of the traditional text. Victoria reserves the full eight-part texture for special moments, such as the acclamation "Dominus tecum" ("the Lord is with you") and the final statement of "ora pro nobis peccatoribus" ("plead on behalf of us sinners"). Each phrase of the text is distinct, usually set at least once in each of the two four-part groups. The penultimate line is set in triple time, as was common in motets of the time.

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

Ave Maria, gratia plena: Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus. Sancta Maria, regina cæli, regina dulcis et pia, O mater Dei: ora pro nobis peccatoribus, ut cum electis te videamus. Hail Mary, full of grace: the Lord is with you.
You are blessed among women and blessed is the fruit of your womb, Jesus.
Holy Mary, queen of heaven, queen sweet and pious, O mother of God: plead on behalf of us sinners, so that, with the elect, we may see you.

Ave Maria (1861)

by Anton Bruckner (1824-1896)

Bruckner was devoutly Catholic for his entire life, having begun as a chorister at the Augustinian monastery of St. Florian, near the Austrian village of his birth. He eventually was a schoolteacher and organist at St. Florian, developing his skills as a virtuoso organist. In 1855 he became organist at the cathedral in Linz, the larger provincial town ten miles to the north. Immediately he began commuting to Vienna to study counterpoint; his surviving manuscripts include literally thousands of pages of exercises. Upon gaining a certificate of completing his studies, he composed the present *Ave Maria*, the second of his three settings of this text. It was designed for the spacious resonance of the Linz cathedral, with pauses and rich sonorities perfectly suited to a reverberant room. Changes in dynamics are dramatic, and the harmonic pacing is slow and steady. Here Bruckner accomplished his first masterpiece, to be followed by nine of the greatest symphonies of the age and a vast quantity of choral music.

Ave Maria, gratia plena: Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus. Sancta Maria, mater Dei, ora pro nobis peccatoribus nunc et in hora mortis nostræ. Amen. Hail Mary, full of grace, the Lord is with you.You are blessed among women and blessed is the fruit of your womb, Jesus.Holy Mary, mother of God, plead on behalf of us sinners now and in the hour of our death.Amen.

Bogoroditse Devo, from All-Night Vigil, opus 37 (1915)

By the time he composed this work, Rachmaninov was already a virtuoso pianist and the composer of many globally acclaimed masterworks, particularly the Second and Third Piano Concertos (1901 and 1909) and the Second Symphony (1907) and much piano music. In 1910 he had composed a Liturgy of St. John Chrysostom, the central rite of the Orthodox church. But the *All-Night Vigil* was his crowning achievement in choral music and indeed is the apex of the rich traditional of Russian Orthodox music that became silenced after the Communist revolution in 1917. Many of the movements of his Vigil are based on pre-existing chant tunes from Russian and Ukrainian traditions, but in the 'Bogoroditse Devo' he wrote original, chant-like melodies. The text is the Orthodox equivalent of the Catholic Ave Maria prayer. Cascadian Chorale will sing the complete, hour-long *All-Night Vigil*, more commonly known as his Vespers, this spring.

Bogoroditse Devo, raduysia. Blagodatnaya Mariye, Ghospod s Toboyu. Blagoslovenna Ti v zhenah, i blagoslovena Plod chreva Tvoyego, yako Spana rodila yesi dush nashih. O virgin Theotokos [Mary], hail! Full of grace, Mary, the Lord is with you. Blessed are you among women, and blessed is the fruit of your womb, for you have borne the Savior of our souls.

Hymn to the Mother of Light (2009)

Born in Walla Walla and now resident in the Tri-Cities area of Washington State, Reg Unterseher is one of the most loved composers of choral music in the Pacific Northwest. He is our Composer-in-Residence this season, and you can read more about him on page 10. He composed the *Hymn to the Mother of Light* for the choir at Shalom United Church of Christ in Richland, Washington, for Christmas services in 2009. It is a study in rich, resonant, yet often dissonant chords. The text was jointly penned by the composer and his wife.

O Mother Womb of the unbroken life Lens of the new-formed sun Speaker of the word, the endless word Mirror of the eternal light O Mother

- Sheila Dunlop and Reginald Unterseher



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by Reginald Unterseher (born 1956)

by Sergei Rachmaninov (1873-1943)

Magnificat quinti toni (1602)

by Hieronymus Praetorius (1560-1629)

First a disclaimer: this Praetorius is not related to his contemporary, the more famous composer and organist Michael Praetorius (1571 –1621), who was active in Dresden. Hieronymus was in Hamburg, having succeeded his father as organist of Jacobikirche (St. James's Church), one of the five main churches in this major port city. Both Michael and Hieronymus were crucial figures in German music, bridging the Renaissance and Baroque eras. In this *Magnificat*, Hieronymus Praetorius invokes the Renaissance with his counterpoint and imitative phrases (wherein the opening motive is repeated in the other voices), but he hints at forthcoming Baroque traditions with his solid, tonal harmonic grounding.

