

 CASCADIAN
CHORALE

Conducted by Dr. Gary D. Cannon

A German Christmas

Saturday, December 2, 2023
7:30 PM

Holy Cross Episcopal Church
11526 162nd Ave NE
Redmond, WA

Sunday, December 3, 2023
3:00 PM

St Luke's Lutheran Church
3030 Bellevue Way NE
Bellevue, WA



The Cascadian Chorale

Sopranos

Frances Acheson
Holly Allin
Daria Barteneva
Debra DeFotis
Hannah Durasoff
Heather Irwin*
Marilyn McAdoo
Genie Middaugh
Paula Rattigan
Tessa Ravagni
Jenifer Rees
Billie Shung
Rachel Spence
Gloria Tzuang
Cami Woodruff

Altos

Cravixtha Acheson
Annie Doubleday
Christine Dunbar
Gail Erickson
Dawn Fosse Cook
Alecia Hawthorne-Heyel*
Nicole Kister
Ann Marten
Tara O'Brien Pride
Joy Porter
Jacquelin Remaley
Debbie Roberts
Nikki Schilling
Pam Silimperi
Elaine Tsang

Tenors

Russ Jones*
Dustin Kaspar
Tim MacNary
Brian Matthewson
Özer Özkaraoğlu
Kalinda Pride
Fred Williams

Basses

Alazel Acheson
Ken Black
Gustave Blazek
Jeremy Kings
David Nichols
Glenn Nielsen
Trevor Tsang
Jim Whitehead
Doug Wyatt*

* *Section leader*

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Program notes by Gary D. Cannon
Program produced by Doug Wyatt
Cover design by Cami Woodruff

A GERMAN CHRISTMAS

Singet dem Herrn (1934) Hugo Distler (1908–1942)

1. Singet dem Herrn ein neues Lied
2. Und er sieget mit seiner Rechten
3. Lobet den Herren mit Harfen

Vom Himmel hoch, da komm ich her (1597)..... Johannes Eccard (1553–1611)

Es ist ein Ros' entsprungen (1933)..... Hugo Distler

Singet dem Herrn (1727?) Johann Sebastian Bach (1685–1750)

1. Singet dem Herrn ein neues Lied
2. Gott, nimm dich ferner unser an
3. Lobet den Herrn in seinen Taten

 *intermission* 

In dulci jubilo (1608) Hans Leo Hassler (1564–1612)

Vom Himmel hoch (1723)..... Johann Sebastian Bach

Weihnachten (1843)..... Felix Mendelssohn (1809–1847)

Magnificat quinti toni (1602) Hieronymus Praetorius (1560–1629)

with Christmas interpolations

Cascadian Chorale
Gary D. Cannon, *conductor*

Singet dem Herrn, No. 1 from *Geistliche Chormusik*, opus 12 (1934)
by **Hugo Distler** (1908–1942)

For a Germanic composer during the Nazi era, there were four options. First was voluntary exile, usually to the United States or Britain. This was the route taken by Arnold Schoenberg, Paul Hindemith, Kurt Weill, and vast numbers of composers whose self-consciously modernist music was not accepted by the regime. The second choice was to allow their music to be performed in ways that the political authorities would approve. The quintessential examples here are Richard Strauss and Carl Orff. Though neither were outright collaborators, they remained aloof from the political and social situation and enjoyed increasing prominence within the homeland.

Another alternative was to adopt a kind of internal exile: to remove oneself from public life, to retreat into artistic silence, to continue composing but to place everything into a desk drawer, to maintain a social conscience but express it only privately. Karl Amadeus Hartmann and Boris Blacher are perhaps the best-known who chose that route. The fourth option wasn't really a "choice" *per se*: death, either in concentration camps like Viktor Ullmann, or by their own hand, like Hugo Distler. It is no coincidence that you are far more likely to have heard the music of Schoenberg, Hindemith, Weill, Strauss, or Orff, but you have quite probably never even heard the names of Hartmann, Blacher, Ullmann, or Distler. Those who could not bear to leave their homeland but who retained a social conscience have been consigned to an undeserved oblivion.

