

CASCADIAN CHORALE

Conducted by Dr. Gary D. Cannon



Sunday, June 3, 2018, 3:30 pm
St Thomads Episcopal Church
8398 NE 12th Street, Medina

Saturday, June 2, 2018, 7:30 pm
Episcopal Church of the Holy Cross
11526 162nd Avenue NE, Redmond



Stormy Weather

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STORMY WEATHER

- The Gift to Sing (2017) Joan Szymko (b.1957)
Blow, blow, thou winter wind (1973) John Rutter (b.1945)
In stiller Nacht (1864)..... Johannes Brahms (1833–1897)
Mondnacht (2011).....Joy DeCoursey-Porter (b.1974)
I've been in the storm so long (2006) arr. Jeffery L. Ames (b.1969)
featuring Nikki Schilling, mezzo-soprano
Big Easy on my mind (2005)Melinda Bargreen (b.1947)
Euroclydon: An Anthem for Mariners (1781) William Billings (1746–1800)

∞ intermission ∞

- La lluvia (1996) Stephen Hatfield (b.1956)
Viento norte (1967)..... Carlos Guastavino (1912–2000)
Stormy weather (2017)..... arr. Jeremy Kings (b.1987)
world premiere performances
featuring Nikki Schilling, mezzo-soprano
As torrents in summer (1896) Edward Elgar (1857–1934)
Cloudburst (1991)..... Eric Whitacre (b.1970)
Unclouded day (2010) arr. Shawn Kirchner (b.1970)

Gary D. Cannon, conductor

Ingrid Verhulsdonk, piano



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The Gift to Sing (2017)

by **Joan Szymko** (born 1957)

Portland-based composer and conductor Joan Szymko has written: "I am drawn to texts that invoke divine grace, speak to the universal yearning for good and that nurture a compassionate heart." She could hardly have done better than to consider the poetry of James Weldon Johnson, a national leader of the NAACP and the Harlem Renaissance literary movement during the 1910s through '30s. Born in Florida and educated in Atlanta, he and his composer brother migrated to New York City and collaborated on Broadway shows and songs, most famously the African-American anthem *Lift every voice and sing*. Johnson served as a diplomat in Venezuela and Nicaragua under President Theodore Roosevelt and late in life taught at both Fisk University in Nashville and New York University. Despite encountering much racial prejudice, as in his campaign against lynching, he managed to write remarkably optimistic and uplifting poetry.

Szymko sets Johnson's poem *The Gift to Sing* straightforwardly as three verses, each slightly modified to fit the mood of the text. Her setting was commissioned by the Greater Seattle Choral Consortium, of which Cascadian Chorale is a founding member, and was premiered at the GSCC Seattle Sings festival last October.

Sometimes the mist overhangs my path,
And blackening clouds about me cling;
But, oh, I have a magic way
To turn the gloom to cheerful day —
 I softly sing.

And if the way grows darker still,
Shadowed by Sorrow's somber wing,
With glad defiance in my throat,
I pierce the darkness with a note,
 And sing, and sing.

I brood not over the broken past,
Nor dread whatever time may bring;
No nights are dark, no days are long,
While in my heart there swells a song,
 And I can sing.

— James Weldon Johnson (1871–1938),
 from *Fifty Years & Other Poems* (1917)

Blow, blow, thou winter wind, from *When Icicles Hang* (1973)

by **John Rutter** (born 1945)

John Rutter wrote his first Christmas carol while a schoolboy and has stated that early in his career "carols were my calling cards." In the early 1970s, he was given responsibility for editing *Carols for Choirs 2*, the sequel to a highly successful anthology of carols old and new by major and minor English composers. Since then, he has established a major international reputation, including large-scale works for chorus and orchestra such as *Gloria* (1974), *Requiem* (1985), and *Mass of the Children* (2003). While some may pigeonhole his works as "light music," their melodiousness, fine craftsmanship, and sheer joy have guaranteed their continued popularity.

In addition to his ubiquitous carols, Rutter explored the winter season in his early cycle for chorus and orchestra, *When Icicles Hang*. The text of the fourth movement is from Shakespeare's *As You Like It*. Jaques has just completed his famed "All the world's a stage" speech, lamenting the futility of life as he and his liege, Duke Senior, live in exile. The duke then requests a song, so his cousin Amiens responds with these delicate words. Rutter perceives this context well, infusing Amiens's empty affirmations that "life is most jolly" with cold, joyless melancholy.

Blow, blow, thou winter wind,
Thou art not so unkind
 As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
 Although thy breath be rude.

Heigh ho! sing, heigh ho!
 Unto the green holly:
Most friendship is feigning,
 Most loving mere folly:
Then, heigh ho, the holly!
 This life is most jolly.

Freeze, freeze, thou bitter sky,
That does not bite so nigh
 As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
 As friend remember'd not.

Heigh ho! ...
— William Shakespeare (1564–1616),
 from *As You Like It* (c.1599)

In stiller Nacht, published in *Deutsche Volkslieder* (1864)

by **Johannes Brahms** (1833–1897)

Born in the north German port city of Hamburg, Brahms played piano as a teenager in restaurants and theaters. On the advice of the day's leading violinist, Joseph Joachim, he introduced himself to the composer Robert Schumann in September 1853. The very next month, the master wrote an article hailing Brahms as the heir to Beethoven. Ten years later, Brahms made his way to Vienna, where he gradually built the reputation that Schumann had foreseen. Brahms is so often hailed for his orchestral, piano, and chamber music that it is easy to forget his mastery of the choral art. Indeed, his only steady jobs were conducting choirs.

