

CASCADIAN  
CHORALE

Conducted by Dr. Gary D. Cannon

# Joyeux Noël

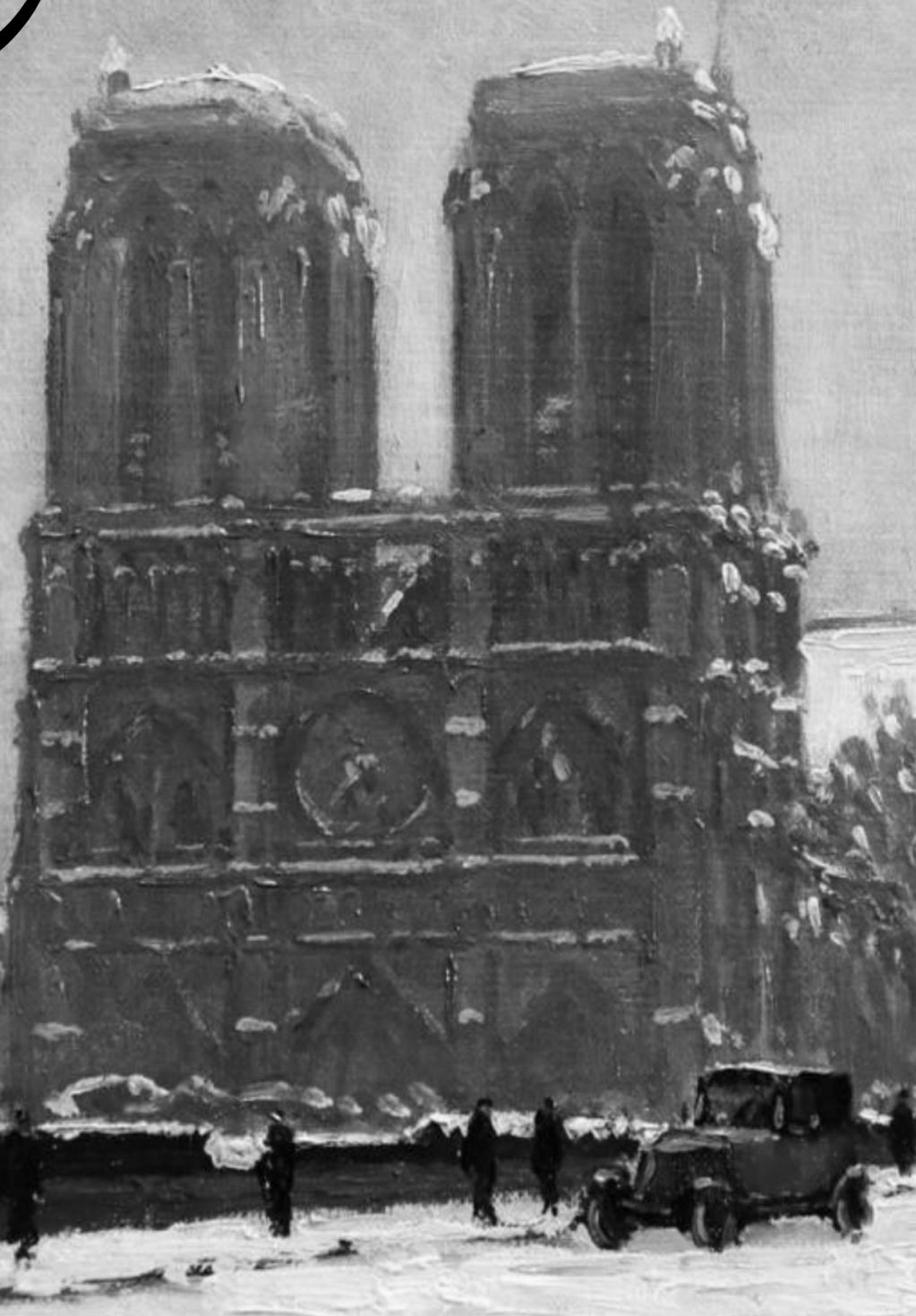
Saturday, Dec. 3, 2022  
7:30 PM

Sunday, Dec. 4, 2022  
3:00 PM

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

\*For COVID-related  
information, please visit  
[CascadianChorale.org](http://CascadianChorale.org).