This is one of a set of eight *Magnificats* that Praetorius published together in 1602. The indication of *quinti toni* indicates that it was based on the "fifth tone" of Renaissance music theory. Like many *Magnificat* settings of the era, this one is composed *in alternatim*: every other verse of the text sings the traditional chant, rather than newly composed music. Most of the polyphonic verses use the rising arpeggio that also begins each verse of the chant. Showing the influence of the great German master Hans Leo Hassler, Praetorius divides his eight voices into two distinct groups, in the polychoral style pioneered in Venice and much in vogue in Germany. One choir is mostly higher (including two soprano parts), the other lower (with two bass parts). Praetorius sets the text of ten highly dramatically, as at "dispersit superbos" ("he has dispersed the proud") and "dimisit inanes" ("he has dismissed them empty"), when the rapid rhythm is tossed back and forth between the two groups. The final doxology is in triple time with frequent hemiolas which overlay a duple meter.

Magnificat anima mea Dominum et exultavit spiritus meus in Deo salutari meo. Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est, et sanctum nomen ejus, et misericordia ejus a progenie in progenies timentibus eum. Fecit potentiam in brachio suo; dispersit superbos mente cordis sui. Deposuit potentes de sede, et exultavit humiles. Esurientes implevit bonis, et divites dimisit inanes. Suscepit Israel puerum suum, recordatus misericordiæ suæ. Sicut locutus est ad patres nostros, Abraham, et semini ejus in sæcula. - Luke 1:46-55

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in sæcula sæculorum. Amen.

My soul magnifies the Lord, and my spirit rejoices in God, my savior. For he has considered the lowliness of his maidservant: behold, for from now blessed I shall be called by all generations. For he has made me great, he who is powerful, and holy is his name, And he is merciful to the progeny of those who fear him. He has made powerful with his arm; he has dispersed those of proud mind and heart. He has deposed the powerful from their seats, and he has exalted the humble. The hungry he has filled with good things, and the rich he has dismissed empty. He has supported Israel, his servant, and he has remembered his mercy. As was spoken to our fathers, to Abraham, and to his seed forever.

Glory to the Father, and to the Son, and to the Holy Spirit, as it was in the beginning, and now, and forever, and for generations of generations. Amen.

Magnificat (1989)

by Arvo Pärt (born 1935)

Choirs across the world are celebrating the eightieth birthday of Arvo Pärt this year. Born in Estonia, he initially composed atonal works that were not approved of by the Soviet musical authorities. He was also devoutly religious, and the powers-that-be were concerned by works such as his large-scale *Credo* (1968). In 1976, he began to craft a wholly new, simpler compositional style, which he called "tintinnabuli" (after the Latin *tintinnabulum*, meaning 'bell'). He has used this style exclusively ever since. Pärt's simpler style and predilection for sacred texts and choral textures have resulted in his being classified as a "holy minimalist," but this moniker merely scratches the surface of one of the most original compositional voices active today.

In 1980, Pärt relocated to Vienna, then soon thereafter to Berlin, which is still today his primary home. In these more conducive settings, he was able to hone the tintinnabuli style; its first major work was the *St. John Passion* (1982). His brief setting of the *Magnificat*, written for the boys' choir of the cathedral in Berlin, exemplifies the new style beautifully and is one of his most-often performed works. Unlike the other settings that appear in this concert, Pärt avoids music that describes or evokes the drama of the text. To him the devotional sonority itself is much more important. He uses different voices for different sections of the text, thus diversifying the sound.

[The Latin text is identical to that set by Praetorius, given above.]

Fair as a dove (2010, arranged 2011)

by Sheila Bristow (born 1969)

I first met Sheila Bristow while in grad school at the University of Washington: I was studying choral conducting, whereas Sheila was officially in the organ program but was very active among us choral folk. She sang soprano beautifully, she accompanied on the piano artfully, and she conducted sensitively. Sheila was one of those of whom I was always in awe. A few years later I learned that she also composed with a craftsmanship and musicality that stands with the biggest names today. Suffice it to say that my admiration continues to this day. Sheila uses all of her diverse talents regularly. She is the choirmaster and organist at Episcopal Church of the Redeemer in Kenmore. She is a regular accompanist with Seattle Pro Musica and for opera productions throughout the area. And every once in a while she and I sing together around town.