Brahms harbored a deep love for the folk music of German and eastern European peoples, arranging many traditional melodies for solo voice or choir. *In stiller Nacht* was published in a set of German folksongs, but the text is in fact an adaptation after Friedrich von Spee, a seventeenth-century German Jesuit priest. The subject matter of the original is Christ's suffering at the Mount of Olives. Brahms takes a more universal approach to the text, recalling laments of any variety. It is set homophonically, with each of the four vocal parts moving simultaneously. Occasional brief silences underline the speaker's weeping.

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

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

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

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

— after Friedrich von Spee (1591–1635)

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

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

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

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

Mondnacht (2011)

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

Eichendorff was one of the leading poets of nineteenth-century German Romanticism. His poem *Mondnacht* ("Moon-night") was especially beloved by his compatriot composers, with over two dozen settings including a particularly famous one by Schumann. It was through Schumann's work—as recorded by Barbra Streisand—that Joy Porter first encountered the text. She had long associated it with her father, classical and jazz pianist Ralph DeCoursey. Upon his death in February 2011, Porter composed her own setting in just one month. Her father's love of Debussy is reflected in extended, quasi-impressionistic harmonies, such as the opening E-minor-ninth chord with an A in the melody. The opening sonorities return for the final stanza, expanding and accelerating as the soul stretches its wings. The work concludes with gentle, again impressionistic, oscillations between C minor and C major.

Though Porter was born near Vancouver, Canada, she grew up in Hawaii. She began training as a pilot, but, upon entering Christian Heritage College (now San Diego Christian College), she shifted to music and religious studies. There she first encountered the richness of choral music, and she jumped in vigorously: the college choir even sang her music at graduation. In 2010, she began to compose more dedicatedly. Friends from her church encouraged her to post her music on Facebook, and the enthusiastic reaction encouraged Porter to continue writing. Her works are increasingly performed by choirs throughout the Seattle area.

Es war, als hätt' der Himmel
die Erde still geküßt,
daß sie im Blütenschimmer
von ihm nun träumen müßt.

Die Luft ging durch die Felder,
die Ähren wogten sacht,
es rauschten leis' die Wälder,
so sternklar war die Nacht.

Und meine Seele spannte
weit ihre Flügel aus,
flog durch die stillen Lande,
als flöge sie nach Haus.

— Joseph Freiherr von Eichendorff (1788–1857)

It was as if the heavens
had quietly kissed the earth,
that she, in blossoms' shimmer,
now must dream of him.

The breeze went by the field,
the ears of corn waved softly,
it rustled gently the woods,
so starlit was the night.

And my soul stretched
out wide its wings,
flew through the quiet lands,
as if flying itself home.

I've been in the storm so long (2006)

traditional spiritual, arranged by **Jeffery L. Ames** (born 1969)

Formerly at Baylor University in Waco, now at Belmont University in Nashville, Jeffery Ames is noted not only as a choral conductor and composer, but also as a pianist. His arrangement of the spiritual *I've been in the storm so long* was inspired by Hurricane Katrina in 2005. It features an alto soloist who speaks for all who have suffered from disasters. The text painfully reflects the status of the American slave who worked constantly, day or night, rain or shine; who often was traded to a plantation far from family; and who was shunned anywhere so-called polite society congregated. Prevailing in E minor, Ames's arrangement shifts to G major for the few optimistic moments of the text, when greeting "my mother" and getting "to heaven."

I've been in the storm so long,
I've been in the storm so long, children,
I've been in the storm so long,
Oh, give me little time to pray.

Oh, let me tell my mother how I come along,
Oh, give me little time to pray,
With a hung down head and a aching heart,
Oh, give me little time to pray.

I've been in the storm so long...

Oh, when I get to heaven, I'll walk all about,
Oh, give me little time to pray.
There'll be nobody there to turn me out,
Oh, give me little time to pray.

I've been in the storm so long...

Big Easy on my mind (2005)

by **Melinda Bargreen** (born 1947)

Melinda Bargreen is best known to Seattle audiences not as a composer, but as music critic of the *Seattle Times* for thirty-one years. Nevertheless, composition was an integral part of her youth and her musical training, she writing several works for school ensembles. She temporarily ceased composition and choral singing to retain impartiality in her criticism, but since becoming a free agent in 2008, creating music has been at least as central to her activities as writing about it.

The composer has provided the following comments about *Big Easy on my mind*: "This piece was inspired by an email from publisher Barbara Harlow, who sent out a request to the Santa Barbara Music Publishing composers for a new choral piece that could be used in fund-raising efforts for the Hurricane Katrina victims. My focus was on New Orleans, a city of legendary music and culture that has inspired so much affection among music lovers around the world." Bargreen composed the music and lyrics the week after the disaster, in just three days. Rather than music of lament, she basks in New Orleans's unique lifestyle with joy and optimism.

I've got the Big Easy on my mind,
Can't seem to leave New Orleans behind.
I want to grab a beignet
And a cafe au lait,
Kick back and watch the river unwind.

I want to sing the blues with my kin,
And feel that hot, wet air on my skin,
Talk that soft, smooth talk
Walk that hip-swaying walk,
Let the warm delta welcome seep in.

When the city falls on hard times,
That's when I most want to be there.
That proud old gal may be down and out,
But to me she's the fairest of the fair.

I've got the Big Easy in my soul,
I want to let those good times roll,
Hear me some jazz,
Like no one else has,
It makes my spirit feel whole:
New Orleans on my mind.