Microsoft

# The Cascadian Chorale

## *Sopranos*

Frances Acheson  
Debra DeFotis  
Shiloh Gillespie  
Heather Irwin\*  
Marilyn McAdoo  
Tessa Ravagni  
Jenifer Rees  
Billie Shung  
Rachel Spence  
Cami Woodruff

## *Altos*

Annie Doubleday  
Gail Erickson  
Carol Fielding  
Dawn Fosse Cook  
Alecia Hawthorne-Heyel\*  
Ann Marten  
Joy Porter  
Tara O'Brien Pride  
Nikki Schilling  
Pamela Silimperi  
Elaine Tsang

## *Tenors*

Brandon Higa  
Russ Jones\*  
Dustin Kaspar  
Tim MacNary  
Özer Özkaraoğlu  
Kalinda Pride  
Fred Williams

## *Basses*

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

\* *Section leader*

## *Artistic Staff*

Gary D. Cannon, *Artistic Director*  
Ingrid Verhulsdonk, *Pianist*

## *Board of Directors*

Tessa Ravagni, *President*  
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Alecia Hawthorne-Heyel  
Billie Shung  
Jim Whitehead

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

# JOYEUX NOËL

Yver, vous n'estes qu'un villain (1898) ..... Claude Debussy (1862–1918)

*Solo quartet:* Jenifer Rees, Gail Erickson, Brandon Higa, David Nichols

Quatre motets sur des thèmes grégoriens (1960) ..... Maurice Duruflé (1902–1986)

1. Ubi caritas
2. Tota pulchra es
3. Tu es Petrus
4. Tantum ergo

Ave regina cælorum..... Guillaume Du Fay (1397–1474)

Un soir de neige (1944) ..... Francis Poulenc (1899–1963)

1. De grandes cuilleurs de neige...
2. La bonne neige...
3. Bois meurtri...
4. La nuit le froid la solitude...

∞ *intermission* ∞

Ave Maria ..... Jean de Ockeghem (c.1410–1497)

O sacrum convivium! (1937)..... Olivier Messiaen (1908–1992)

Ave Maria ... virgo serena (c.1484?) ..... Josquin des Prez (c.1450–1521)

Quatre motets pour le temps de Noël (1952) ..... Francis Poulenc

1. O magnum mysterium
2. Quem vidistis pastores dicite
3. Videntes stellam
4. Hodie Christus natus est

Cascadian Chorale

Gary D. Cannon, *conductor*

Michael Misiurak, *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, Rehearsal 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.

### *Michael Misiurak, Guest pianist*



Michael Misiurak is a pianist, accompanist, and instructor. Michael held the positions of music director of Bremerton First Christian Church and Bangor Base Catholic Choir, accompanist at St. Nicholas Catholic Church in Gig Harbor, St. Anne Church on Queen Anne in Seattle, Old St. Mary's Cathedral in San Francisco, and St. Andrew's Church in Pasadena. He has served as rehearsal and performance accompanist for numerous productions for Tacoma Opera, and has also played for Skagit Opera, Vashon Opera, The Seattle Gilbert and Sullivan Society, Tacoma Musical Playhouse, and, in Pasadena, Opera à la Carte, the Gilbert and Sullivan Touring Company.

He has enjoyed holding teaching positions at Langois Pianos in Bremerton, Arts in Motion in Rainier Valley, The New Mozart School of Music in Palo Alto, Melody Music Studio in Palo Alto, and at Vibo Music in San Francisco. Michael served as accompanist for Chaminade College Preparatory in West Hills, California, and at

Immaculate Heart High School in Hollywood. He has received numerous scholarships at both California State University Northridge and the San Francisco Conservatory of Music. Michael is a sought-after accompanist for singers, instrumentalists, and choirs in services, recitals, auditions, and various other types of performance.

