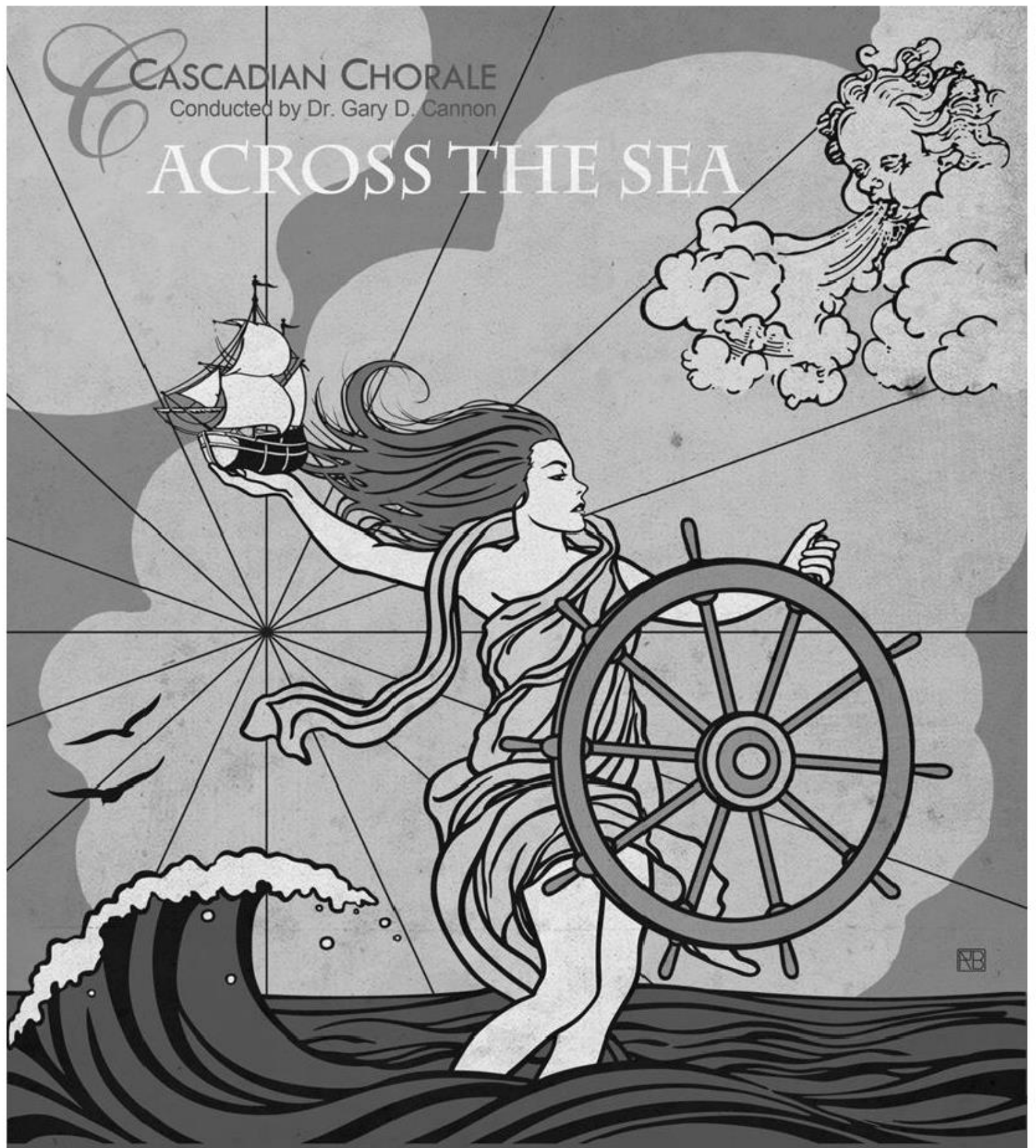


CASCADIAN CHORALE

Conducted by Dr. Gary D. Cannon

ACROSS THE SEA



Saturday, April 1, 2023 7:30 pm

Eastside Bahá'í Center
16007 NE 8th St
Bellevue, Washington



CULTURE

www.cascadianchorale.org

Sunday, April 2, 2023 3:00 pm

Church of the Holy Cross
11526 162nd Ave NE
Redmond, Washington

The Cascadian Chorale

Sopranos

Frances Acheson
Daria Barteneva
Debra DeFotis
Hannah Durasoff
Shiloh Gillespie
Heather Irwin*
Sue Maybee
Marilyn McAdoo
Genie Middaugh
Paula Rattigan
Tessa Ravagni
Jenifer Rees
Cami Woodruff