Euroclydon: An Anthem for Mariners, published in *The Psalm-Singer's Amusement* (1781)

by **William Billings** (1746–1800)

William Billings was a professional tanner, blind in one eye and short in one leg, with a withered arm and “an uncommon negligence of person.” Notwithstanding physical deformities and hygienic deficiencies, he successfully taught “singing schools,” group music lessons for amateur church singers, around the greater Boston area. By the time of the American Revolution, he had befriended such rebels as Paul Revere and Samuel Adams, supporting the cause with hymns such as *Chester*. Upon the publication of his 1781 collection *The Psalm-Singer's Amusement*, Billings had achieved considerable financial success. Unfortunately, copyright laws were not enacted until 1790, by which time his best works had been freely reprinted throughout the fledgling United States. He accepted civic posts such as sealer of leather (inspecting goods), scavenger (sweeping streets), and hogreeve (tracking down loose hogs and returning them to their owners), but upon his death in 1800, this widower with six young children died with few assets other than his house.

Euroclydon is the term for the east or northeast wind, especially the storm that shipwrecked St. Paul on Malta in 60CE. Billings's music, like the man himself, is rather rough-and-tumble. While mostly avoiding dissonance, the harmony usually doesn't move akin to chordal progressions of his day. The voice-leading is often static. This anthem depicts aurally the blowing of the “stormy winds” and the “lifting up [of] the waves.” As the waves descend “down into the deep,” the men's voices outline a descending arpeggio. The sailors “reel and stagger to and fro like a drunken man,” and one senses that Billings knew this sensation all too well. After the storm has calmed, Billings strays from the psalm text, “and all huzza” in a rousing finale.

They that go down to the sea in ships, and occupy their business in great waters;
these men see God's wonders, his great and mighty wonders in the deep.
For he commanded the stormy winds to blow, and he lifted up the waves thereof.
They are mounted up as it were into heaven, and then down into the deep;
and their souls melt away with trouble.
They reel and stagger to and fro like a drunken man, and are at their wit's end.
Then they cry unto God in their trouble, and he bringeth them out of their distresses.
He maketh the storm a calm, so that the waves are still.

— Psalm 107

Then they [the sailors] are glad because they [the waves] are quiet;
and he bringeth the vessel into port. And all huzza.
Their friends assembled on the wharf to welcome them on shore:
'Welcome here again, welcome home.'

— probably by the composer

La lluvia (1996)

by **Stephen Hatfield** (born 1956)

Canadian composer Stephen Hatfield lives on Vancouver Island. While teaching at a high school with only a rudimentary choral program, he developed a strong belief in multicultural choral music, of which *La lluvia* (“The rain”) is a fine example. The initial melody is a folk tune from Ecuador, traditionally played on Andean panpipes known as the *siku*, but Hatfield scores his composition for wordless voices and three percussionists. The sound of the shaker particularly evokes the rainfall of the work's title, but occasional harmonic shifts from B minor to G major invoke the mildly thunderous vibra-slap. His score markings are particularly evocative; at various times the singers are directed to “oxygenate the canon,” or to sing with “an airborne legato,” “not sad, but with a dark moan in the sound,” “with a throbbing pulse,” “dry and light on the feet,” and even “cool and clear, with a steady pulse and a stomach full of soda water.” Hatfield has created a texture which is entirely melodic, making the piece particularly rewarding to sing, since at any given time, everyone has a main melody.

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- Profiles on individual choir members

Viento norte, from *Indianas* (1967)

by **Carlos Guastavino** (1912–2000)

Carlos Guastavino was the arch-conservative of twentieth-century Argentinean classical music. Born in the city of Santa Fe, nestled in the Argentinean plains (or pampas), Guastavino gained initial training as a chemical engineer, then studied music privately in Buenos Aires. In the 1940s and '50s, some of his songs became quite popular and he undertook international tours as a pianist. Songs, chamber music, and piano works poured from him prolifically: for his over 200 solo songs Guastavino is known as the “Schubert of the Pampas.” He was strongly opposed to the dissonant modernist trends then receiving critical accolades, declaring: “I do not like music without a beautiful melody. I do not understand it. That is not music. May the composers of the vanguard forgive me.” Disillusioned by the progress of classical music, he composed nothing between 1975–87, and from 1992 he ceased composing altogether, living almost as a hermit in a leafy northern suburb of Buenos Aires.

Indianas, a cycle of six songs for mixed chorus and piano, represents Guastavino at his very best: approachable, pleasing, always tonal sonorities; succinctly presented, beautifully crafted melodic structures; strong rhythmic drive; and intelligible, engaging text-setting. In “Viento norte,” the piano behaves more like a guitar, with broad chords and strumming patter. Guastavino juxtaposes the choral 6/8 meter against the piano’s 3/4 throughout, a pattern associated with the chacarera, an Argentinean folk dance. He even adds frequent syncopation (strong off-beat accents) to emphasize a rhythmic tension which aptly depicts the hot north wind rushing across the pampas.

Desgarrado entre los montes,
sobre largos arenales,
va chillando el viento norte
su grito en los quebrachales.

Tearing through the mountains,
over the long, sandy ground,
goes shrieking the north wind,
its scream through the quebracho¹ woods.

Un cordaje de tacuaras,
de espinillos y chilcales,
bordonean la agonía
del fuego en la roja tarde.

A string of bamboo,
of espinillo² and chilca³ forests,
hums with the agony
of the fire of a red afternoon.

aire de fragua
viento de fuego
quemando leguas
pasa febrero

air of forge
wind of fire
burning leagues
pervading February

el viento brama
fuego en su aliento
tierra cuarteada
hombre sediento

the wind roars
fire in its breath
cracked earth
thirsty man

Ya está la tierra quemada
está herida mi esperanza
viento norte, río bajo,
re seca está la barranca.

Already the earth is scorched,
wounded is my hope—
north wind, low river,
too dry are the ravines.

¡Pobre mi tierra cansada!
No te alcanzan mis sudores
para verte rebrotada,
milagro, en pampa de flores.