**Yver, vous n’êtes qu’un villain**, from *Trois chansons de Charles d’Orléans* (1898, revised 1908)  
by **Claude Debussy** (1862–1918)

Debussy attended the Paris Conservatoire and won the Prix de Rome in 1884. But the crucial musical experience of his life came five years later, when he heard a Javanese gamelan at the Paris Exposition. Such sonorities freed him from prevailing Wagnerism, leading him eventually to a style often called impressionism, in which dissonances are not tied to rules of resolution, but exist for their own exotic color. Despite, or perhaps because of, such original harmonies, his music took time to gain public acceptance. He befriended several leading Parisian composers—including Dukas, Satie, and Chausson—and attended the weekly salon of the writer Mallarmé. The latter’s poetry inspired the young Debussy to compose his breakthrough *Prélude à l’après-midi d’un faune* (1894), with its prominent octatonic and pentatonic scales and sultry solo woodwinds. Performances remained rare, though: his Maeterlinck opera *Pelléas et Mélisande* (1895) and orchestral *Nocturnes* (1899) struggled to be heard. It was in this climate that Debussy composed his only works for unaccompanied chorus.

Two of the *Trois chansons* were written in 1898 for an amateur choir conducted by a friend. The middle of the cycle came ten years later when Debussy revised the others for publication. His chosen poet was the medieval nobleman Charles d’Orléans. As a teenaged duke, Charles fought in the Battle of Agincourt, and was a prisoner of war for twenty-four years, including a stint at the Tower of London. At this time Charles wrote an abundance of poetry for which Debussy adopted a quasi-Renaissance style, with light-footed shifts in rhythm, and textures at times lyrical or pattering. There’s even a glimpse of very non-Renaissance (but still quite archaic) fugue. The text reproves Winter personified for its harshness, while a solo quartet acclaims Summer with gentler tones.

Yver, vous n’êtes qu’un villain.  
Esté est plaisant et gentil,  
En tesmoing de May et d’Avril  
Qui l’acompaignent soir et main.

Esté revest champs, bois et fleurs,  
De sa livrée de verdure  
Et de maintes autres couleurs,  
Par l’ordonnance de Nature.

Mais vous, Yver, trop estes plein  
De nège, vent, pluye et grézil;  
On vous deust banir en exsil.  
Sans point flater, je parle plein,  
Yver, vous n’êtes qu’un villain.

Winter, you are nothing but a rogue.  
Summer is pleasing and gentle,  
as testified by May and April,  
who accompany it evening and morning.

Summer clothes fields, woods, and flowers  
with his attire of green  
and many other colors,  
as ordained by Nature.

But you, Winter, are too full  
of snow, wind, rain, and sleet;  
one would banish you into exile.  
Without attempting to flatter, I speak plainly:  
Winter, you are nothing but a rogue.

— *Charles d’Orleans* (1394–1465)

## Quatre motets sur des thèmes grégoriens [Four Motets on Gregorian Themes], op. 10 (1960)

by Maurice Duruflé (1902–1986)

Few of history's great composers have been as self-critical as Maurice Duruflé. In fact, his published works run to only eleven opus numbers. His works for organ and for chorus (especially the 1947 *Requiem*) are justifiably hailed, but all his output is of comparable quality (I especially commend to you his orchestral *Trois danses* of 1932). Duruflé's early training came at the cathedral in Rouen, where chant held sway. While at the Conservatoire, he was Charles Tournemire's deputy but Louis Vierne's student. Those masters' opposing styles—the former mystical/modal, the latter structural/practical—formed the twin pillars of Duruflé's approach to music. In 1930, he became organist at Saint-Étienne-du-Mont in the medieval Latin Quarter of Paris; he retained the post until his death. He also toured internationally as an organist and taught as professor of harmony at the Conservatoire for twenty-seven years. Not bad for a guy who wasn't very confident in his work.

The *Quatre motets* reveal Duruflé's abiding interest in Gregorian chant. Each of the four begins with a quote of chant, from which Duruflé builds his own polyphonic edifice. 'Ubi caritas' is the best known, especially for its somber open and close, but the dramatic central section ("Exsultemus") reveals his instinctively modal harmonies. Rhapsodic devotion to Mary in 'Tota pulchra es' is assigned to sopranos and altos, who divide into four sections. The quick-moving 'Tu es Petrus' lasts barely a minute; its text is the great Biblical pun when Christ renames his chief disciple as Peter, the metaphorical rock of the church ("petram"="rock"). In the final 'Tantum ergo', the sopranos and tenors are in a near-canon, offset by just two beats. Most important, however, is the palpable sense of devotion and spirituality that Duruflé imbues into each moment of these motets.