Altos

Cravixtha Acheson
Annie Doubleday
Christine Dunbar
Gail Erickson
Carol Fielding
Dawn Fosse Cook
Alecia Hawthorne-Heyel*
Tara O'Brien Pride
Nikki Schilling
Pamela Silimperi
Elaine Tsang

Tenors

Chad DeMaris
Russ Jones*
Dustin Kaspar
Tim MacNary
Özer Özkaraoğlu
Kalinda Pride
Fred Williams

Basses

Alazel Acheson
Ken Black
Jeremy Kings
David Nichols
Glenn Nielsen
Jim Whitehead
Doug Wyatt*

* *Section leader*

Artistic Staff

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Program notes by Gary D. Cannon
Program produced by Doug Wyatt
Cover art by Alan Boswell

ACROSS THE SEA

Hymn to Saint Cecilia (1942) Benjamin Britten (1913–1976)

soloists: Cravixtha Acheson, Christine Dunbar, Doug Wyatt, Genie Middaugh, Chad DeMaris

Leonosa (2014) Bronwyn Edwards (b.1955)

Horizons (1995) Peter Louis Van Dijk (b.1953)

We can see the stars (2018)..... Michael Austin Miller (b.1974)

∞ *intermission* ∞

Canticum calamitatis maritimæ (1997) Jaakko Mäntyjärvi (b.1963)

soloists: Cami Woodruff, Jeremy Kings

Away from the roll of the sea (1986) Allister MacGillivray (b.1948)

Across the sea (2009)..... Heather Masse (b.1982)

soloists: Cami Woodruff, Hannah Durasoff

Terra Australis (2019) Bronwyn Edwards (b.1955)

World premiere performances. Blake Noble, *didgeridoo*; Doug Wyatt, *percussion*.

Cascadian Chorale

Gary D. Cannon, *conductor*

Ingrid Verhulsdonk, *pianist*

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.

Bronwyn Edwards, Composer-in-Residence



Bronwyn Edwards is an Australian-born composer, arranger, pianist, private music teacher and music director. Branding herself as a "musical catalyst," Bron is passionate about mentoring musicians of all skill levels and creating opportunities for people of all ages and skill levels to make music together. Bron has led the South Seattle College Community Choir since September 2015. She has also served as Music Director at Fauntleroy Church, UCC, since January 2008, where she directs the Chancel Choir, the Fauntleroy Women's Ensemble, the Ukulele Band and the Bell Choir.

Bron's music and composing career is late-blooming. In 2008, she made a career switch to music after a decades-long career in publicity for City government and consulting in media and communications. Over the past decade, she has created a substantial body of choral and piano music, contemporary songs and even a musical or two. Her choral compositions have been performed at Benaroya Hall and by

many choirs around Puget Sound. She is a member of Trillium Soul, a locally-performing trio of women singers and songwriters, and she enjoys performing and collaborating with other local musicians and instrumentalists.

Hymn to Saint Cecilia, opus 27 (1942) by **Benjamin Britten** (1913–1976)

In early 1939, war in Europe seemed inevitable. Benjamin Britten, a young English composer, was not immune to the sense of impending doom, and decided—together with his friend, the tenor Peter Pears—to flee to North America. Perhaps there, he reasoned, he could continue to create without political distractions, and, more to the point, perhaps there his music would be better received. From this American period date Britten's first mature masterworks, such as the song-cycle *Les Illuminations*, the *Sinfonia da Requiem*, and the Violin Concerto which was premiered by the New York Philharmonic. One of his lesser known works was an operetta, *Paul Bunyan*, based on a libretto by W. H. Auden, a fellow wartime expatriate in New York City whom Britten had known back home. More importantly, another feature of Britten's American sojourn—his friendship with Pears developing into intimacy—gave rise to the greatest musical/romantic partnership of the century.