My poor, tired land!
Insufficient is my sweat
for to see you sprout,
miraculously, into the flowering plains.

aire de fragua...

air of forge...

— Isaac Aizemberg (1918–1997)

1 quebracho = a tree with exceptionally hard wood

2 espinillo = a very thorny flowering tree with small leaves

3 chilca = a short, hardy, woody shrub

Program notes and translations by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Elaine Tsang

Stormy weather (1933/2017)

by **Harold Arlen** (1905–1986)
arranged by **Jeremy Kings** (born 1987)

world premiere performances

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

Kings's arrangement of the classic song *Stormy weather* gives a fresh veneer to a still beautiful canvas. The original song was first sung by Ethel Waters at The Cotton Club in Harlem in 1933. It became an instant hit, gaining even greater prominence with Lena Horne's iconic recording ten years later. Kings's arrangement preserves a solo voice but adds an unaccompanied choral background with perfectly timed interjections. The opening gentle rainfall is as "stormy" as the music gets: the real weather is in the singers' hearts.

Don't know why
There's no sun up in the sky:
Stormy weather.
Since my man and I ain't together,
Keeps rainin' all the time.

Life is bare,
Gloom and misery everywhere:
Stormy weather.
Just can't get my poor self together,
I'm weary all the time.

When he went away, the blues walked in and met me.
If he stays away, old rockin' chair will get me.
All I do is pray the Lord above will let me
Walk in the sun once more.

Can't go on,
All I have in life is gone:
Stormy weather.
Since my man and I ain't together,
Keeps rainin' all the time.

I walk around, heavy-hearted and sad.
Night comes around, and I'm still feelin' bad.
Rain pourin' down, blindin' every hope I had.
This pitterin' patterin' beatin' and splatterin' drives me mad!
Love, love, love, love...
This misery is just too much for me.

Can't go on,
Ev'rything I had is gone:
Stormy weather.
Since my man and I ain't together,
Keeps rainin' all the time.

— Ted Koehler (1894–1972)

As torrents in summer, from *Scenes from the Saga of King Olaf*, opus 30 (1894–6) by **Edward Elgar** (1857–1934)

Modern audiences tend to think of Sir Edward Elgar as the mustachioed Master of the King's Music, the musical pinnacle of Victorian England: stoic, stodgy, honest, honorable, noble, and, let's face it, a bit pretentious. But his origins lay in provincial Worcester, where his father ran a music shop. The teenage Elgar worked as freelance violinist and occasional conductor, including leading the band at the local lunatic asylum. In 1891, after trying his hand as a composer in London and failing, Elgar retreated to rural Worcestershire in disgrace.

Soon thereafter, however, he began receiving regular commissions for large-scale works for chorus and orchestra. He wrote *King Olaf* for the 1896 North Staffordshire Festival. His most acclaimed work to date, it was even heard at London's famed Crystal Palace early the following year. The cantata's text is adapted from Longfellow's version of the medieval Icelandic saga of the exiled Olaf, who returned to Norway to convert his kingdom to Christianity. (The real-life King Olaf I even baptized explorer Leif Ericson, circa 997.) After Olaf's death at the hands of the Danish navy, the full chorus, without orchestral accompaniment, sings a delicate epilogue, "As torrents in summer," which presages the composer's later masterful partsongs. Longfellow compares the sudden rise of a summer flood, the result of distant rains, to sudden religious conversion, similarly the result of distant godly efforts.

As torrents in summer,
half dried in their channels,
suddenly rise, though the
sky is still cloudless,
for rain has been falling
far off at their fountains;

so hearts that are fainting
grow full to o'erflowing,
and they that behold it
marvel, and know not
that God at their fountains
far off has been raining!

— Henry Wadsworth Longfellow (1807–1882),
from *The Saga of King Olaf* (published 1863)

Cloudburst (1991)

by Eric Whitacre (born 1970)

Eric Whitacre is without question the leading American choral composer of his generation. Growing up in Nevada, his ambition was to be a rock star; he never considered classical music until his undergraduacy at the University of Nevada at Las Vegas. The composer writes: "I was sort of tricked into joining the choir (there were a lot of cute girls in the soprano section) and on that first day of class we started rehearsing the *Kyrie* from the Mozart *Requiem*. My life was profoundly changed on that day, and I became a choir geek of the highest order." He proceeded to composition studies at New York's prestigious Juilliard School, and soon such works as *Cloudburst* (1991) and *Water Night* (1995) became standards for choirs throughout the country. Whitacre's Virtual Choir recordings, available on YouTube, have gained international attention through his innovative use of the Internet to incorporate thousands of singers from across the globe into one online performance. He has indeed become the quintessential choral rock star.

Cloudburst dates from before his Juilliard studies and shows a remarkably sure hand for someone who wrote his first choral work, *Go, lovely rose*, just the previous year. He had been invited to compose a piece for Eldorado High School in Las Vegas, where the conductor, Jocelyn Kaye Jensen, according to Whitacre, had a reputation for "doing crazy things on stage ... [choreography], lighting, costumes, you name it." I'm sure she wasn't disappointed upon receiving a musical canvas with such grand and theatrical ambitions. *Cloudburst* begins with tone clusters that over the decades have become Whitacre's signature sound. At moments each singer must sing a specific phrase at their own individual tempo. Halfway through the work, there begins an aural cloudburst—that phenomenon when huge amounts of rain fall in a short period—which Whitacre describes as "a ceremony, a celebration of the unleashed kinetic energy in all things." Percussion magically appears: handbells, suspended cymbal, wind chimes, thunder sheet, bass drum, piano, and even human percussion as the singers are directed to clap hands, snap fingers, and slap thighs. Eventually, all softens, in Whitacre's words, "leaving only the rain and the thunder as the rain cloud disappears into the distance."