**Ubi caritas** et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Exsultemus et in ipso jucundemur.

Timeamus et amemus Deum vivum,  
et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est. Amen.

Where are charity and love, God is there.

Bringing us together as one in Christ's love.

Let us rejoice and in it be glad.

Let us fear and love the living God,  
and in pure heart love one another.

Where are charity and love, God is there. Amen.

**Tota pulchra es**, Maria,

et macula originalis non est in te.

Vestimentum tuum candidum quasi nix,  
et facies tua sicut sol.

Tota pulchra es, Maria,

et macula originalis non est in te.

Tu gloria Jerusalem, tu lætitia Israel,  
tu honorificentia populi nostri.

Tota pulchra es, Maria.

You are all beauty, Mary,

and the stain of original sin is not in you.

Your vestments are white as snow,  
and your face as the sun.

You are all beauty, Mary,

and the stain of original sin is not in you.

You, glory of Jerusalem; you, joy of Israel;  
you, source of honor for our people.

You are all beauty, Mary.

**Tu es Petrus** et super hanc petram

ædificabo Ecclesiam meam.

You are Peter, and on this rock

I will build my church.

**Tantum ergo** sacramentum  
veneremur cernui,  
et antiquum documentum  
novo cedat ritui,  
præstet fides supplementum  
sensuum defectui.

Genitori, genitoque  
laus et jubilatio,  
salus, honor, virtus quoque  
sit et benedictio,  
procedenti ab utroque  
compar sit laudatio. Amen.

So great therefore is the sacrament  
that we venerate with bowed heads,  
and ancient instructions  
provide a new ritual;  
surpassing faith fills out  
the senses' insufficiency.

Father and only begotten one:  
praise and rejoicing,  
prosperity, honor, and virtue, everything  
be yours with blessing,  
proceeding from both,  
equal in praising. Amen.

### **Ave regina cælorum** [i]

by **Guillaume Du Fay** (1397–1474)

The region of Burgundy—nowadays northern France and southern Belgium—birthed the most influential composers of the fifteenth century. They became the founders of the musical Renaissance, but not because of their own homegrown traditions. Take, for example, Guillaume Du Fay, who worked in several great centers in Burgundy and Italy—including at the court of Savoy and in the papal choir in Rome, settling in his natal Cambrai under the Burgundian king, Philip the Good. He was a noted exponent of *la contenance angloise*—“the English manner.” He took as inspiration English composers, such as John Dunstaple and Walter Frye, who wrote in a more smooth, harmonious style than recent continental composers like Guillaume de Machaut. The rhythm, while complex to modern ears, was much more straightforward than the isorhythmic motets of the previous era. Cadences (melodic and harmonic conclusions) became increasingly common, and harmonies were built on thirds rather than fourths and fifths. The present *Ave regina cælorum* is the earliest of his three surviving settings of this Marian prayer (hence the traditional bracketed “i” indicated with the title above).

Ave regina cælorum,  
ave domina angelorum,  
salve radix sancta,  
ex qua mundo lux est orta.

Gaude gloriosa,  
super omnes speciosa;  
vale, valde decora,  
et pro nobis semper Christum ex ora.  
Alleluia.

Hail, queen of heaven;  
hail, lady of the angels;  
hail, holy root,  
from whom the light of the world is risen.

Rejoice, glorious one,  
beautiful above all;  
fare you well, most graceful one,  
and pray to Christ for us always.  
Alleluia.

## Un soir de neige (1944)

by **Francis Poulenc** (1899–1963)

Poulenc's mother's family was deeply artistic, and his father's was highly religious. Those two notions set the stage for the composer's life. As a teenager he met leading French literary figures like Apollinaire, Gide, and Valéry, and musicians like Satie. His playful piano works and spiky songs gave him a chic cachet, but it was a 1920 concert that put his name on the map after a journalist grouped its composers as "Les Six." He became increasingly active in fancy-pants Parisian society, including hobnobbing with royalty. As a pianist he toured with baritone Pierre Bernac, eventually composing about ninety songs for him. Orchestral works began to pour from him as well. But his style wasn't especially innovative: he wrote in 1942, "I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel, or Debussy, but I think there's room for *new* music which doesn't mind using other people's chords. Wasn't that the case with Mozart, Schubert?"