As war ravaged Europe, Britten and Pears began to feel homesick. Steeling their nerves for tribunals as pacifists, they braved the Atlantic in early 1942. En route, Britten composed two works at the center of twentieth-century choral music: *A Ceremony of Carols* for boys' voices and harp, and *Hymn to St. Cecilia* for five-part unaccompanied chorus. The idea for a work based on the patron saint of music dated back at least to 1935, when Britten struggled to find a suitable Latin text. In 1940, Auden crafted three poems for him to set. Work began in June 1941 with an eye for performance that November by the Elizabethan Singers, an ensemble of vocal soloists including Pears. When Britten and Pears set sail on the MS *Axel Johnson* in March, Britten took with him the first two completed stanzas, which were confiscated by customs officials over-eager to find coded messages. He re-wrote the opening sections from memory and completed the work at sea on April 2, 1942. It was first performed on St. Cecilia's Day, November 22 (also Britten's birthday), in a broadcast by the BBC Singers, a small professional ensemble in which Pears had formerly sung. It is dedicated to Elizabeth Mayer, Britten's and Pears's hostess and erstwhile surrogate mother on Long Island.

Hymn to St. Cecilia is set in three main sections, each closing with a variant of the "Blessed Cecilia..." refrain. In the first section of Auden's text, Cecilia amplifies her prayer by building an organ in a coastal garden. It is not God, but Aphrodite on her oyster shell, who responds together with the angels. This imagery links Christian allegory with Greco-Roman mythology, intertwining the centuries as a twentieth-century poet tells about a second-century Christian inventing a third-century-BC instrument to the pleasure of an even more ancient Greek goddess who appears in the manner of a fifteenth-century Botticelli painting. The first measure is in E major, yielding to C major in the second; this dichotomy is fundamental to the harmonic structure of the entire *Hymn*. But the individual chords themselves are simple triads, bright and airy. The first section and its following refrain conclude calmly in E major.

The central section could be the words of a composer. One wonders if Britten himself identified with the contrasts and inner conflicts: "I cannot grow," yet "I cannot err," and "I ... can now do nothing by suffering," and finally, that desperate appeal felt by all emerging artists: "Love me." Philip Brett,

a prominent English musicologist and friend of the composer, asserted that we can hear Britten's "nature in exploring without fear the things of greatest concern to him as a complicated human being without ever seeming merely confessional." Britten depicts this as a light-hearted, quicksilver scherzo, almost a dance as the voices scurry about, sometimes in canon. Britten balances these short phrases with an occasional long-note anchor-phrase in the altos and basses. A playful innocence imbues text and music alike. The second refrain lands solidly in C major.

The third poem feels like a letter written by Auden (overbearing but meaning well) directly to Britten (young, struggling, insecure) as a memo of encouragement, closing with avuncular advice to "wear your tribulation like a rose," a badge of honor. Britten begins with a descending figure in the basses, akin to the walking bass lines of his beloved Purcell. Moving to the other edge of the choir's register, a solo soprano takes on perhaps the role of St. Cecilia herself, floating high above the rest of the choir. Other soloists invoke the instruments Auden identifies: alto sings on a violin's open strings, bass patters on one pitch as a drum, soprano soars as a flute, tenor trumpets a fanfare. Britten's biographer Michael Kennedy views these episodes as "a hymn not so much to the sounds as to the soul of music." The final refrain settles into a gentle, holy E major.

I.

In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swan as death came on
Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.

Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell's abysses
The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

II.

I cannot grow;
I have no shadow
To run away from,
I only play.

I cannot err;
There is no creature
Whom I belong to,
Whom I could wrong.

I am defeat
When it knows it
Can now do nothing
By suffering.

All you lived through,
Dancing because you
No longer need it
For any deed.

I shall never be
Different. Love me.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

III.

O ear whose creatures cannot wish to fall,
O calm of spaces unafraid of weight,
Where Sorrow is herself, forgetting all
The gaucheness of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.

O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
Weep for the lives your wishes never led.

O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.*

— W. H. Auden (1907–1973), *Anthem for St. Cecilia's Day* (1940)

Leonosa, from *No Bridges: Vashon Suite* (2014)

by **Bronwyn Edwards** (born 1955)

Like most professional musicians, Bronwyn Edwards occupies herself in various capacities: as composer (especially of choral music, musical theater, and popular song), pianist (you have perhaps heard her play at Sea-Tac Airport during the holidays), conductor (at Fauntleroy Church and South Seattle Community College), teacher (of piano, guitar, and music theory), and impresario (for community benefit concerts). She has developed an especially close relationship with the Vashon Island Chorale; that island provides the view from her home on a West Seattle ridge. The large-scale suite *No Bridges* was written for the Chorale's twenty-fifth anniversary. Its second movement, 'Leonosa,' tells of an actual nineteenth-century ship that transported lumber from Vashon to San Francisco, where its cargo was used for the Gold Rush. The tune would have befitted a sea shanty of the era, with its rollicking bravura.