La lluvia...

Ojos de agua de sombra,
ojos de agua de pozo,
ojos de agua de sueño.

Soles azules, verdes remolinos,
picos de luz que abren astros como granadas.

¿Dime, tierra quemada, no hay agua?
¿Hay sólo sangre, sólo hay polvo,
hay sólo pisadas de pies desnudos sobre la espina?

La lluvia despierta...

Hay que dormir con los ojos abiertos,
hay que soñar con las manos,
soñemos sueños activos de río, buscando su cauce,
sueños de sol soñando sus mundos.

Hay que soñar en voz alta,
que cantar hasta que el canto eche
raíces, tronco, ramas, pájaros, astros,
hay que desenterrar la palabra perdida,
recordar lo que dicen:
la sangre y la marea, la tierra y el cuerpo,
volver al punto de partida...

La lluvia...

The deluge...

Eyes of water of shadows,
eyes of water of the well,
eyes of water of dreams.

Blue suns, green whirlwinds,
beaks of light that open the stars like pomegranates.

Tell me, scorched earth, is there no water?
Is there only blood, is there only dust,
are there only footprints of bare feet on thorns?

The deluge awakens...

One must sleep with eyes open;
one must dream with the hands;
we dream active dreams of a river seeking its channel,
dreams of the sun dreaming its worlds.

One must dream with raised voice,
must sing until the song throws
roots, trunk, branches, birds, stars;
one must unearth the lost word,
to remember what they say—
blood and tide, earth and body—
and return to the point of departure...

The deluge...

— adapted by the composer, after Octavio Paz (1914–1998), *El cántaro roto*

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Unclouded day, from *Heavenly Home* (2010)

by **Josiah Kelly Alwood** (1828–1909)
arranged by **Shawn Kirchner** (born 1970)

You can always tell when a composer is also a fine singer. Their works almost invariably embrace instinctive melodiousness, sonorous harmony, and a simple, logical flow. Such is the case for Shawn Kirchner, who serves not only as composer-in-residence for the prestigious Los Angeles Master Chorale, but also as one of its tenors. Originally from Iowa—and educated at Manchester University in Indiana, the University of Iowa, and even briefly in Dalian, China—Kirchner is now based in Los Angeles, where he composes not only classical choral works both sacred and secular, but also gospel, bluegrass, and country songs.

The original tune and text of *Unclouded day* were both written by the Reverend J.K. Alwood, a revivalist minister from Ohio. He traveled frequently from town to town throughout the region, sometimes away from his home and family for weeks at a time. Perhaps this is why he seemed especially sensitive to the jubilant notion of a heavenly home of rest. In his arrangement, Kirchner expands the choir up to nine parts. The heavenly “king in his beauty” is praised through rising imitative entrances, and the “city that is made of gold” sparkles with lustrous shimmer.

O they tell me of a home far beyond the skies,
and they tell me of a home where no storm-clouds rise,
O they tell me of an unclouded day.
 O the land of cloudless days,
 O the land of an unclouded sky.

O they tell me of a home where my friends have gone,
they tell me of a land far away,
where the tree of life in eternal bloom
sheds its fragrance through the unclouded day.
 O the land of cloudless days...

O they tell me of a king, in his beauty there,
they tell me that mine eyes shall behold
where he sits on a throne that is bright as the sun,
in the city that is made of gold.
 O the land of cloudless days...

— Josiah Kelly Alwood (1828–1909)

Cascadian Chorale Members

Soprano

Frances Acheson
Holly Allin π
Anita Gross
Heather Irwin * ‡ π
Brenda Kruse
Sue Maybee
Genie Middaugh π
Ruth O'Brien
Paula Rattigan
Cami Woodruff γ π

Alto

Cravixtha Acheson § π
Christine Dunbar
Barb Fraley π
Alecia Hawthorne-Heyel
Laurene Kelly
Tara O'Brien Pride * π
Debra Schilling
Nikki Schilling
Pamela Silimperi π

Tenor

Christopher Fraley π
Brandon Higa
Russ Jones *
Tim MacNary
Max Marcus
Özer Özkaraoğlu

Bass

Ken Black
Jeremy Kings π
Dennis Kruse †
David Nichols π
Don O'Brien
Trevor Tsang
Jim Whitehead
Doug Wyatt * § π
Robin Wyatt-Stone § γ

‡ Soloist in *Mondnacht*
§ Percussion in *La Iluvia*

γ Soloists in *Cloudburst*
π Percussion in *Cloudburst*

* Section Leader
† Voice Coach

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.

Jeremy Kings, Composer-in-Residence



From a young age, Jeremy was constantly exposed to music through his peers and family. On Sunday mornings, he could often be found sitting next to his mother, the church organist, unwittingly internalizing the trembling harmonies and low drones that came thundering out of the pipes in the rear of the sanctuary. It wasn't until he was enrolled into the high school freshman boys' choir, however, that he fell in love with singing and the choral art form. A year later, he discovered computer software for electronic music production. From that point forward, there has rarely been a time in which Jeremy has not been involved in at least one choir, and he always has one or more musical projects in the works.

Jeremy's choral compositions have been premiered by singers and ensembles in Illinois and Washington. His instrumental works are written with visual media such as film and video games in mind. Most of these are notated, performed and produced using computer software known as Digital Audio Workstations or DAWs, though he does occasionally write more traditional scores for live performance. He is currently working on a full-length album of original music, which he intends to release sometime next year.

At present, Jeremy sings with the Cascadian Chorale, a Bellevue chamber chorus, and Vox16, a new professional vocal ensemble in Seattle. When he's not engaged in singing or writing music, Jeremy teaches high school students how to program video games. In the time left over, he enjoys playing and occasionally creating games of many varieties, including board games, tabletop role-playing games and, of course, video games.