But I suspect that, in her heart of hearts, Sheila sees herself first and foremost as a composer. She writes for many Seattle-area choirs, including the Medieval Women's Choir and the Choral Union at Pacific Lutheran University. Fair as a dove was initially written for the women's voices of Seattle Pro Musica. She made the present version for three lower voices (alto, tenor, and bass) for liturgical use at the Church of the Redeemer, and it has since been championed by the Byrd Ensemble. The work alternates between slow, chantlike refrains and the two verses which are quicker and more rhythmically complex, but all sections are linked motivically. Each appearance of the refrain adds another voice to the texture. Her harmonic and rhythmic choices invoke a neo-medieval feel, but the work is nevertheless wholly modern.

I saw her, fair as a dove, rising above the rivers of waters, her garments imbued with the priceless savor of her perfume.

Blooming roses and lilies of the valley encircled her, the springtime of the year.

I saw her, fair as a dove...

Quæ est ista quæ ascendit per desertum sicut virgula fumi, ex aromatibus myrræ et thuris?

I saw her, fair as a dove...

- Responsory for the Feast of the Assumption

Of a Rose (1993)

by Cecilia McDowall (born 1951)

Cecilia McDowall writes for all classical genres, but it is her choral music which has developed her global reputation. She regularly receives commissions from the most prominent churches in England, including Westminster Abbey, Westminster Cathedral, St. Paul's Cathedral, and King's College, Cambridge. Yet her output is strikingly diverse: she has also written for the Royal Scottish National Orchestra and the City of London Sinfonia. In recent years more of her music has been recorded by the Dutton label, resulting in a rise in her popularity here in the States.

Who is this, who rises

through the wasteland like a streak of smoke,

from an aroma of myrrh and frankincense?

Of a Rose predates her recent successes, but her natural talent was obvious. She preserves the fourteenth-century text unaltered. She interleaves a predominant triple-time with sections or individual measures of duple-time, a common feature of early music. She has chosen older harmonies in the Dorian mode (like the minor key, but the sixth scale degree is raised). All of these nods to archaic music fit her into the great twentieth-century tradition of English carols by Peter Warlock, William Walton, and Benjamin Britten.

Listen, lordynges, old and yonge,	The ferste braunche is ful of myht,
How this rose began to sprynge;	That sprong on Chrystemesse nyht,
Such a rose to mine lykynge	The sterre shon over Bethlem bryht
In all this world ne knowe I non.	That is bothe brod and long.
Alleluia!	Alleluia!
The aungel came fro hevene tour	The secunde braunche sprong to helle,
To greet Marye with gret honour,	The fiendes power doun to felle:
Seyde she should bere the flour	There in myht non soule dwelle;
That should breke the fiendes bond.	Blyss'd be the time the rose sprong!
Alleluia!	Alleluia!
The flower sprong in heye Bethlem,	The thredde braunch is good and swote,
That is both bryht and schen:	It sprang to hevene, crop and rote,
The rose is Marye, hevene qwene,	There to dwell and ben our bote;
Out of here the blosme sprong.	Ev'ry day it schewit in prystes hond.
Alleluia!	Alleluia!
	6 – Anonymous, fourteenth century

Ave maris stella, No. 2 from To religiøse kor [Two Religious Choruses] (1898) by Edvard Grieg (1843–1907)

In the nineteenth century, all Scandinavian culture was dominated by Denmark, with Copenhagen the most cosmopolitan city north of Germany. However, the native Norwegian Edvard Grieg began his training at the prestigious German conservatory in Leipzig. Not until living in Copenhagen in the mid-1860s did Grieg first become exposed to the nationalist literature and heritage of Norway. Hence his most famous work, the early Piano Concerto of 1868, is essentially Germanic, but Norwegian folk melodies infuse the songs and piano miniatures for which he is also justly hailed. By the mid-1880s, Grieg was one of the most recognized musicians in northern Europe, touring regularly as pianist and conductor. He and his sometime collaborator, the playwright Henrik Ibsen, remain even today the most recognized figures in Norwegian culture throughout the world.

Ave maris stella, one of Grieg's most beloved works, appeared originally for solo voice and piano in 1893 in a Danish translation of the ninth-century Latin hymn. In December 1898 he arranged the work for unaccompanied chorus, now in Latin. It was performed in that form the following year. In 1900 it was published in a Norwegian translation. We will present Grieg's second version, that for chorus in Latin. He set four verses of the hymn's original eight; the music repeats verbatim after the first two. The composer's delicate dynamic phrasing, flexible tempo, and chromatic harmony represent musical Romanticism at its best. Especially noteworthy are the occasional gentle echoes, first by the men, later by the women.