There's gold been discovered in California,
There's gold in men's dreams as they make for the Rush!
And in San Francisco there's need for more lumber,
So sails Leonosa, the brig, to Vashon.

Hoist up the sails, boys, we're heading up north
Where settlers' axes are hewing down trees!
Sail, Leonosa, in sight of the coast!
Blow, winds, blow, as we plough through turbulent seas!

Cargoes of timber all squared for the sills
And plates and bridge timbers for trestles and rails.
Bring down the hemlocks and bring down the firs!
Pioneers on the island of trees and travail!

Hoist up the sails, boys...

Two masts and sails for the brig Leonosa!
Men of the ocean, so brave and so bold!
Trees of Vashon destined for San Francisco,
Forging our history in the quest to discover the gold!

Hoist up the sails, boys...

— Text by the composer

Horizons (1995)

by **Peter Louis Van Dijk** (born 1953)

Dutch-born South African composer Peter Louis Van Dijk had written the following: "In a cave, somewhere in the Western Cape region [of South Africa], is a well-documented San (Bushman) painting of a Dutch (or perhaps English) ship, resplendent with flags and sails, rounding the Cape. The painting dates back to the early 1700s and serves as a poignant reminder of the incredible powers of observation of these now virtually extinct people." The San saw these visitors as animal-gods, with their superior height and, of course, mighty weaponry. It is this experience that Van Dijk depicts in his *Horizons*, composed for The King's Singers on their 1995 tour to South Africa.

Horizons abounds with non-singing sounds: finger snaps, claps, shaker sounds ("tjk-tjk"), spoken guttural syllables ("Hishe!"), indistinct calls ("Hai!"), nasal humming ("hnn"), and effects mimicking a single-stringed percussion instrument called the berimbau ("tng-tng-tng"). Initially baritones intone "with tenderness" a lullaby of a San parent, comparing the infant to the notoriously active springbok. Before the sun rises, the parent appeals to moon and star on behalf of the "thirsty and hungry" child: in the first verse, hoping "mighty Rain-cow" will come, "that I may drink"; in the second verse, hoping "mighty Eland" will be blinded by the light and thus easier to hunt, "that I may eat". When the animal-god explorers arrive at the third verse, the lullaby is marked "agitated" in the tenors, and the sound effects become warlike: muted trumpet ("tê-tê-tê"), trombones ("pam-pam-pam"), and side drum ("t-t-tf-tf"). The work closes exactly where it began: simple humming in the altos, then a lullaby, now a lament.

(Text on the following page.)

Horizons

Sleep, my springbok* baby,
sleep for me, my springbok child,
when morning comes I'll go out hunting,
for you are hungry and thirsty, thirsty and hungry.

** springbok = a medium-sized southern African antelope, noted for its sudden energetic jumps*

Small moon: Hai! Young moon,
when the sun rises you must speak to the Rain,
charm her with herbs and honeycomb,
O speak to her, that I may drink,
this little thing, that I may drink.

She will come across the dark sky:
mighty Rain-cow,* sing your song for me,
that I may find you on the far horizon.

** Van Dijk: "The rain was seen, supernaturally, to be either male or female (either rain-cow or bull) depending on its intensity."*

Sleep, my springbok baby,
sleep for me, my springbok child,
when morning comes I'll go out hunting,
for you are hungry and thirsty, thirsty and hungry.

O Star: Hai! Hunting Star,
when the sun rises you must blind
with your light the Eland's eyes.
O blind his eyes, that I may eat,
this little thing, that I may eat.

He will come across the red sands:
mighty Eland,* dance your dance for me
that I may find you on the far horizon.

** Van Dijk: "The eland (a large antelope) represented more than just food and took on an almost supernatural significance."*

Sleep, my springbok baby,
sleep for me, my springbok child,
when morning comes they'll come a-hunting,
for they are hungry and thirsty, thirsty and hungry.

They will come across the waters:
mighty saviors in their sailing ships,
and they will show us new and far horizons.

And they came, came across the waters:
gods in galleons, bearing bows of steel,
then they killed us on the far horizon.