Supporters

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We accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, www.CascadianChorale.org, and click "Contribute" under "Support Us".

For more information about making a donation to Cascadian Chorale, please contact our voicemail at 425-606-4586 or email Anita Gross at president@CascadianChorale.org.

seattlesings

Choral Performances
April – December 2018

ALLIANCE FRANÇAISE DE SEATTLE CHOIR [§]

afseattle.org
End of Year Summer Performance 18 Jun

ANCORA [§ E]

ancorachoir.org
Postcards: Songs from the Four Corners 2 Jun

BAINBRIDGE CHORALE [W]

• Bainbridge Chorale (BC)
• Olympic Girls' Choir (OGC)
bainbridgechorale.org
Darkness to Light (BC, OGC) 21, 22 Apr
Let Us All Make Music (BC, OGC) 6 May

BELLEVUE CHAMBER CHORUS [§ N E]

bellevuechamberchorus.org
Voces Latinas (Latin American Voices) 5, 6 May

BELLEVUE YOUTH CHOIRS [§ E]

• Bellevue Boychoir (BbC)
• Bellevue Girlchoir (BGC)
bellevueyouthchoirs.org
Farm to Table (BbC, BGC) 2 Jun

BYRD ENSEMBLE [§]

• Byrd Ensemble (BE)
• Vox16 (V16)
byrdensemble.com
LOCALLY SOURCED (V16) 7 Apr

CANTABILE CHAMBER CHOIR [N]

seattlesings.org/mzg
Fire & Ice: Love's Incarnations 27–29 Apr

CANTARÉ VOCAL ENSEMBLE [§ N]

cantarevocalensemble.org

A CAPPELLA JOY CHORUS [N E]

ajoyings.org

CAPPELLA ROMANA [§ S]

cappellaromana.org
VENICE IN THE EAST: Renaissance Crete 27 Apr

CASCADIAN CHORALE [E]

cascadianchorale.org
Shall We Dance? 7, 8 Apr
Stormy Weather 2, 3 Jun

CHOIR OF THE SOUND [§ N]

choirofthesound.org
On the Road! 2, 3 Jun

CHORAL ARTS NORTHWEST [§ N S E W]

choralartsnw.org/wordpress
The Moment of Poetry 5, 6 May

CHOROSYNTHESIS SINGERS [§ S]

chorosynthesis.org

CITY CANTABILE CHOIR [§ E]

citycantabilechoir.org
Voces Latinas (Latin American Voices) 5, 6 May

COLLA VOCE SEATTLE [§ N E]

collavoceseattle.org

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 (Har)
• LyrIca (Lyr)
• Melodia (Mel)
• Ragazzi (Rag)
columbiachoirs.com
Tell Me What It Means (CBWC) 18 May
Songs of Hope, Faith, Life and Love (CCC, CBWC) 3 Jun
SpringSong 2018 (CVE, BCCC, Lyr, Rag, Har, Mel) 9 Jun

CORA VOCE [§ S W]

coravoce.org
Calling My Children Home 28, 29 Apr

EMERALD ENSEMBLE [§ S E]

emeraldensemble.org
Finlandia 19, 20 May

THE ESOTERICS [§ S W]

theesoterics.org
CONFIDO - the reimagined mass 13–15 Apr
DESIGNO - the reimagined motet 8–10 Jun
BERNSTEIN 24–26 Aug

EVERETT CHORALE [N S]

• Everett Chorale (EC)
• Snohomish County Youth Chorus (SCYC)
everettchorale.org
You'll Never Walk Alone (EC) 8 Apr
What a Wonderful World (EC) 10 Jun

EVERGREEN WOMEN'S CHORALE [S]

seattlesings.org/mbx

FINNISH CHORAL SOCIETY OF SEATTLE [§]

finnsnw.com/FCS/index.html
42nd ANNUAL KALEVALA FESTIVAL 8 Apr

GREATER SEATTLE CHORAL CONSORTIUM [§]

greaterseattlechoralconsortium.org

JOYFUL! NOISE SEATTLE [§ E]

joyfulnoiseseattle.org
The Times They Are a-Changin' 29 Apr; 6 May

KIRKLAND CHORAL SOCIETY / KIRKLAND CHAMBER SINGERS [§ E]

kirklandchoralsociety.org
Barnett & Bernstein 19 May

KITSAP COMMUNITY CHORALE [W]

kitsapchorale.org
How Can I Keep From Singing? 5 May

THE KULSHAN CHORUS [N]

seattlesings.org/mbh

LAKE WASHINGTON SINGERS [E]

lakewashingtonsingers.org
BANDSTAND BOOGIE 19 May; 2 Jun

MÄGI ENSEMBLE [§ E]

magiensemble.com

MAGNOLIA CHORALE [§]

magnoliachorale.org
Seriously Carefree 5, 6 May

THE MARKET STREET SINGERS [§]

marketstreetsingers.org
No Place Like Home 19, 20 May

MASTER CHORUS EASTSIDE [E]

masterchoruseastside.org
The Circle of Life 6 May
All-American Independence Celebration 1 Jul

MEDIAVAL WOMEN'S CHOIR [§]

medievalwomenschoir.org
Saints and Sinners 2 Jun

MILL CREEK CHORALE [N]

seattlesings.org/mxs
Mill Creek Chorale: Will The Circle Be Unbroken 12 May

MIRINESSE WOMEN'S CHOIR [§ N E]

mirinessewomenschoir.org

NORTHWEST ASSOCIATED ARTS [§ S E]