Which brings us to Distler. Though he was not a musicologist, his music reveals an historical awareness unusual for his time. He was heavily influenced by German music before Bach, especially that of Heinrich Schütz. But his music, as demonstrated by *Singet dem Herrn*, is an absorption rather than an imitation of ancient styles. He is flexible in tempo, despite composing three movements in quick speeds. He thwarts traditional meter, inserting breaths, triplets, and dotted rhythms that proceed over barlines. Truly he is "singing unto the Lord a new song" in the form of hybrid style of composition. That text could be considered a mantra for all of his vast choral output.

And what of Distler the man? He studied organ at the Leipzig Conservatory, where he became enthralled by the *Orgelbewegung*, a movement to incorporate Baroque and pre-Baroque elements into modern organ music. He gained several important posts in Lübeck and, like many contemporary German musicians, initially warmed to the Nazi party because of its pledge to bring back ancient Protestant musical traditions. Upon relocating to Stuttgart in 1937, Distler came under increasing official disapproval, yet he continued to churn out innovative choral masterworks, such as *Geistliche Chormusik* (1934/41) and *Mörrike-Chorliederbuch* (1939). He accepted an extremely prestigious professorship in Berlin, but political pressures required that he abandon several large-scale choral works which assuredly would have been among the most important of the century. Meanwhile, more and more of his friends were killed in the war. Bombing increased. Professional, political, and personal tragedies, all associated with the war, proved too much for this shy, nervous, overworked man. Distler committed suicide in November 1942, a photo of his family beside him, a Bible and cross in his hands. After the war, his reputation blossomed as the leading German choral composer of his generation. Would that someone as sensitive could have survived the home-front longer.

Singet dem Herrn ein neues Lied,
denn er tut Wunder!

Und er sieget mit seiner Rechten,
und mit seinem heiligen Arm.
Jauchzt dem Herrn, alle Welt!
Singet, rühmet und lobet!

Lobet den Herren mit Harfen und mit Psalter
und mit Trompeten und Posaunen!
Das Meer erbrause, und was darinnen ist,
der Erdboden, und die darauf wohnen,
die Wasserströme frohlokken,
und alle Berge seien fröhlich vor dem Herrn!
Singet dem Herrn ein neues Lied,
singet, rühmet und lobet!

—Psalm 98:1, 4–8

Sing to the Lord a new song,
for he does wonders!

And he conquers with his right hand,
and with his holy arm.
Shout to the Lord, all the world:
sing, extol, and praise!

Praise the Lord with harps and with psaltery
and with trumpets and horns!
Let the sea roar, and what is in it,
the ground, and those that on it dwell,
let the streams rejoice,
and all mountains be joyful before the Lord!
Sing to the Lord a new song,
sing, extol, and praise!



Hugo Distler

Vom Himmel hoch, da komm ich her (1597) by Johannes Eccard (1553–1611)

Johannes Eccard's early career took him to various church towns in central Germany: Mühlhausen, Weimar, Munich (where he studied with Lassus), Augsburg. In 1580 he settled into the post of vice-Kappellmeister for the Margrave of Brandenburg, the chief administrator of Prussia, who was resident in Königsberg. He served under three different margraves, assuming the title of Kappellmeister in 1604. During his lifetime the Lutheran chorale was just emerging as a musical genre. There were two manners in which chorales were handled: first, harmonized simply with the melody in the soprano (rather than the tenor); second, given a more elaborately polyphonic treatment. His volume *Der erste Theil geistlicher Lieder auff den Choral* ("The First Book of Sacred Songs after the Chorale") includes many examples of the former, including the present *Vom Himmel hoch*. Yet there are sophisticated contrapuntal elements in the inner voices that hint toward the latter category. *Vom Himmel hoch* embraces Eccard's preferred five-voice texture. We will sing the first three of the original fifteen verses. (You're welcome.)

Vom Himmel hoch, da komm ich her,
ich bring euch gute neue Mär;
der guten Mär bring ich so viel,
davon ich sing'n und sagen will.

Euch ist ein Kindlein heut geborn,
von einer Jungfrau auserkor'n,
ein Kindelein so zart und fein,
das soll eu'r Freud und Wonne sein.

Es ist der Herr Christ, unser Gott,
der will euch führn aus aller Not;
er will eu'r Heiland selber sein,
von allen Sünden machen rein.

—Martin Luther (1483–1546), 1535

From heaven above, where I come from,
I bring you a good new tale;
of a good tale I bring so much,
of which I wish to sing and tell.

For you is a child born today,
from a chosen maiden,
a little child so tender and fine,
who shall be your joy and wonder.