— Text by the composer

We can see the stars (2018)

by **Michael Austin Miller** (born 1974)

Sometimes conductors just have to do the heavy lifting themselves. When Michael Austin Miller set about programming a Bainbridge Chorale concert about the shining nighttime, he couldn't find a suitable work for the tenors and basses. So he wrote one. He was drawn to the text—which ruminates on starlight above the open sea—partly because of the bright skies above Bainbridge Island, surrounded by Puget Sound with limited ambient light. The author is Amos R. Wells, a little-known turn-of-the-century Boston journalist and Christian writer who previously taught Greek and geology at Antioch College in western Ohio. Wells creates a brilliant allegory of sailors beholding the night sky which becomes a source of introspection, peace, and hope for heaven. The harp (or piano) begins with a melody high above the men's voices. Their tune bears little resemblance to the harp's, thus invoking a melodic dialogue between the stars above and sailors below, or between God and worshipper. Miller voices his chords beautifully, reserving the open E-flat major sonority for moments of greatest yet quietest awe.

The Stars Above the Sea

Far, far away one mystery greets
Another vast and high,
The infinite of waters meets
The infinite of sky.

The stars are singing hymns of calm
Above the sea's unrest;
Can ever that majestic psalm
Dwell in the ocean's breast?

What far horizon dim and low
The sweet solution finds,
Where earth's tumultuous yearnings know
The peace of heavenly minds?

And still the sky's imperial grace
The tossing ocean mars;
We cannot see the meeting-place,
But we can see the stars.

— Amos Russel Wells (1862–1933)

∞ *intermission* ∞

Canticum calamitatis maritimæ (1997)

by **Jaakko Mäntyjärvi** (born 1963)

On the evening of Tuesday, September 27, 1994, about a thousand people embarked on the car ferry MS *Estonia*. Departing from Tallinn, Estonia, they were to cross the Baltic Sea, due to arrive the next morning in Stockholm, Sweden. The weather was stormy but not extraordinarily so. Shortly before 1:00 a.m., a heavy wave hit the ship's bow. There followed a loud, metallic bang. No lights on the bridge indicated cause for immediate attention, but in the following minutes, further crashes were heard. At about 1:15, the vehicle ramp's external door, which had evidently been flapping against the ship's bow, finally broke free. The sea flooded the vehicle deck, and the *Estonia* strongly listed to starboard. Turning the ship to port did not resolve the situation. The engines ceased, the crew sounded the general alarm, and the bridge radioed for assistance. The starboard tilt was so strong and sudden—90° within fifteen minutes—that many passengers were unable to escape their cabins to the lifeboat deck. By 1:50, the *Estonia* no longer appeared on the incoming rescue ships' radars. About 650 passengers sank with the ship. A further two hundred died in the frigid, stormy waters before rescue ferries and helicopters arrived. In total, 850 people were killed, and only 137 survived. The sinking of the MS *Estonia* remains one of the world's worst maritime disasters.

This catastrophe deeply affected the entire Baltic region, which is tightly knit by economic, cultural, and even familial ties. After all, the ferry's route was fairly routine: just as most people in Seattle know someone who has taken a cruise to Alaska, most Estonians and Swedes likely knew someone who had embarked on that same passage. Memorials to the event were constructed in Tallinn and Stockholm. The Finn Jaakko Mäntyjärvi, freelance translator by day and semi-professional choral singer and composer by night, commemorated the disaster with his *Canticum calamitatis maritimæ*, or "Song of a maritime calamity."

Mäntyjärvi's *Canticum* is in three main sections, each of which laments the *Estonia* in different ways. First the soprano soloist keens a wordless, folksong-like melody above open fifths in the lower voices. This melody is designed, as the composer has written, "to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the north than from the south. The tune is in fact a highly corrupted version of *Nearer, my God, to thee*, the hymn tune traditionally (though falsely) held to be the last tune played by the band of the *Titanic*." Mäntyjärvi describes this section as representative of "the individual aspect" of mourning, which "can, but does not have to be, interpreted as the keening or lament of a sailor's widow." Meanwhile the chorus whispers and intones fragments of text from the Catholic Requiem Mass.

In the second section, a baritone soloist takes on the role of precentor, or, liturgically speaking, lead singer. Again in Mäntyjärvi's words, here is "the objective aspect" of mourning, as the soloist presents "the bare facts of the event in newsreader style." The text is taken from broadcasts on Finland's now-defunct Latin-language news service, *Nuntii Latini*. At times the soloist's objectivism is stretched, as at "eversa et submersa est" ("overturned and submerged"), where the pitches sink as did the ship. In the preface to the body count ("calamitate Estoniæ", or "in the disaster of the *Estonia*"), the precentor/newsman recalls the soprano's opening lament, as the objective voice briefly gains a heart.