Ave maris stella, Dei mater alma, atque semper virgo, felix cœli porta.

Solve vincla reis, profer lumen cæcis, mala nostra pelle, bona cuncta posce.

Vitam præsta puram, iter para tutum, ut, videntes Jesum, sempre collætemur.

Sit laus Deo patri, summo Christo decus, Spiritui Sancto: tribus honor unus. Amen.

-hymn for Vespers on Marian feast days (ninth century)

Hail, star of the sea, of God the nurturing mother, but always virgin, joyous gate to heaven.

Unbind the chains of sinners, bring light to the blind, banish our evil, ask for us all good things.

Render life pure, prepare a safe path, such that, seeing Jesus, always we may rejoice together.

Praise be to God the father, highest glory to Christ, and to the Holy Spirit: to all three, honor as to one. Amen.

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Program notes and translations by Gary D. Cannon

Program produced by Barb Fraley

A spotless Rose (1919)

by Herbert Howells (1892-1983)

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

The sound-world of *A spotless Rose* is dominated by smoothly undulating voices that reflect the rolling hills of the composer's beloved Gloucestershire. When the text turns to a first-person narrator, Howells assigns it to a baritone soloist; the full choir then repeats this verse. Harmonically, Howells embraces the modality of Tudor composers and Ralph Vaughan Williams, a sonority that would prove the foundation of his later works as well. Though his reputation for orchestral and chamber music waned, Howells contributed a corpus of cathedral music with modal, jazz-inflected chords that inspired John Rutter and virtually all of today's mainstream English composers of church music.

A spotless Rose is blowing,	The Rose which I am singing,
Sprung from a tender root,	Whereof Isaiah said,
Of ancient seers' foreshowing,	Is from its sweet root springing
Of Jesse promised fruit;	In Mary, purest Maid;
Its fairest bud unfolds to light	For through our God's great love and might,
Amid the cold, cold winter,	The Blessed Babe she bare us
And in the dark midnight.	In a cold, cold winter's night.

- Anonymous, fourteenth century

Away in a manger (2010)

arranged by Reginald Unterseher (born 1956)

There are two tunes commonly associated with the text of *Away in a manger*. The one most often found in Britain is of a melody by W. J. Kirkpatrick (1838–1921), a Philadelphia carpenter and church organist. His tune was in fact a re-working of an 1837 setting of the Robert Burns poem "Flow gently, sweet Afton," by a Kentucky-born lawyer, Jonathan E. Spilman. The text's first appearance, however, was with a tune penned by James R. Murray (1841–1905), a Cincinnati-based composer widely known for popular songs and Christian hymns. In Murray's publication *Dainty Songs for Little Lads and Lasses* (1887), he erroneously attributed it to Martin Luther, going so far as to title his composition "Luther's Cradle Hymn."

Reg Unterseher's beautiful arrangement of Murray's tune is simple yet carefully crafted. The inner voices undulate steadily, keeping the music moving forward. He allots the second verse to the basses (who relish the opportunity to sing a melody!), but the sopranos hum along an octave higher. Like *Hymn to the Mother of Light* (described on page 4), Unterseher wrote his *Away in a manger* for the Shalom Choir in Richland, Washington.

Away in a manger, no crib for a bed, The little Lord Jesus laid down his sweet head. The stars in the bright sky looked down where he lay, The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes, But little Lord Jesus, no crying he makes. I love thee, Lord Jesus! Look down from the sky, And stay by my side until morning is nigh. Be near me, Lord Jesus, I ask thee to stay Close by me forever, and love me, I pray: Bless all the dear children in thy tender care, And fit us for heaven, to live with thee there.

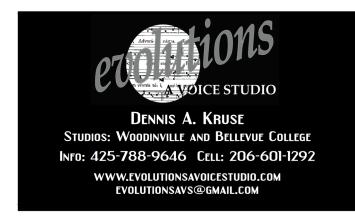
- American hymn, first published 1884

Magnificat (2010)

by Peter Chamberlain (born 1992)

Peter Chamberlain is one of those people who should give us all hope for the future of choral music. He played piano and sang in school throughout his youth, in Salem, Oregon. He composed his *Magnificat* for the choir at St. Paul's Episcopal Church, a focal point of worship in Salem. It is similar to Clausen's setting in that each line of text is given distinct melodic material and voicing, but Chamberlain's choices are all original. At the time he wrote this music, Chamberlain was an undergraduate student in engineering at the University of Portland. He is now a grad student, still in engineering, at the Massachusetts Institute of Technology in Boston. Fortunately, he still sings and composes. If Peter Chamberlain is an indicator of where American choral music may be going, then the art is in good hands.