It is the Lord Christ, our God,
who wants to lead you out of all misery;
he himself wants to be your savior,
from all sins to make you clean.



Johannes Eccard

Es ist ein Ros' entsprungen, from *Die Weihnachtsgeschichte*, opus 10 (1933) by Hugo Distler (1908–1942)

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

Es ist ein Ros entsprungen
aus einer Wurzel zart,
als uns die Alten sungen:
von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter
wohl zu der halben Nacht.

—Anonymous, 14th century

It is a rose arisen
from a delicate root,
as to us the elders sang:
from Jesse’s lineage it came
and has brought a little blossom
in the middle of cold winter
well halfway through the night.

What is the meaning of the decorative sprays worn by the choir this concert?

The sprays are made from German die-cut lithographs depicting several Victorian era Santas and an occasional Krampus. There are many Christmas traditions that are quintessentially German.

In Germany, Saint Nicholas Day is celebrated on December 6th. The night before, children put their clean and polished boots outside the door before going to sleep. Next morning they hope to find their shoes filled with nuts, candy, and small gifts from Saint Nicholas—if they were good. If they were bad they might receive a visit from Krampus, the devil. Krampus accompanies Saint Nicholas on his rounds as a sort of sidekick, to teach the naughty children a lesson!

The Christmas Market you may now see in many countries traces its origin from the middle ages in Germanic parts of Europe. In Christmas Markets throughout Germany look for *Feuerzangenbowle*—an immensely potent German Christmas beverage made with mulled wine, spiced with rum, and then set afire. Also look for Christmas *Stollen*, similar to fruitcake, and *Lebkuchen*, cakes or cookies spiced like gingerbread and traditionally decorated with icing and Christmas messages.

The advent calendar, the advent wreath, and angels are often seen decorating German homes. Christmas angels are on Christmas trees and all around the house during the Christmas season. They are often portrayed holding musical instruments ... perhaps playing some of the beautiful music you are hearing tonight.

—by Genie Middaugh



Singet dem Herrn ein neues Lied, BWV 225 (by 1727) **by Johann Sebastian Bach (1685–1750)**

The most impressive of Bach's motets, from a compositional perspective, is perhaps *Singet dem Herrn*. Analysis of Bach's handwriting indicates that the manuscript dates from 1726–7, but the paper he used was from his earlier Cöthen period, so the precise chronology is unclear. We do not know the exact circumstances for which Bach wrote *Singet dem Herrn*, though the second movement implies a funeral and scholars have suggested about a half-dozen worthy events around 1726.

Singet dem Herrn is cast in three movements organized like a Baroque concerto: fast–slow–fast. The first movement is a prelude and fugue, which the conductor Sir John Eliot Gardiner has called “the most secular, dance-impregnated vocal music Bach ever wrote.” The choir divides into two groups: one presents instrumental filigree while the other proclaims repeatedly: “Singet!” (“Sing!”). There is much imitative writing in this first movement, as different melodic fragments appear in the various voices. The fugue begins with reference to the children of Zion (“Die Kinder Zion”). Bach praises “with dance” (“mit Reihen”) using vibrant twirls and pirouettes in a long melisma of many notes on one syllable. Mention of “Pauken” (in Bach's time and ours these are timpani, though to the ancient Israelites of the psalm text these would have been the more tambourine-like timbrel) brings steady arpeggios to depict the drums. The “Singet!” chords interrupt the fugue periodically, sometimes tossed back and forth between the two choirs.

The second movement pits the two choirs in opposition in a style brought to Germany from the Venetian polychoral masters a hundred years earlier. Bach has modernized the tradition by assigning the two choirs very different types of music. One group sings a gentle harmonization of a chorale telling of God's mercy to our weak human selves. Between each phrase of that text, the other singers interrupt with music that is more rhapsodic, lyrical, and instrumentally conceived, repeating pleas of “God, continue to care for us.” This second component was termed by Bach an “aria,” a term with many meanings; in the Baroque era, it often meant a simple choral work in which the sopranos carried the melody, though even that definition seems hardly to apply. Bach's manuscript indicates that this second movement should be repeated, with the two choirs trading parts for a second verse, though this repeat is nowadays rarely honored.