• ChoralSounds Northwest (CSN)
• SilverSounds Northwest (SSN)
• Youth Choral Education Program (YCEP)
nwassociatedarts.org
The Time of Your Life (SSN) 15 Apr
Spring Is in the Air (YCEP) 5 May
New York Nights: from Broadway to Birdland (CSN) 6 May
Masterworks IV (CSN) 1 Jun

NORTHWEST CHAMBER CHORUS [§]

northwestchamberchorus.org
Celebrate 50! Anniversary Concert & Reception 9, 10 Jun

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

nwchoirs.org
Vocalpoint! Seattle Spring Show ... 17–20, 24–27 May
Choral Tradition 9, 10 Jun

NORTHWEST CHORALE [§ N E]

nwchorale.org
Mendelssohn's Elijah 12, 19 May

NORTHWEST FIRELIGHT CHORALE [§ E]

nwfirelightchorale.org
Day's A-Breakin' In my Soul 9, 15, 16 Jun

NORTHWEST GIRLCHOIR [§ N]

northwestgirlchoir.org
Prep Choir: Songs to Share 19 May
Amore and the Seniors 20 May
Poetry in Motion 16 Jun

NORTHWEST REPERTORY SINGERS [S]

nwrs.org
Celebrate! Treasured Memories and New Visions 9 Jun

NORTHWEST SOUND MEN'S CHORUS [E]

northwestsound.org
Annual Spring Show 9 Jun

NORWEGIAN LADIES CHORUS OF SEATTLE [§] <i>nicofseattle.wix.com/nlcofseattle</i> Spring Concert With the Norwegian Male Chorus 20 May	REFUGEE CHOIR PROJECT [S] <i>refugeechoir.org</i>	SINE NOMINE: RENAISSANCE CHOIR [§] <i>seattlesings.org/mvg</i>
NORWEGIAN MALE CHORUS OF SEATTLE [§] <i>norwegianmalechorusofseattle.org</i> Spring Concert With the Norwegian Male Chorus 20 May	RESOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N] <i>resoundsings.org</i>	SKAGIT VALLEY CHORALE [N] <i>skagitvalleychorale.org</i> Celebrating In Song 2018: "On the Air" 5,6 May
THE OK CHORALE [§ N] <i>elenalouserichmond.com</i> Holiday Concert 15 Dec	SEATTLE BACH CHOIR [§] <i>seattlebachchoir.org</i> Annual Mother's Day Cantata Concert..... 13 May Abide With Us 3 Jun	SNO-KING COMMUNITY CHORALE [N] <i>sno-kingchorale.org</i> Guest Artist Concert 22 Apr Ticket to Broadway: Bye Bye Birdie 9 Jun
OLYMPIA YOUTH CHORUS [S] <i>olympiayouthchorus.org</i> From Screen to Song 19 May	SEATTLE CHILDREN'S CHORUS [§ N] <i>seattlechildrenschorus.org</i> Journey On: American Patchwork..... 2 Jun	SONORO CHORAL SOCIETY [S] • The Sonoro Scandinavian Children's Choir (SSCC) • The Sonoro Women's Choir (SWC) <i>songsofsonoro.com</i>
OPUS 7 VOCAL ENSEMBLE [§] <i>opus7.org</i> All Northwest 5 May	SEATTLE CHORAL COMPANY [§ N S E] <i>seattlechoralcompany.org</i> Songs of the Danube 9 Jun	SONUS BOREAL [N] <i>northernsoundchoirs.org</i> Spring Concert 23 Jun
ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N] <i>osscs.org</i> Thirsting for Hope 3 Jun	SEATTLE GIRLS CHOIR [§] <i>seattlegirlschoir.org</i> Seattle Girls Choir: Annual Spring Concert..... 16 Jun	SOUND SINGERS - JAPANESE CHOIR [N E] <i>soundsingers.org</i> Annual Concert and Bake Sale 10 Nov
PACIFIC SOUND CHORUS [N S E] <i>pacifcsound.org</i> Pacific Sound Chorus Friends and Family Show 17 Apr	SEATTLE JEWISH CHORALE [§ E] <i>seattlejewishchorale.org</i> A Decade of Joyous Song..... 3 Jun	SOUTH SOUND CLASSICAL CHOIR [S] <i>southsoundclassicalchoir.org</i> Shared Experiences and Connections 27,29 Apr; 4,6 May
PACIFICA CHILDREN'S CHORUS [§] <i>pacificachoirs.org</i>	SEATTLE LADIES CHOIR [§] <i>seattleladieschoir.org</i>	SUMMER FLING SINGERS [E] <i>summerfling.org</i> Liedersträusse 25 Aug
PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§] <i>phinneychorus.org</i> Haiti Benefit Concert 16 Jun	SEATTLE MEN'S CHORUS SEATTLE WOMEN'S CHORUS [§ N S] • Captain Smarty pants (CS) • Seattle Men's Chorus (SMC) • Seattle Women's Chorus (SWC) • Sensible Shoes (SS) <i>seattlechoruses.org</i> Not In Our Town (SMC,SWC)..... 7,8 Apr God Save The Queens (SMC,CS)..... 22,23 Jun	SWEDISH SINGERS OF SEATTLE [§] <i>swedishsingersofseattle.org</i> Spring Concert: Spring In Sweden 1 May
PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N E] <i>ptchorus.org</i> Spring Concert..... 6,8 Apr	SEATTLE METROPOLITAN SINGERS [§] <i>seattlegleeclubs.org</i> Annual Spring Concert..... 3 Jun	TACOMA EARLY MUSIC ENSEMBLE [S] <i>canonici.org</i> Spring Concert 4 May
RAINIER CHORALE [S E] <i>rainierchorale.org</i> Sentimental Journey: Pops Concert 9,10 Jun	SEATTLE PEACE CHORUS [§] <i>seattlepeacechorus.org</i> People of the Drum 2,3 Jun	VASHON ISLAND CHORALE [S W] <i>vashonislandchorale.org</i> Legacy..... 21,22 Apr
RAINIER YOUTH CHOIRS [§ S] <i>rainieryouthchoirs.org</i> "The Journey ..." 21 Apr "Beyond Borders": Invitational Concert..... 19 May "Soundtrax" 9 Aug	SEATTLE PRO MUSICA [§ N S E] <i>seattlepromusica.org</i> Sacred Ground..... 18,19 May	VOCALISE [§] <i>seattlesings.org/mbq</i> That which is about to bloom 2 Jun
REDMOND CHORALE [§ E] <i>redmondchorale.org</i> Faure Requiem 14 Apr Totally 80's 16 Jun	SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N] <i>seachordsmen.org</i> Follow Your Dream..... 30 Jun	VOICES NORTHWEST [N] <i>voicesnorthwest.org</i> Voices Together..... 6 Oct
	SEATTLE SHORES CHORUS [§ N] <i>seattleshores.org</i>	WHATCOM CHORALE [N] <i>whatcomchorale.org</i> Bach & Forward..... 3 Jun