My soul proclaims the greatness of the Lord. My Spirit rejoices in God my Savior, for he has looked with favor on his lowly servant Israel. From this day all generations shall call me blessed. The almighty has done great things for me, and holy is his name. He has mercy on those who fear him in every generation. He has shown the strength of his arm, and has scattered the proud in their conceit. He has cast down the mighty from their thrones; he has lifted up the lowly. He has filled the hungry with good things, and the rich He has sent away empty. He has come to the help of his servant Israel, For he has remembered his promise of mercy, The promise made to our fathers, to Abraham and his seed forever. Glory be to the Father, and to the Son, and to the Holy Spirit, As it was in the beginning, is now, and ever shall be. *Magnificat. Amen.*



Gary D. Cannon, Conductor



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

As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of the Tallis Scholars. Cannon is

formerly an instructor at Whatcom Community College (2004-6), where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California at Davis and the University of Washington, where he successfully defended a doctoral dissertation on the early life and works of William Walton.

Ingrid Verhulsdonk, Pianist



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. She is on staff at the University of Washington drama department and has been a regular accompanist with Northwest Opera In Schools, Etcetera (NOISE) and Cornish College of the Arts.

Reginald Unterseher, Composer-in-Residence



Reginald Unterseher is Composer-in-Residence for Cascadian Chorale during the 2015-16 season. He is also Music Director and Composer-in-Residence at Shalom United Church of Christ, Richland, Washington. His works are published by Oxford University Press and Walton Music. He was the Washington State Music Teacher's Association's "Composer of the Year" for 2013. Mr. Unterseher's compositions are regularly performed throughout the world and have been featured at regional and national ACDA and MENC conventions in the US as well as at Carnegie Hall in New York City. He has served as Repertoire & Standards Chair for Men's Choirs for the Northwest Division of the American Choral Director's Association, and

is in demand as a choral and vocal adjudicator and clinician. Mr. Unterseher is a past Artistic Director of Consort Columbia (now Mid-Columbia Mastersingers), founder and past Chorus Master of Washington East Opera, and an active member of Male Ensemble Northwest as well as a founding member of Chor Anno. Enjoy the performances of other Eastside choral groups...





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Bach at Bastyr

Featuring the *Magnificat in D* Sunday, December 6, 2015, 3:00 PM Bastyr University Chapel, Kenmore

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2015-2016 CONCERT SEASON

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Saturday, December 12, 2015, 7:30 pm Bothell United Methodist Church Saturday, December 19, 2015, 7:30 pm St. Luke's Lutheran Church, Bellevue Sunday, December 20, 2015, 3:00 pm Prospect Congregational UCC, Seattle

A Day in the Life

Saturday, March 19, 2016, 7:00 pm Bellevue Presbyterian Church

Bridges of Song

Saturday, June 4, 2016, 7:30 pm St. Luke's Lutheran Church, Bellevue Sunday, June 5, 2016, 3:00 pm Maple Leaf Lutheran Church, Seattle

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

Board of Directors

Anita Gross, President Doug Wyatt, Vice-President Laurene Kelly, Secretary Joanne Hinkle, Treasurer Rick Commo Carol Fielding Tara O'Brien Pride Paula Rattigan

Artistic Staff

Gary D. Cannon Artistic Director

Ingrid Verhulsdonk Pianist

Artistic Advisory Group

Robert Bode Joseph Crnko Abraham Kaplan Karen P. Thomas

Our Mission

is to express and nurture a love of choral music by:

- inspiring and educating our singers, our audience and the broader community;
- presenting quality performances of fine choral music from various historical, cultural and stylistic traditions; and
- collaborating with composers, professional musicians and other arts organizations.

Our Vision

is a community engaged in great choral music performed with passion and skill.

Remember Cascadian Chorale in your Year-End Giving

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

We accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, www.CascadianChorale.org, and click "Contribute" under "Support Us". US Mail works too: P.O. Box 53292, Bellevue, WA 98015.