Another prelude and fugue follow as the final movement. In the prelude, the choirs are again antiphonal, taking turns with the musical material. The basses often initiate each choir's takeover with their premature entrances of “lobet” (“praise”). The two choirs merge together for the final four-voice fugue, also begun by the basses. There are several episodes of stretto, wherein the fugue theme is heard in two different parts, offset by just one measure. The process continues until the sopranos arrive to a top B-flat, after which Bach promptly shuts down the motet with a surprisingly sudden cadence.

When Mozart visited Leipzig in 1789, he attended a service at the Thomaskirche, where Bach had served for twenty-seven years. The choir began to sing this motet, and within a few bars, Mozart is alleged to have suddenly sat upright, asking aloud: “What is this?” After the fifteen minutes of music had passed, he proclaimed: “Now there is something one can learn from!”

Singet dem Herrn ein neues Lied:
die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
sie sollen loben seinen Namen im Reihem;
mit Pauken und mit Harfen sollen sie ihm spielen.

—Psalm 149:1-3

Choir 1 (Aria):

Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.

—Author unknown

Choir 2 (Chorale):

Wie sich ein Vat'r erbarmet
üb'r seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub;
der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End' das ist ihm nah'.

—Psalm 103:13-16, as paraphrased by Johann Gramann (1487-1541), from the chorale *Nun lob' mein Seel', den Herren* ("Now praise, my soul, the Lord", 1530)

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
Alles, was Odem hat, lobe den Herrn,
Halleluja!

—Psalm 150:1-3

Sing to the Lord a new song:
the assembly of saints shall praise him.
May Israel rejoice in him who made them.
May the children of Zion be joyful in their king,
they shall praise his name with dance;
with drums and harp shall they play to him.

God, continue to care for us,
for without you is nothing achieved
in all our matters.
Therefore, be our shield and light,
and if our hope does not deceive us,
you will continue to do so.
Blessed is he who rigidly and firmly
on you and on your grace relies.

As a father pities
his young little child,
so too does the Lord to us all
as we, childlike, fear him purely.
He knows our weak powers,
God knows we are only dust,
like the grass to the rake,
a flower, and falling leaf;
the wind merely blows over them,
and there is no more,
so man dies away;
his end, it is near to him.

Praise the Lord for his deeds;
praise him in his great grandeur.
All that has breath, praise the Lord,
Alleluia!

∞ intermission ∞

In dulci júbilo (1608)

by Hans Leo Hassler (1564–1612)

In the 1580s, the hotbed of experimentalism in European music was Venice. There composers like Andrea Gabrieli explored polychoral writing, in which different groups of the singers (and/or instrumentalists) behave as separate entities. Hans Leo Hassler was among the first Germans to study these techniques under Gabrieli, in 1584–5. He then took up posts as organist and leader of civic music-making, in Augsburg and then Nuremberg. In 1608 he joined the court at Dresden. That year also saw the publication of his *Kirchengesäng: Psalmen und geistliche Lieder* (“Church Songs: Psalms and Holy Songs”) in Nuremberg. Its chorale settings are simple, similar to those of Johannes Eccard (see above). His gentle treatment of the traditional carol, *In dulci júbilo*—which has become popular in English as “Good Christian men, rejoice”—is in four voices. The original text is macaronic, meaning it includes multiple languages, in this case German and Latin (the Latin is italicized below). We will sing the first three of four verses.

In dulci júbilo,
nun singet und seid froh.
Unsers Herzens Wonne
leit *in præsepio*;
Leuchtet als die Sonne
matris in gremio.
Alpha es et O!

O Jesu parvule
nach dir ist mir so weh,
Tröst mir mein Gemüte,
O puer optime.
Durch alle deine Güte
O princeps gloriæ,
Trahe me post te!

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
per nostra crimina,
So hat er uns erworben
cælorum gaudia.
Eia, wär'n wir da!

With sweet joy,
now sing and be joyous.
The wonder of our hearts
lies in a manger,
Shining like the sun,
in his mother's lap.
Alpha he is, and Omega!

O tiny Jesus,
I ache so for you;
Comfort my spirit,
O best of boys.
With all your goodness,
O prince of glory,
Draw me toward you!

O love of the father,
O gentleness of the son,
We would all be lost
because of our sins,
But he has acquired for us
heavenly glory.
Oh, would that we were there!