Then came the War. His homosexuality and his sympathy for the resistance brought him constant surveillance from the Nazi occupiers, such that his choral cycle *Figure humaine* (1943), on overtly pro-democracy texts by resistance fighter Paul Éluard, had to be airlifted from Paris. Eventually Poulenc relocated to his country home at Noizay, near Tours in central France, where he largely kept to himself. Another Éluard cycle emerged: *Un soir de neige*. While ostensibly a wintry lament—written over three days in December as his pipes were freezing for lack of coal—it also brings subtle references to the war. Preying wolves represent grey-clad Nazi soldiers hunting the resistance. Destroyed buildings and shattered windows become barren woods and broken mirrors. A prison cell collapses but the prisoner is still held captive by the cold of totalitarianism. In *Soir de neige*, there is no hope at all—against neither a heartless winter nor an oppressive regime.

### **De grandes cuillers de neige**

Ramassent nos pieds glacés

Et d'une dure parole

Nous heurtons l'hiver têtue

Chaque arbre a sa place en l'air

Chaque roc son poids sur terre

Chaque ruisseau son eau vive

Nous nous n'avons pas de feu

Great scoops of snow

Are collected by our frozen feet

And with a harsh word

We collide with stubborn winter

Each tree has its place in the air

Each rock its heaviness on earth

Each stream its watery life

We do not have fire

**La bonne neige** le ciel noir  
Les branches mortes la détresse  
De la forêt pleine de pièges  
Honte à la bête pourchassée  
La fuite en flèche dans le cœur

Les traces d'une proie atroce  
Hardi au loup et c'est toujours  
Le plus beau loup et c'est toujours  
Le dernier vivant que menace  
La masse absolue de la mort

**Bois meurtri** bois perdu  
d'un voyage en hiver  
Navire où la neige prend pied  
Bois d'asile bois mort  
où sans espoir je rêve  
De la mer aux miroir crevés

Un grand moment d'eau froide  
a saisi les noyés  
La foule de mon corps en souffre  
Je m'affaiblis je me disperse  
J'avoue ma vie j'avoue ma mort  
j'avoue autrui

**La nuit le froid la solitude**  
On m'enferma soigneusement  
Mais les branches cherchaient  
leur voie dans la prison

Autour de moi l'herbe trouva le ciel  
On verouilla le ciel ma prison sécrou la  
Le froid vivant le froid brûlant  
m'eut bien en main

— *Paul Éluard (1895–1952)*

Beautiful snow, black sky,  
Dead branches, distress  
In a forest full of traps,  
Shame of a hunted beast,  
Flight of an arrow to the heart

The tracks of a cruel pursuit,  
Courage of the wolf, and it is always  
The most beautiful world, and it is always  
The last survivor who is threatened by  
The absolute inevitability of death

Woods ruined, woods lost  
by passage through winter,  
Ship where snow takes hold,  
Woods of refuge, dead woods  
where hopeless I dream  
Of a sea of shattered mirrors

A great moment of cold water  
seized the drowned,  
The entirety of my body suffers,  
I grow weak, I waste away,  
I face my life, I face my death,  
I face everything

Night, cold, solitude,  
They encased me painstakingly,  
But branches sought  
their path into my prison

Around me the grass found the sky,  
It locked up the sky, my prison crumbled:  
The living cold, the burning cold,  
held me in its grip



# 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](http://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](http://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

Saturday, April 22 - 7:30 pm

Sunday, April 23 - 3:00 pm

with Philharmonia Northwest



All concerts at

Bastyr University Chapel, Kenmore

[www.kirklandchoralsociety.org](http://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](http://www.CascadianChorale.org)

## **Ave Maria**

by **Jean de Ockeghem** (c.1410–1497)

By 1452, Ockeghem had transferred from the Duke of Bourbon to the royal French court of Charles VII, whom Joan of Arc had brought to the throne. There he remained for over forty years, moving up the ranks from *premier chapelain* to *maître de chapelle* and eventually becoming one of the king's most cherished counselors. He stayed on in the court of Louis VI and travelled occasionally, including to Cambrai where he developed a friendship with Guillaume Du Fay. On his death he was revered throughout Europe as the foremost composer of his generation. Nowadays he is mostly remembered for compositional tricks, like the 36-voice round *Deo gratias*, or the *Missa prolationum* with two canons proceeding at different intervals and rates. On the other hand, his *Ave Maria*, which uncharacteristically does not borrow from the traditional chant, is one of his simplest surviving works, as befits the simplicity of the prayer.

