



CASCADIAN CHORALE

Conducted by Dr. Gary D. Cannon

The World Beloved

A BLUEGRASS MASS

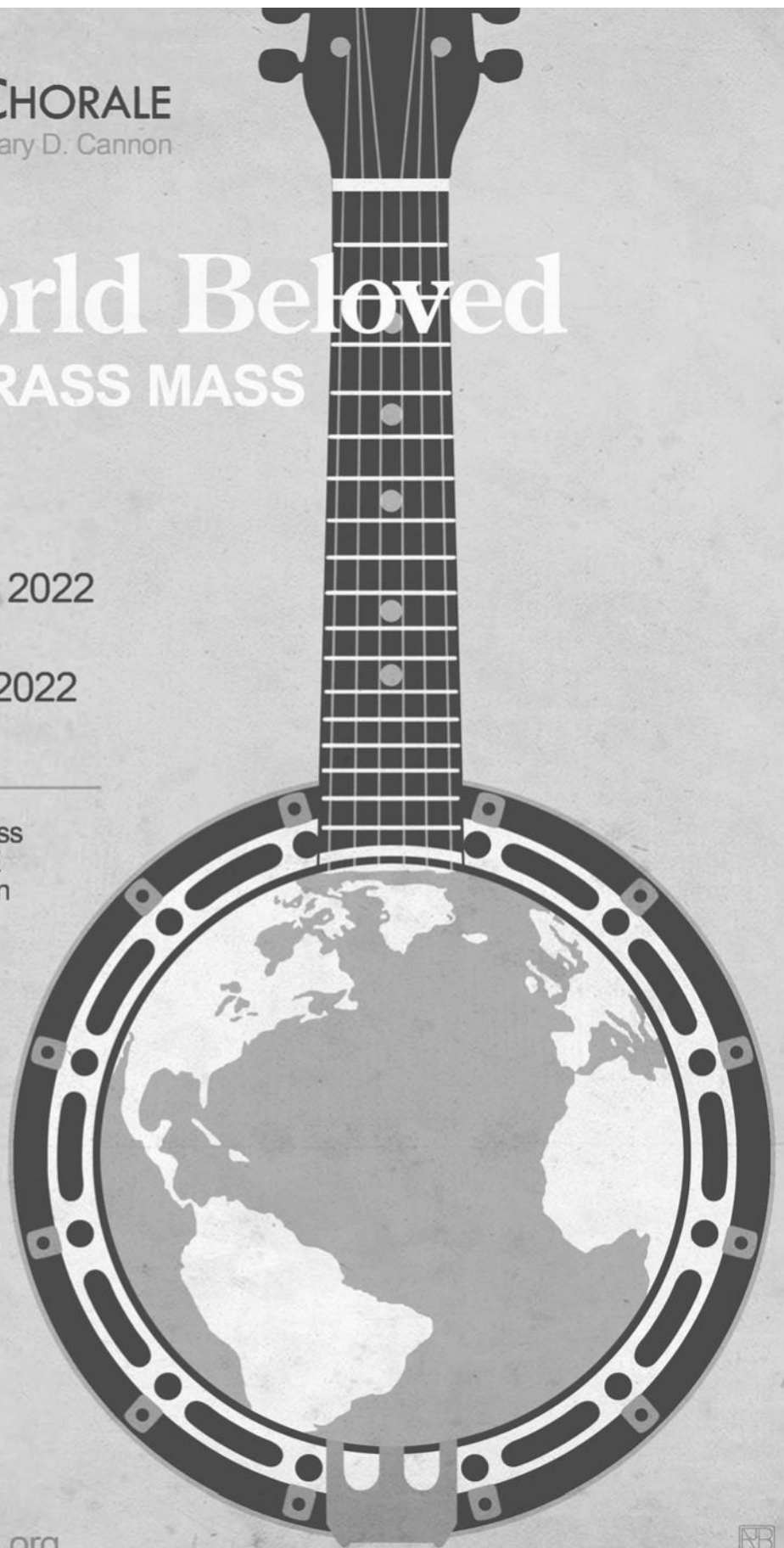
Saturday, March 12, 2022

7:30 pm

Sunday, March 13, 2022

3:00 pm

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



CULTURE

www.cascadianchorale.org



The Cascadian Chorale

Sopranos

Frances Acheson
Holly Allin
Debra DeFotis
Hannah Durasoff ⁴
Shiloh Gillespie
Heather Irwin ³
Sue Maybee
Marilyn McAdoo
Genie Middaugh ¹
Tessa Ravagni
Jenifer Rees
Billie Shung
Cami Woodruff ²

Altos

Annie Doubleday
Christine Dunbar ⁴
Gail Erickson
Dawn Fosse Cook
Alecia Hawthorne
Ann Marten
Tara O'Brien Pride
Nikki Schilling
Pamela Silimperi
Elaine Tsang