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2017 - 2018 Concert Season

Joyful Tidings

Featuring J.S. Bach's Christmas Oratorio

Saturday, December 2, 2017, 7:30 PM
Sunday, December 3, 2017, 3:00 PM
Bastyr University Chapel, Kenmore

Love Notes

Saturday, February 17, 2018, 7:30 PM
Kirkland Performance Center

Verdi's Requiem

with Philharmonia Northwest
Saturday, March 24, 2018, 2:00 PM
Benaroya Hall, Seattle

Barnett & Bernstein

Saturday, May 19, 2018, 7:30 PM
Bastyr University Chapel, Kenmore

www.kirklandchoralsociety.org

**MASTER CHORUS
EASTSIDE**

Feed Your Soul

2017-2018

A Choral Christmas Carol

Saturday December 10, 2017 ~ 3:00 PM
Sunday December 17, 2017 ~ 3:00 PM
Pine Lake Covenant Church, Sammamish

We Are Such Stuff as Dreams

Sunday March 11, 2018 ~ 3:00 PM
Bellevue Presbyterian Church

The Circle of Life

Sunday May 6, 2018 ~ 3:00 PM
Pine Lake Covenant Church, Sammamish

Celebrate America

Sunday July 1, 2018 ~ 3:00 PM
Pickering Barn, Issaquah

www.masterchoruseastside.org
(425) 392-8446

**REDMOND CHORALE
2017-2018 CONCERT SEASON**



A BAROQUE CHRISTMAS

Saturday, December 2, 2017, 7:00 PM
Sunday, December 3, 2017, 2:00 PM

FAURÉ REQUIEM

Saturday, April 14, 2018, 7:00 PM

TOTALLY 80s

Saturday, June 23, 2018, 7:00 PM

CONCERT LOCATION

Church of Holy Cross Episcopal
Redmond

www.RedmondChorale.org



**BELLEVUE
CHAMBER CHORUS**

2017-2018 CONCERT SEASON

Winter Song

Saturday, December 9, 2017, 7:30 pm

Sunday, December 10, 2017, 3:00 pm

St. Luke's Lutheran Church, Bellevue

Sunday, December 17, 2017, 3:00 pm

Emmanuel Episcopal Church, Mercer Island

(to be followed by a holiday reception, raffle and dessert auction!)

Water Music

(Songs of Rain, Rivers, Lakes and Oceans)

Saturday, March 10, 2018, 7:30 pm

St. Margaret's Episcopal Church, Bellevue

Sunday, March 11, 2018, 3:00 pm

St. Luke's Lutheran Church, Bellevue

Voces Latinas

(Latin American Voices)

with City Cantabile Choir

Saturday, May 5, 2018, 7:30 pm

Phinney Ridge Lutheran Church, Seattle

Sunday, May 6, 2018, 3:00 pm

St. Luke's Lutheran Church, Bellevue

(425) 522-3436

bellevuechamberchorus.org



EASTSIDE SINGS

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Bellevue Presbyterian Church
1717 Bellevue Way NE, Bellevue WA 98004
MONDAYS, 7:00 to 9:30 p.m.

- | | | | | |
|--|------------|--|-------------------|--|
| July 9 | ♪ | Vaughan Williams Dona Nobis Pacem
<i>Conducted by Linda Gingrich</i> | <i>Hosted by:</i> |  <p>MASTER CHORUS
EASTSIDE
<i>Singing the power of shared music</i></p> |
| masterchoruseastside.org | | | | |
| July 16 | ♪ | Vaughan Williams Five Mystical Songs
<i>Conducted by Gary Cannon</i> | <i>Hosted by:</i> |  <p>CASCADIAN
CHORALE</p> |
| cascadianchorale.org | | | | |
| | <i>and</i> | ♪ Fauré Requiem
<i>Conducted by Laurie Betts-Hughes</i> | <i>Hosted by:</i> |  <p>REDMOND
CHORALE</p> |
| redmondchorale.org | | | | |
| July 23 | ♪ | Bach Motet #2 - Der Geist hilft
<i>and Cantata #4 - Christ lag in Todesbanden</i>
<i>Conducted by Fred Lokken</i> | <i>Hosted by:</i> |  <p>BELLEVUE
CHAMBER
CHORUS</p> |
| bellevuechamberchorus.org | | | | |
| July 30 | ♪ | Verdi Requiem
<i>Conducted by Glenn Gregg</i> | <i>Hosted by:</i> |  <p>KIRKLAND
CHORAL
SOCIETY</p> |
| kirklandchoralsociety.org | | | | |

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