Ave Maria gratia plena,  
Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus  
ventris tui, Jesus Christus.  
Amen.

Hail Mary, full of grace,  
the Lord is with thee;  
blessed are you among women,  
and blessed is the fruit  
of thy womb, Jesus Christ.  
Amen.

## **O sacrum convivium!** (1937)

by **Olivier Messiaen** (1908–1992)

Few composers have been as Catholic as Messiaen. Yet his short motet *O sacrum convivium* is his only setting of a liturgical text, as he believed that solely chant was ideal for worship. While a fresh graduate from the Conservatoire, he took up the post of organist at La Trinité in 1931, where he remained for over sixty years. Much of his early output is for organ without text, but nevertheless is given titles based on sacred philosophies—note *Le banquet céleste* (1928) and *L'Ascension* (1934). *O sacrum convivium*, in fact, feels much like an organ work: the sopranos' melody hovers above the others' long-held chords. You can even hear when the organist Messiaen lifts his fingers in a breath. The piece is without meter, though 7/8 prevails somewhat. The chromatic harmonies are as inventive as Debussy's. Messiaen described the unusual key of F-sharp major as reflecting "ecstatic adoration and exultation." Also, Messiaen's synesthesia meant that when he heard that sparkling, ethereal key, he saw the color pink.

O sacrum convivium  
in quo Christus sumitur:  
recolitur memoria passionis ejus:  
mens impletur gratia:  
et futuræ gloriæ nobis pignus datur.  
Alleluia.

O sacred feast,  
in which Christ is taken in:  
recall in our memories his suffering:  
the mind is filled with gratitude:  
and future glory to us is pledged to be given.  
Alleluia.

**Ave Maria ... virgo serena** (by c.1484)

by **Josquin des Prez** (c.1450–1521)

Josquin was the leading composer of his era, following in the French tradition of Du Fay and Ockeghem. His professional pedigree is long, but prominent are stints working for Cardinal Ascanio Sforza in Milan, the papal chapel of Innocent VIII and Alexander VI in Rome, and Ercole d'Este of Ferrara. Finally he settled in the region of his birth, at the collegiate church of Notre Dame in Condé-sur-l'Escaut, in the Hainaut region of Burgundy. After his death, Josquin's fame grew. Especially in Germany publishers misattributed works to him posthumously in the hope of increasing sales; Martin Luther quipped that Josquin had composed more while dead than alive. He was, essentially, the first international superstar of Western music.

Stylistically, he fused together French florid polyphony with the more harmonically-oriented style of the Italians. Some of his trademarks—such as the pairing of voices and his handling of imitation—became central to the Renaissance styles of Lassus and Palestrina. This was a time when the *Ave Maria* prayer had several variants; Josquin set no fewer than three of them. This particular text traces the highlights of Mary's story: conception, birth, annunciation, her role in the purification of sinners, her assumption to heaven. Josquin's head-motive (the first gesture of the piece) is linked to the text's traditional chant and is sprinkled throughout his motet. At times he pairs the sections (as at "Ave cujus conceptio" and "Ave cujus nativitas"), and at other times one of the parts is offset from the others (such as the tenors at "cælestia, terrestria"). For "Ave vera virginitas," he moves into a Trinitarian triple-time. The final couplet is homophonic and contemplative.

Ave Maria, gratia plena,  
Dominus tecum, virgo serena.

Ave cuius conceptio,  
solemni plena gaudio,  
cælestia, terrestria,  
nova replet lætitia.

Ave cuius nativitas  
nostra fuit solemnitas  
ut lucifer lux oriens  
verum solem præveniens.