Tenors

Brandon Higa ³
Russ Jones ^{1,4}
Dustin Kaspar
Kalinda Pride
Rick Thompson
Fred Williams

Basses

Alazel Acheson
Ken Black
Jeremy Kings
David Nichols ¹
Trevor Tsang
Jim Whitehead ¹
Doug Wyatt

¹ soloist in *Shaker Songs*

² featured soloist in *The World Beloved*

³ soloist in *The World Beloved*

⁴ bluegrass trio in *The World Beloved*

Artistic Staff

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

THE WORLD BELOVED

My Lord, what a morning Harry T. Burleigh (1866–1949)

Soon ah will be done (1934) William L. Dawson (1899–1990)

Shaker Songs (1997) Kevin Siegfried (b.1969)

1. Peace
2. Love is Little
3. Heavenly Display
4. Lay Me Low
5. Benediction

The Battle of Jericho (1996) Moses Hogan (1957–2003)

∞ *intermission* ∞

The World Beloved: A Bluegrass Mass (2007) Carol Barnett (b.1949)

- I. Ballad: Refrain
- II. Kyrie
- III. Ballad: First Verse
- IV. Gloria
- V. Ballad: Second Verse and Refrain
- VI. Credo
- VII. Sanctus
- VIII. Ballad: Third and Fourth Verses and Refrain
- IX. Agnus Dei
- X. Instrumental Interlude: “Art Thou Weary?”
- XI. Benediction
- XII. Conclusion

Instrumentalists

Julian Smedley, *fiddle*
Martin Stillion, *mandolin*
Brad Benefield, *banjo*
Ken DeRoche, *guitar*
Dennis Staskowski, *bass*

Cascadian Chorale

Gary D. Cannon, *conductor*

My Lord, what a morning traditional spiritual, arranged by **Harry T. Burleigh** (1866–1949)

When the great Czech composer Antonín Dvořák lived in New York for two years, he became exceedingly homesick for his native Bohemia. In this mindset, he met the African-American baritone Harry Burleigh, who introduced him to slave spirituals. Dvořák promptly declared that if his host country wished to find its own, uniquely American musical style, they had best develop it from the traditions of its black culture. He was eventually proven right, as jazz and rock music steadily emerged. But Burleigh's own arrangements of spirituals are rather traditional; he handles them almost as Dvořák would have handled a Bohemian folksong. Burleigh composed over 265 vocal works, mostly settings of spirituals as solo art-songs. His choral version of *My Lord, what a morning* is a fine example of his writing: the text is clear, the harmonies straightforward and subtle. One can almost hear the steady sunrise in the music: from the merest sliver of light to a full blaze, and finally a gentle warmth.

My Lord, what a mornin', when the stars begin to fall.

Done quit all my worldly ways, join that heavenly band.

My Lord, what a mornin', when the stars begin to fall!

Soon ah will be done traditional spiritual, arranged by **William L. Dawson** (1899–1990)

Born in rural Alabama, William Dawson began composing at a young age. At fifteen he began studies at the Tuskegee Institute. Relocating to Kansas City, he played jazz trombone and taught at a public high school. Later in Chicago he played with Louis Armstrong and other jazz greats and gained a Master's degree from the American Conservatory of Music. Dawson was also music director of Ebenezer Baptist Church, for whom he began to make arrangements of traditional spirituals. His final post was on the faculty of his alma mater, the Tuskegee Institute, where he led the choir to international fame. His *Negro Folk Symphony* of 1934 received its premiere by the Philadelphia Orchestra and Leopold Stokowski, helping to integrate African-American composers into the mainstream.

Dawson's spiritual arrangements are invariably well crafted and closely tied to the spirit and history of the text. In *Soon ah will be done*, he sets the refrain to an ominous patter appropriate for tribal worship or for working in the fields. The angry first verse—"I wan' t' meet my mother"—may reference not only ancestors past, but a mother from whom a newborn slave was forcibly taken. The "weepin' an' a-wailin'" of mortal life brings a grand cacophony. At the very last chord, the text's speaker finally achieves their wish.

Refrain

Soon ah will be don' a-wid de troubles ob de worl',
goin' home t' live wid God.

I wan' t' meet my mother, I'm goin' t' live wid God.

No more weepin' an' a-wailin', I'm goin' t' live wid God.

I wan' t' meet my Jesus, I'm goin' t' live wid God.