—Heinrich Seuse (1295–1366)

Vom Himmel hoch, from *Magnificat* in E-flat, BWV 243a (1723)
by **Johann Sebastian Bach** (1685–1750)

When Bach arrived in Leipzig in 1723 to take up the post of music director at the Thomaskirche, he immediately set himself an ambitious composition schedule. In addition to new cantatas for every Sunday, he composed special music for notable liturgical feast days. Among these major works were the *Magnificat* (written for Christmas 1723), *St. John Passion* (Good Friday 1724), and *St. Matthew Passion* (Good Friday 1727). The *Magnificat* survives in two versions, of which the revision in D major is more often performed—which is a pity, because the original version in E-flat includes four movements that Bach later removed. These are traditional German carol texts, sprinkled among the Latin prayer. One of those is an elaborate four-voice setting of “Vom Himmel hoch.” The chorale tune is in the soprano, while the lower voices bring in new, imitative material for each line of text.

Vom Himmel hoch, da komm ich her,
ich bring euch gute neue Mär;
der guten Mär bring ich so viel,
davon ich sing'n und sagen will.

From heaven above, where I come from,
I bring you a good new tale;
of a good tale I bring so much,
of which I wish to sing and tell.

—Martin Luther (1483–1546), 1535

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

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

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

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

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

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 evokes 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 often 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.

But wait, there’s more! Praetorius left instructions to interpose two traditional Christmas carols between the verses of the *Magnificat*. This was a common German tradition with the *Magnificat* text, leading even to Bach’s famous contribution to the genre (see above). Hence you’ll hear a complete setting of “Joseph, lieber Joseph mein” early on, and four verses of “In dulci jubilo” sprinkled throughout.

Magnificat anima mea Dominum
et exultavit spiritus meus in Deo salutari meo.

*Joseph, lieber Joseph mein,
hilf mir, wiegen das Kindelein,
Gott der wird dein Lohner sein,
im Himmelreich der
Jungfrau Kind Maria.
Virgo Deum genuit,
quem divina voluit clementia.
Omnes nunc concinnite,
nato regi psallite,
voce pia dicite:
sit gloria Christo nato infantulo.
Hodie apparuit in Israel,
quem praedixit Gabriel,
est natus rex.*

My soul magnifies the Lord,
and my spirit rejoices in God, my savior.

Joseph, my dear Joseph,
help me, rock the little child.
God will be your rewarder,
in heaven’s kingdom through
the maiden Mary’s child.
A virgin to God gave birth,
whom divine mercy willed.
Let all now sing,
to the newborn king we sing,
with a devout voice we say:
Glory be to Christ our newborn infant.
Today has appeared in Israel
him predicted by the angel Gabriel,
he is born king.

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.

*In dulci jubilo, nun singet und seid froh!
Unsers Herzens Wonne liegt in præsepio.
Und leuchtet als die Sonne Matris in gremio.
Alpha es et O!*

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui.

*O Jesu parvule, nach dir ist mir so weh!
Tröst' mir mein Gemüte, O puer optime,
Durch alle deine Güte, O princeps gloriæ,
Trahe me post te!*

Deposuit potentes de sede,
et exultavi humiles.
Esurientes implevit bonis,
et divites dimisit inanes.

*O Patris caritas! O Nati lenitas!
Wir wärn all verloren per nostra crimina
So hat er uns erworben cœlorum gaudia.
Eia, wär'n wir da!*

Suscepit Israel puerum suum,
recordatus misericordiæ suæ.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

*Ubi sunt gaudia nirgend mehr denn da!
Da die Engel singen nova cantica,
Und die Schellen klingen in regis curia.
Eia, wärn wir da!*

—Luke 1:46–55, with carol interpolations

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

For he has considered the lowliness of his
maidservant: behold, for from now I shall
be called blessed by all generations.

For he has made me great, he who is powerful,
and holy is his name.

With sweet joy, now sing and be joyous.
The wonder of our hearts lies in a manger,
and shines like the sun, in his mother's lap.
Alpha he is, and Omega!

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.

O tiny Jesus, I ache so for you;
Comfort my spirit, O best of boys.
With all your goodness, O prince of glory,
Draw me toward you!

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.

O love of the father, O gentleness of the son,
We would all be lost because of our sins,
But he has acquired for us heavenly glory.
Oh, would that we were there!

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.

Where are joys, nowhere more than here!
There the angels sing a new song,
And the bells ring in the king's court.
Oh, would that we were there!

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.

Gary D. Cannon, Artistic Director



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.

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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.

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