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

<u>Angel (\$2500+)</u> David & Sherri Nichols

Patron (\$1000-\$2499) Russ Jones Steve Shelton Doug Wyatt & Maureen Stone

<u>Associate (\$500-\$999)</u> Chris & Barb Fraley Anita Gross Arrow & Tara O'Brien Pride Paula Rattigan Katherine Robbs Billie Shung

> Donor (\$250-\$499) Holly Allin Ken Black Kitt Bradley Rick Commo Nancy Dain-Smith

Donor continued Carol Fielding Joanne Hinkle Jeremy Kings Brenda and Dennis Kruse Sue Maybee Kara Montague Debra Schilling Nikki Schilling Pamela Silimperi Trevor & Elaine Tsang James Whitehead

<u>Contributor (\$100-\$249)</u> Susan Flores Laurene Kelly Tim MacNary Ozer Ozkaraoglu Robin and Joy Porter

> <u>Member (\$1-\$99)</u> Genie Middaugh







Many thanks to all of our concert volunteers!

seattlesings

ANCORA [§]

ancorachoir.org

AVE RENAISSANCE WOMEN'S CHOIR [§ N]

BAINBRIDGE CHORALE [W]

bainbridgechorale.org		
Sing Noel!	12,13	Dec

BELLEVUE CHAMBER CHORUS [E]

bellevuechamberchorus.org	
Seasons of Wonder1	9,20 Dec
A Day in the Life	. 19 Mar
Bridges of Song	4,5 Jun

BELLEVUE YOUTH CHOIRS [E]

 Bellevue Boychoir (BbC) 	
• Bellevue Girlchoir (BGC)	
bellevueyouthchoirs.org	
Noël By the Numbers (BGC,BbC)5 Dec	
A Day in the Life (BGC,BbC) 19 Mar	
Songs of the Sea (BGC,BbC)4 Jun	

CANTABILE CHAMBER CHOIR [N]

cantabileofskagitvalley.org	
Joy of Christmas 4–6 I	Dec
Earth Songs 22,23	Apr

CANTARÉ VOCAL ENSEMBLE [§ N]

cantarevocalensemble.org Songs Of The Season11–13 Dec
A CAPPELLA JOY CHORUS [N] ajoysings.org Drop the Micl
CAPPELLA ROMANA [§] cappellaromana.org Rachmaninoff's All-Night Vigil
CASCADIAN CHORALE [E] cascadianchorale.org Magnificat
CHOIR OF THE SOUND [§ N] choirofthesound.org When Christmas Comes to Town

CHORAL ARTS [§ S]

choral-arts.org	
The Little Match Girl Passion	3 Oct
Carol of the Angels	12,13 Dec
Immortal Fire	14,15 May

CITY CANTABILE CHOIR [§]

citycantabilechoir.com	
The World is Our Family	19,20 Dec

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 (Lyr)
- Ragazzi Columbia Choirs (Rag)
- columbiachoirs.com

CORA VOCE [S W]

THE ESOTERICS [§ S W]

EVERETT CHORALE [N]

 Everett Chorale (EC) 	
• Snohomish County Children's Choir (SCCC)
everettchorale.org	
Celebrate and Dance (EC)	5,6 Dec
Holiday Concert (SCCC)	13 Dec
Celebrate and Shout (EC,SCCC)	16,17 Apr
Spring Concert (SCCC)	5 Jun
Celebrate and Sing (EC)	11,12 Jun

FLYING HOUSE PRODUCTIONS [§]

- Captain Smartypants (CS)
- Seattle Men's Chorus (SMC)
- Seattle Women's Chorus (SWC)
- Sensible Shoes (SS)

flyinghouse.org

Zero Brides for Seven Brothers (CS) 12,18,19 Sep Hallows in the Cathedral (SWC) 23,24,30,31 Oct Home for the Holidays (SMC)

+,0,13,20,21 Dec
26–28 Feb
2,3 Apr
24,25 Jun

GREATER SEATTLE CHORAL CONSORTIUM $[\S]$

ILLUMNI MEN'S CHORALE [S]

illumni.net

JET CITIES CHORUS [S]

jetcities.org	
General Performance	12 Sep
Chancel Arts Series	20 Sep
Puyallup Book Festival	23 Oct
Fall Community Performance	25 Oct

JOYFUL! NOISE SEATTLE [§ E]

joyfulnoiseseattle.org All December Long6,13,14 Dec

KIRKLAND CHORAL SOCIETY [§ E]

kirklandchoralsociety.org
Bach at Bastyr6 Dec
Love Songs 20 Feb
Jubilation! Beethoven's 9th at Benaroya 19 Mar
Luminous: The Music of Ola Gjeilo 21 May