Shaker Songs (published 1997)

arranged by **Kevin Siegfried** (born 1969)

Who comes to mind when you combine religious devotion and furniture? Surely the nineteenth-century Shaker communities. Music is another of their lasting legacies, thanks to modern arrangements by the likes of Kevin Siegfried. His setting of “Lay Me Low” was even sung at the state funeral of President George H. W. Bush in 2018. Siegfried has made over two dozen Shaker arrangements, of which the five in this compilation were his first breakaway hits. He pays great homage to the tradition, researching each tune carefully. Shaker communities always sang in unison (or octaves), a tradition that Siegfried’s gentle harmonizations subtly honor. A graduate of New England Conservatory who pursued additional studies in Paris and India, Siegfried lives in Maine and teaches at Boston Conservatory.

1. Peace —from the Shaker song *Peace to Zion*, Enfield, New Hampshire, c.1851

Peace unto Zion. Peace to the faithful,
and a crown of rejoicing from your Heavenly Father.

When Zion shall be cleansed she shall flourish as a rose.
I will walk in her midst and will bless all those with a tenfold blessing.
And their sorrows shall cease, for I’ll cry upon her walls.

2. Love is Little —from the Shaker song *Love is Little*, South Union, Kentucky, 1834

Love is little, love is low, love will make my spirit grow.
Grow in peace, grow in light, love will do the thing that’s right.

3. Heavenly Display —from the Shaker song *Heavenly Display*, New Lebanon, New York, 1838

The waves of the ocean imitate the rolls of the heavenly music that rolls in heaven.
Refrain: O le ul lum ul la , O le ul lum ul la, O glory to God for this heavenly display.
The wheels of a timepiece imitate the flows of the heavenly love, love that flows in heaven.
The wings of an eagle imitate the seraphim that soar in the heavens of heavenly love.

4. Lay Me Low —from the Shaker song *Lay Me Low*, by Addah Z. Potter, New Lebanon, New York, c.1838

Lay me low, lay me low, lay me low.
Where the Lord can find me, where the Lord can own me, where the Lord can bless me.

5. Benediction —from the Shaker song *Slow March*, by Brother Ephraim Frost, Whitewater, Ohio, 1872

Holy, holy, holiness unto the Lord.
Love ye, love ye, love ye one another.

The Battle of Jericho (1996) traditional spiritual, arranged by **Moses Hogan** (1957–2003)

Harry Burleigh and William Dawson represent the first two generations of composers to integrate spirituals into classical choral music. The tradition developed throughout the twentieth century and achieved new dramatic power with Moses Hogan. His professional choir from New Orleans brought his dozens of varied arrangements to light, of which *The Battle of Jericho* is among the most revered. Constant patter keeps the drama moving, and the colloquial text brings the story to life. We hear Joshua's forces blow their horns in the women's voices. The tenors chip away at the walls while the rest of the choir delivers percussive blows. In the end, the walls sonically collapse into rubble.

Refrain

Joshua fit the Battle of Jericho, and the walls come tumbalin' down.

Talk about your kings of Gideon, talk about your men of Saul,
but none like good old Joshua at the Battle of Jericho.

Right up to the walls of Jericho he marched with spear in hand.

"Go blow that ramhorn!" Joshua cried, "'Cause the battle am in my hand."

Then the lamb, ram, sheephorns begin to blow and the trumpet begins to sound.

Joshua commanded the children to shout, and the walls come a tumbalin' down.

∞ *intermission* ∞

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The World Beloved: A Bluegrass Mass (2007)

by Carol Barnett (born 1949)

Wrote Cami Woodruff, our concert's featured soloist, "One of the reasons I love bluegrass as much as I do is because so much of it is centered around ideas of longing and hardship and engaging with ugliness, hoping for better, continuing to live and try to be okay in a world that's cruel. I feel a little bit healed every time I've gone all the way through this Mass."

Carol Barnett is the quintessential Minnesota composer: she blends a rich understanding of sophisticated compositional craft and an instinctive sense for choirs with an approachable musical language. These abilities contributed well to her long-time period as composer-in-residence with the Dale Warland Singers, and to her professorship at Augsburg College. With *The World Beloved*, written for the Minneapolis professional choir VocalEssence and the world-class bluegrass ensemble Monroe Crossing, she has taken approachability to a new level. It is much better thought-out than the label "crossover" would imply. In fact, it is a deeply classical work, but with infusions of several bluegrass elements, akin to the jazz influences in Gershwin's orchestral *Rhapsody in Blue*.

The World Beloved contains the basic texts of a choral setting of the Catholic Mass—Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. But most of them are adapted heavily by librettist Marisha Chamberlain, who is best known as a playwright but also works as a novelist, poet, and screenwriter. Interspersed between the Mass texts is a ballad of Chamberlain's own, depicting various Bible stories. At the core is a message of earthly struggle juxtaposed with heavenly mercy in the form of Christ, who "came on down" to nullify human sin. The eighth movement is the heart of the piece: a crisis of faith as one considers the terrors of this world, resolved through a personal visitation in the form of a soprano/tenor duet, then a bluegrass trio. All in all, the central theme of *The World Beloved* is that we humans have greater capacity to love and help each other, and to ensure that "no one goes alone."