Ave pia humilitas,  
sine viro fecunditas,  
cuius annunciatio  
nostra fuit salvatio.

Ave vera virginitas,  
immaculata castitas,  
cuius purificatio  
nostra fuit purgatio.

Ave præclara omnibus  
angelicis virtutibus,  
cuius fuit assumptio  
nostra glorificatio.

O mater Dei,  
memento mei.

Amen.

Hail Mary, full of grace;  
the Lord is with you, serene virgin.

Hail, whose conception,  
a rite full of gladness  
in heaven and earth  
newly filled all with joy.

Hail, whose birthing  
for us was a ceremony:  
a light-bringer, light of the east,  
preceding the true sun.

Hail, pious humility,  
fruitful without a man,  
whose annunciation  
was our salvation.

Hail, true virginity,  
immaculate chastity,  
whose purity  
was our purification.

Hail, brightest of all  
angels of virtue,  
whose assumption was  
our glorification.

O mother of God,  
remember me.

Amen.

## **Quatre motets pour le temps de Noël** [Four Motets for Christmastime] (1952)

by **Francis Poulenc** (1899–1963)

In 1936, Poulenc was deeply moved by the death of fellow composer Pierre-Octave Ferroud, who was decapitated in a road accident. He undertook a pilgrimage to Notre Dame de Rocamadour, in south-central France, which revived his latent Catholic faith. Immediately his pen unleashed sacred music, most prominently the Mass in G (1936) and the *Quatre motets pour un temps de pénitence* (Four Motets for Lent, 1939). After the Second World War, he continued to mingle his faith with music, as in the opera *Dialogues des Carmélites* (1956) for La Scala and two large sacred works, *Stabat mater* (1951) and *Gloria* (1960). Despite this shift in emphasis, he preserved his intrinsic personality, which Claude Rostand described as “something of the monk and something of the rascal.” Even in his sacred music one finds the wry humor of spicy dissonances and unorthodox syllabication.

In his choral motets, each measure is often assigned a new, short phrase of text. Frequent changes in meter reflect the text’s number of syllables. There are often sudden changes in dynamic and character, as befitted a man who suffered from often severe, sudden bouts of depression. His four Christmas motets are each dedicated to a different conductor: Félix de Nobel, the Dutchman who founded the professional Netherlands Chamber Choir; Simone Girard, president of a concert society in Avignon; Madeleine Bataille, friend and correspondent; and Marcel Couraud, who performed and recorded Renaissance and ultra-modernist works. Otherwise nothing is known of the inspiration for which he composed the cycle. Perhaps his faith was reason enough.

**O magnum mysterium,**  
et admirabile sacramentum  
animalia viderent Dominum natum  
jacentem in præsepio.

Beata virgo cujus viscera meruerunt  
portare Dominum Christum.

**Quem vidistis, pastores? dicite:**  
annuntiate nobis in terris quis apparuit?  
Natum vidimus et choros Angelorum  
collaudantes Dominum.  
Dicite quidnam vidistis?  
et annuntiate Christi Nativitatem.

**Videntes stellam** Magi,  
gavisi sunt gaudio magno  
et intrantes domum,  
obtulerunt Domino aurum,  
thus et myrrham.

O great mystery  
and marvelous sacrament,  
that animals saw the Lord born,  
lying in a feeding trough.

Blessed virgin, whose womb merited  
carrying the Lord Christ.

Whom did you see, shepherds? Tell us:  
announce to us who on earth has appeared.  
“We saw the newborn, and a chorus of angels  
praising the Lord.”  
Tell us, what did you see,  
and announce Christ’s birth.

Seeing the star, the wise men  
rejoiced with great joy  
and entered the house,  
offering the Lord gold,  
incense, and fragrance.

**Hodie Christus natus est:**  
 hodie Salvator apparuit:  
 hodie in terra canunt Angeli,  
 lætantur Archangeli:  
 hodie exsultant justi, dicentes:  
 Gloria in excelsis Deo. Alleluia.

Today Christ is born;  
 today the Savior appears;  
 today on earth angels sing,  
 archangels rejoice;  
 today the righteous exult, saying:  
 Glory to God in the highest. Alleluia.

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