LAKE WASHINGTON SINGERS [E]

lakewashingtonsingers.org

MÄGI ENSEMBLE [§]

magiensemble.com		
Baltic Sounds CD Relea	se Concert	22 Nov

MAGNOLIA CHORALE [§]

magnoliachorale.org	
Merrily Sing	5,6 Dec
The Radio Hour	30 Apr; 1 May

THE MARKET STREET SINGERS [§]

marketstreetsingers.org	
Summer Lites	12 Sep
Holiday Concert	12 Dec

MASTER CHORUS EASTSIDE [E]

MasterChorusEastside.org	
A Choral Christmas Carol	5,13 Dec
Sound Imaginarium	13 Mar
Praise Him!	22 May
Celebrate America	26 Jun

MEDIEVAL WOMEN'S CHOIR [§]

medievalwomenschoir.org/contact	
Natus est Rex	19 Dec
The Song of the Angels	5 Mar
Visions in the Cloiser	21 May

MILL CREEK CHORALE [N]

A Holiday in Song!	12,13 Dec

MIRINESSE WOMEN'S CHOIR [N E]

minnessewomenschon.org	
A Burst of Song	.26 Feb; 6,11,12 Mar

NORTHWEST ASSOCIATED ARTS [§ S]

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

• Youth Choral Education Program (YCEP)

nwassociatedarts.org

JOY! (CSN,YCEP,SSN)	12,13 Dec
We Will Rock You (SSN)	17 Apr
Spring is in the Air (YCEP)	
Heart of Our Song (CSN)	14,15 May
Masterworks III (CSN)	11 Jun

NORTHWEST CHAMBER CHORUS [§]

northwestchamberchorus.org	
My Dancing Day	6,12 Dec
A Musical Feast	13,19 Mar
Director's Choice	5,11 Jun

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

nwchoirs.org

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Rhythm of the Rain	22–25 Oct
A Festival of Lessons & Carols	11–13,18–22 Dec
Choral Tradition	18–20 Mar
Vocalpoint! Seattle Spring Show	19–22,26–29 May

Choral Performances

September 2015 – June 2016

NORTHWEST CHORALE [§ E]

nwcnoraie.org		
Handel's Messiah	5,12	Dec

NORTHWEST FIRELIGHT CHORALE [§ E]

nwfirelightchorale.org	
Leavenworth Christmas Lighting Festival	5 Dec
Haydn's Mass of St. Nicholas	13 Dec
Merry Christmas, Baby!	. 18,19 Dec
Tell Me a Story	10,11 Jun

NORTHWEST GIRLCHOIR [§]

northwestgirlchoir.org	
Welcome Concert	18 Oct
Listen to the Girls	18 Nov
Once Upon a December	4 Dec
Somewhere in My Memory	13 Dec
Sound Advice	13 Mar
Words of Wisdom	13 Mar
Songs to Share	14 May
Amore and the Seniors	15 May
On the Town	11 Jun

NORTHWEST REPERTORY SINGERS [S]

nwrs.org	
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Best of the West Christmas	19,20 Dec
An Explosion of Sound	. 12,13 Mar
Song of the Salish Chief	21 May

NORWEGIAN LADIES CHORUS OF SEATTLE [§]

nlcofseattle.wix.com/nlcofseattle

OLYMPIA YOUTH CHORUS [S]

olympiayouthchorus.org	
I Sing Because I'm Happy	19 Mar
Heart and Soul	14 May

OPUS 7 VOCAL ENSEMBLE [§]

opus7.org	
Series I Concert	17 Oct
Series II Concert	6 Dec
Series III Concert	27 Feb
Series IV Concert	21 May

PACIFIC SOUND CHORUS [E]

pacificsound.org

PACIFICA CHILDREN'S CHORUS [§]

pacificacnoirs.org	
Holiday Concert	13 Dec
23rd Annual Spring Concert	2 Apr
Summer Showcase Concert	4 Jun

PORT TOWNSEND/EAST JEFFERSON COUNTY

COMMUNITY CHORUS [N]

ptchorus.org	
Handel's Messiah	29 Nov; 6 Dec

RAINIER CHORALE [S E]

REDMOND CHORALE [E]

26 Sep
6 Dec
20 Mar
5 Jun

RESOUND, A NORTHWEST CHAMBER ENSEMBLE [N]

resoundsings.org

SACRED MUSIC CHORALE [§ N E]

sacredmusicchorale.org	
Comfort and Joy 4	–6 Dec
Sing to the Lord 16,	17 Apr

SEATTLE BACH CHOIR [§]

seattlebachchoir.org	
An Afternoon in Venice	22 Nov
Singet Dem Herrn	. 13 Mar
Swift as a Shadow	5 Jun