The bulk of the composition is an elaborate tone-poem for unaccompanied choir, in which the events of September 28, 1994, are depicted aurally to the text of Psalm 106: "They that go down to the sea in ships." Mäntyjärvi equates this with "the collective aspect" of mourning. We hear the gentle rocking of a bass line in 12/8 meter, recalling the gentle rocking of the ferry at sea. The composer specifies that the Scandinavian style of pronouncing Latin is to be employed. With its greater emphasis on "s" rather than "z" or "sh," and on "kv" rather than "qu," this stylized diction onomatopoeically conveys the sounds of falling rain and splashing water, as they would have been heard on board the *Estonia*. The music is not in a standard major or minor key, but uses the octatonic scale of alternating half-steps and whole-steps to provide a sense of unrest.

At the word "dixit" ("he speaks"), the full choir sings together for the first time in octave G's, as striking a sound in this context as the first metallic clang that signaled eventual disaster. As the water level rises, the sopranos and altos repeat a rising octatonic melody, offset by two beats, and the tenors and basses unsteadily rock below. The pitch dramatically rises, as did the waters "as if to heaven" ("ascendunt usque ad caelos"), after which the ship quickly "sinks as if to hell" ("descendunt usque ad abyssos"), and the bottom basses land on a low C. Here follows perhaps the most harrowing section of the work, as ominous chanting and the sopranos' disconnected tritones represent the falling rain and lapping waves as heard through the ears of those awaiting rescue. Next comes a modified version of the earlier octatonic melody, recalling the rising waters aboard ship, and the soprano soloist interrupts with fragments of her folksong as the survivors "are at their wits' end" ("et omnis sapientia..."). The tempo speeds as the disaster victims "cry to God in their trouble" ("et clamaverunt..."). Eventually the waves calm, though the music's harmonic tension makes it clear that it is too late: the "desired port" ("portum voluntatis") is not Stockholm, but heaven. The *Canticum* closes as it began: with low open fifths, watery whispers, and a solo soprano's lonely lament.

(Text on the following page.)

Canticum calamitatis maritimæ

In memoriam naufragii Estoniæ 28.ix.1994

Lux æterna luceat eis, Domine,
et lux perpetua luceat eis.
Miserere Domine.

— from the Requiem Mass

Plus octingenti homines vitam amiserunt
calamitate navali in Mari
Baltico septentrionali facta.
Navis traiectoria nomine Estonia,
cum Tallinno Stockholmiæ versus navigaret,
sæva tempestate orta eversa et submersa est.
In navi circiter mille vectores erant.
Calamitate Estoniæ
nongenti decem homines perierunt;
centum undequadragesima sunt servati.

— Broadcast on Nuntii Latini, a weekly Latin-language news service in Finland,
on 30 September and 7 October 1994

Qui descendunt mare in navibus,
facientes operationem in aquis multis,
ipsi viderunt opera Domini
et mirabilia eius in profundo.
Dixit et stetit spiritus procellæ
et exaltati sunt fluctus eius;
ascendunt usque ad cælos
et descendunt usque ad abyssos.
Anima eorum in malis tabescebat,
turbati et moti sunt sicut ebrius,
et omnis sapientia eorum devorata est.
Et clamaverunt ad Dominum cum tribularentur,
et de necessitatibus eorum eduxit eos
et statuit procellam eius;
in auram et siluerunt fluctus eius
et lætati sunt quia siluerunt
et deduxit eos in portum voluntatis eorum.
Amen.

— Vulgate Bible, Psalm 106:23–30

Requiem æternam...

Song of a maritime calamity

In memory of the wreck of the Estonia, 28 September 1994

May light eternal shine on them, Lord,
and may light perpetual shine on them.
Have mercy, Lord.

Over eight hundred people's lives were lost
in a naval disaster in the
northern Baltic Sea.
The transport ship [car ferry] named *Estonia*,
travelling from Tallinn to Stockholm, in a
fierce storm was overturned and submerged.
On the ship were about a thousand passengers.
In the disaster of the *Estonia*
nine hundred ten people perished;
one hundred thirty-nine were saved.

Those who descend to the sea in ships,
making business in great waters,
they see the works of the Lord
and his marvels in the deep.
He speaks, and raises up the stormy wind,
and its waves are lifted high;
they ascend as if to heaven
and descend as if to the abyss.
Their [the sailors'] soul does melt in trouble,
they are agitated and stirred as if drunk,
and all their wisdom has wasted away.
And they cry to the Lord in their trouble,
and in their necessity he leads them out
and he sets the storm down;
the wind and the waves grow quiet,
and they are joyful for the quieting,
and he leads them to their desired port.
Amen.

Eternal rest...

Away from the roll of the sea (1986)

by **Allister MacGillivray** (born 1948)

piano part by John C. O'Donnell

The fishing communities of Cape Breton Island in Nova Scotia are closely linked to the sea: its treasures and its tragedies. Hence native son Allister MacGillivray here sings of small peaceful boats resting at their docks and wonders “what tales of adventure” they could recount. His melody links east Canadian folksong with the gentler variety of shanty. He is perhaps best known for the hit “Song for the Mira” (1973), which was later used in the film *Marion Bridge* (2002), but he now occupies himself as an historian of Cape Breton music. One suspects that of his many honors the one he is most proud of is that of Official Bard of Clan MacGillivray.

Small craft in a harbour that's still and serene
give no indication what their ways have been.
They rock at their moorings all nestled in dreams,
away from the roll of the sea.

Their stern lines are groaning a lullaby air,
a ghost in the *cuddy*,* a gull on the *spar*.*
But never they whisper of journeys afar,
away from the roll of the sea.

* *cuddy* = small cabin on a boat

* *spar* = pole supporting the sail or rigging

Oh, had they the tongues for to speak,
what tales of adventure they'd weave,
but now they are anchored to sleep and slumber alee.

Come fair winds to wake them tomorrow we pray.
Come harvest a-plenty to them ev'ry day
till guided by harbour lights they're home to stay,
away from the roll of the sea.

Oh, had they the tongues for to speak...

Come fair winds...

— Text by the composer

Across the sea (2009)

by **Heather Masse** (born 1982)

Winnipeg, 2002. Three singer-songwriter women joined forces for a single performance at a local guitar shop. After the show, the shop-owner remarked that they should tour as The Wailin' Jennys, a pun on singer Waylon Jennings. So they did. Let this be a lesson to you: never underestimate casual performances at small venues—great things can emerge.

The Wailin' Jennys has changed faces periodically. For example, Heather Masse, who was born in Maine and studied jazz at the New England Conservatory in Boston, joined as their alto in 2007. But the ensemble has become a leader in folk music: two of their albums have even topped the *Billboard* bluegrass charts. (In terms of reputation, fans of medieval music can justly think of The Wailin' Jennys as folk music's answer to Anonymous 4.) Masse's song *Across the sea* first appeared on their hit album *Bright Morning Stars* (2011). Its text is from the point of view of one traveling on the ocean and missing a distant lover.

I see your face across the sea,
You're in the waves surrounding me,
I hear your voice call on the breeze,
On this ship out on the ocean.

Sailin' across the sea on a big ship on the ocean.
The moon is rising in the east, the stars hang down around her.
The bow is arrowed to the hearts of the ones we wish to come home to.
But the newly lit night directs this flight singing, "the ocean road will guide you."

I see your face across the sea...

When I wake I'll cast my anchor down and dive below.
I'll dive into my lover's arms, we'll warm the ocean's cold.
'Cross the sea and to our homes we'll meet again so soon,
You'll be with me across the sea on a ship out on the ocean.

I see your face across the sea...

Terra Australis (2019)

by **Bronwyn Edwards** (born 1955)

When Western navigators first charted the oceans, they expected to discover a massive continent equal in size to Eurasia in the north. After all, or so they reasoned, if the northern hemisphere were heavier than the south, then the planet would surely flip over! Such was the confidence of enterprising cartographers that they sketched onto maps the precise borders of this "Terra Antarctica" or "Terra Australis," both terms meaning "Southern Land." This practice was not uncommon; Amerigo Vespucci exercised similarly unscrupulous imagination when drawing and naming the Americas after himself.