SEATTLE CHILDREN'S CHORUS [§ N]

seattlechildrenschorus.org	
Christmas Ceilidh	12,13 Dec
Sacred Space	19 Mar
World Song	4 Jun

SEATTLE CHORAL COMPANY [§ S]

11,12 Dec
11,12 Mar
10,11 Jun

SEATTLE GIRLS' CHOIR [§]

seattlegirlschoir.org	
Merrily Sing	5 <i>,</i> 6 Dec
A Gift of Song	12 Dec
Carmina Angelorum	13,19,20 Dec
All Choir Spring Concert	4 Jun

SEATTLE JEWISH CHORALE [§]

seattlejewishchorale.org	
Hanukkah 2015	6,13 Dec
Yom Ha'atzmaut	12 May
Spring Concert	15,29 May

SEATTLE PEACE CHORUS [§]

seattle	epeacecl	horus.o	rg			
Missa	Luba			 	21,22	Nov

SEATTLE PRO MUSICA [§ E]

seattlepromusica.org	
Northern Lights	12,19 Dec
Christmas with Seattle Pro Musica	12 Dec
Peace - Music of Three Faiths	12,13 Mar
Bach - Mass in B minor	14 May

SEATTLE SEACHORDSMEN [§]

seachordsmen.org
Seattle SeaChordsmen Holiday Show13 Dec

SINE NOMINE: RENAISSANCE CHOIR [§]

greaterseattiecnoraiconsortium.org/uri/mx2	
Let Me Not Stray	15 Nov
Winter/Spring Concert	20 Mar

SKAGIT VALLEY CHORALE [N]

skagitvalleychorale.org Heralding Christmas 2015 - "On the Air" ... 11,13 Dec Celebrating in Song 2016 30 Apr; 1 May

SNO-KING COMMUNITY CHORALE [N]

sno-kingchorale.org	
Holiday Magic: Bah Humbug! Scrooge	Dec
Musica Da Coro: Phantom of the Opera 19	Mar
Ticket to Broadway: Carousel11	Jun

SNOQUALMIE VALLEY GIRLS' CHOIR [E]

snoqualmie v alleygirlschoir.org
On Broadway5 Jun

SONUS BOREAL [N]

northernso	undchoirs	.org		
Lights of Ch	nristmas		 4	Dec

THE SOUND OF THE NORTHWEST [§] *culturalpursuits.org*

SOUND SINGERS - JAPANESE CHOIR [N]

soundsingers.org Annual Concert - New Beginnings......7 Nov

SOUTH SOUND CLASSICAL CHOIR [S]

SWEDISH WOMEN'S CHORUS OF SEATTLE [§]

VASHON ISLAND CHORALE [S W]

vashonislandchorale.org	
Winter Wonderland	5,6 Dec
Carmina Burana 30) Apr; 1 May

WHATCOM CHORALE [N]

whatcomchorale.org The Language of the Soul: The Joyous Soul 13 Dec The Language of the Soul: The Eternal Soul ... 13 Mar The Language of the Soul: The Majestic Soul... 12 Jun

Access the rich variety of excellent performances available in our online calendar at www.seattlesings.org or scan the QR code:



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Rachmaninov Vespers

Sergei Rachmaninov is best known for his works for piano and for orchestra, but he also composed one of the greatest works in the choral repertoire: his hour-long, unaccompanied *All-Night Vigil*, often called the "Vespers." Written in 1915, it is the most beautiful blossom in the final flowering of the great Russian choral tradition in the turn of the twentieth century.

Saturday, April 2, 2016 at 7:30 p.m. Church of the Holy Cross 11526 162nd Avenue NE Redmond, WA Sunday, April 3, 2016 at 3:30 p.m. St. Thomas Episcopal Church 8398 NE 12th Street Medina, WA

Shakespeare & Friends

The words of William Shakespeare continue to resound today, four hundred years after the dramatist lived. Composers have always been drawn to his texts, such as the twentieth-century English giant Ralph Vaughan Williams. We will also explore four living composers, including the Finn Jaakko Mäntyjärvi, and their diverse settings of Shakespeare. To further demonstrate the artistic climate in which Shakespeare flourished, we will present works from his era as well as settings of his contemporary poets.

Saturday, June 4, 2016 at 7:30 p.m. Church of the Holy Cross 11526 162nd Avenue NE Redmond, WA Sunday, June 5, 2016 at 3:30 p.m. St. Thomas Episcopal Church 8398 NE 12th Street Medina, WA

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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 cascadian-chorale.org, or search directly on CD Baby, iTunes (through CD Baby), Amazon, and GooglePlay.