Australian Seattleite Bronwyn Edwards composed *Terra Australis* for the Cascadian Chorale, though its premiere was postponed three years due to the global pandemic. Subtitled “The search for the Great Southern Land — a tale of adventure on the high seas,” it depicts at turns the mystery, the terror, the quest, and the determination experienced by the Western sailors who explored the oceans. It is scored with piano, percussion, and didgeridoo. The latter plays in three crucial episodes: the prelude together with piano, a central improvised section marked “Call of the Great Southern Land,” and the likewise improvisatory conclusion. But the singers are the ones who take the journey. Near the conclusion, the tenors and basses adopt the shanty *Roll the old chariot along* while sopranos and altos swirl like the wind around them. The choir ends as it began: with mysterious dissonances of oceanic mist. The last word, as it were, is left to the didgeridoo—to the ineffable call of humanity to explore.

Terra Australis,
*Ignota, Incognita, Magellanica.**
 Search for the Great Southern Land!

Bravery, madness!
 Called by the beckoning sea
 with a canopy of stars guiding their passage
 to uncharted destinations!

Bravery, madness!
 Called by the Great Southern Land
 and the Milky Way
 and the Southern Cross* to steer by.

With a passion for exploration, circumnavigation.

Bravery, madness, horizon and stars!
 Mariners crossing the treacherous sea.
 Cartography, planets and astronomy,
 Danger and mutiny, men who are lost to the sea!

Oh, we’d be alright if the wind was in our sails,
 and we’ll all hang on behind.

And we’ll roll the old chariot along,
 and we’ll all hang on behind.

Oh, we’d be alright if we make it round the Horn,*
 and we’ll all hang on behind!

Terra Australis...

— Text by the composer

[Southern Land]
 [Strange, Unknown, Magellanic]

* *Ferdinand Magellan = The Portuguese leader of the first expedition to circumnavigate the Earth, in 1519–22.*

* *Southern Cross = A constellation used for navigation in the southern hemisphere, akin to the North Star.*

* *Cape Horn = Near the southernmost point in South America, feared for precarious sea conditions.*



BELLEVUE CHAMBER CHORUS

2022-2023 CONCERT SEASON

i believe

Saturday, November 12, 2022, 7:30 pm
Sunday, November 13, 2022, 3:00 pm
YouTube premiere: Saturday, Nov. 26, 2022, 7 pm

Northwest Gems

Saturday, March 11, 2023, 7:30 pm
Sunday, March 12, 2023, 3:00 pm
YouTube premiere: Saturday, March 25, 2023, 7 pm

"Save the Date!"

A Journey of Love Through the Ages

Saturday, May 20, 2023, 7:30 pm
Sunday, May 21, 2023, 3:00 pm
YouTube premiere: Saturday, June 3, 2023, 7 pm

Locations:

Saturdays:
First Congregational Church, Bellevue
Sundays:
Holy Trinity Lutheran Church, Mercer Island



(425) 522-3436
bellevuechamberchorus.org



2022 - 2023 Season

A "Choral" Christmas Carol
Sunday December 11, 3:00 PM
Faith United Methodist
3924 Issaquah-Pine Lake Rd SE
Sammamish 98029

Requiem

Wolfgang Amadeus Mozart
Sunday March 19, 3:00 PM
Our Savior Lutheran Church
745 Front St. S
Issaquah 98027

Sound Imaginarium: Around the World in 80 Minutes

Sunday May 21, 3:00 PM
Our Savior Lutheran Church
745 Front St. S
Issaquah 98027

All-American Independence Celebration

July 2, 2023, 3:00 PM
Pickering Barn
1730 10th Ave NW
Issaquah, WA 98027

www.masterchoruseastside.org
425 - 392 - 8446



2022 - 2023 SEASON

Perspectives: Bach & Britten

Saturday, December 3 - 7:30 pm
Sunday, December 4 - 3:00 pm
with Philharmonia Northwest

Perspectives of Love

Sunday, February 26 - 3:00 pm

Perspectives: Fauré & Hagen

Sunday, April 23 - 4:00 pm
Edmonds Center for the Arts
with Philharmonia Northwest

www.kirklandchoralsociety.org



Cascadian Chorale

Gary D. Cannon, Artistic Director

Joyeux Noël

Saturday, December 3, 7:30 pm – Redmond
Sunday, December 4, 3:00 pm – Redmond

Across the Sea

Saturday, April 1, 7:30 pm – Bellevue
Sunday, April 2, 3:00 pm – Redmond

Brahms Requiem

Saturday, June 3, 7:30 pm – Redmond
Sunday, June 4, 3:00 pm – Bellevue



For venue and program details, visit

www.CascadianChorale.org

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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.



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