I. Ballad: Refrain

They say God loved the world so dear
He set aside His crown
And cloaked Himself in human shape;
They say that He came down,
And dwelt awhile among us here.
He came on down.

II. Kyrie

Mercy!
Oh, Kyrie! Have mercy! Oh, Christe!
Mercy, Oh mercy, eleison, eleison.
Kyrie eleison, Christe eleison.
Kyrie eleison, have mercy on creation!
Christe eleison, have mercy on our souls!

Kyrie eleison = Lord have mercy
Christe eleison = Christ have mercy

III. Ballad: First Verse

A child walked forth on Eden's way,
A child stretched out her hand.
O, may I taste the apple there
And take to understand
The fruit of knowledge in my mouth,
And know of God firsthand?

IV. Gloria

Glory be to God on high,
Who launched the sunlight, loosed the rain,
Who scattered stars across the sky,
Who piled the mountains, rolled the plains,
Who spilled the rivers and the seas.
Oh Glory be, oh Glory be.

Glory be to God below,
For feather, fur, for scale and fin,
For vine up-twisting, blossom's fire,
For muscle, sinew, nerve and skin
And every feature set aglow.
Oh, Glory be to God below.

Oh, Glory be for peace on earth,
And prayerful be the human heart
That has required a Savior's birth
To make of earth heav'n's counterpart,
So strife might stop and warring cease.
Oh, Glory be for peace, oh, be for peace.

Oh, Glory be the gen'rous Hand
Who left us to our work, and care,
Who gave us only few commands
But that we help each other bear
Life's burdens. Pain and suffering ease.
Oh, Glory be, oh, Glory be.

During this stanza, the basses sing the hymn:

Praise God from whom all blessings flow,
Praise Him all creatures here below.
Praise Him above, ye heavenly hosts.

V. Ballad: Second Verse and Refrain

Adam, he labored, Eve, she toiled,
And many children bore,
And sometimes all was fruitfulness
And sometimes seasons wore
Them down to dust and emptiness
And hunger at the door.

But they said God loved the world so dear
He set aside His crown
And cloaked Himself in human shape;
They say that He came down,
And dwelt awhile among us here.
He came on down.

VI. Credo

Oh, I do believe a place awaits us
far across the Jordan
And when we reach those mossy banks
we'll cast aside our oars.
Row on, row on, we're crossing River Jordan,
Row on, row on, and no one goes alone.

Oh, I do believe a place awaits us
high above the mountains
And when we reach that highest peak,
we'll spread our wings and soar.
Climb on, climb on,
we're climbing Jacob's Ladder.
Climb on, climb on, and no one goes alone.

*In a dream, the prophet Jacob saw a ladder
going up to heaven (Genesis 28:12–17).*

Oh, I do believe a resting place
awaits us, 'cross the Jordan.
We'll toss our coats, throw off our hats
and take the seat of ease.
And it's not the seat of riches
and it's not the seat of power,
Row on, row on, we're crossing River Jordan,
Row on, row on, and no one goes alone.

VII. Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth;
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy,
Lord God of the heavenly armies;
filled are the heaven and earth with your glory.
Praises be in the highest.

VIII. Ballad: Third and Fourth Verses and Refrain

The skies exploded, towers fell;
The floods came rushing down
And many souls were burned alive
And many souls were drowned
And others set to marching, marching
Far from house and home.
Where are you now, our Savior dear,
When we are all undone?

They say God loved the world so dear
He cast aside His crown
And cloaked Himself in human shape;
They say that He came down,
And dwelt awhile among us here.
He came on down.

Oh, I am here among you now
Tho' I must pass unseen,
And cannot say why this must be
Nor how I walk between
Your souls and greater dangers
Than you have ever known,
To laugh with you and weep with you,
My people, oh my own.

It's true, I love the world so dear
I cast aside My crown
And cloak Myself in mystery
So I can come on down
And dwell in and among you now.
I come on down.

IX. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
have mercy on us.

Lamb of God,
who takes away the sins of the world,
have mercy on us.

Lamb of God,
who takes away the sins of the world,
grant us peace.

X. Instrumental Interlude: "Art Thou Weary?"

XI. Benediction

Blessing be upon your heads.
Bless the living, bless the dead.
Blessing be upon you, my people.

Blessing so that you may go
Lightly through this world of woe.
Blessing be upon you, my people.

Blessings, and may you embrace
God in guise of human grace.
Blessings now and forever.

XII. Conclusion

They say God loved the world so dear
She set aside Her crown
And cloaked Herself in human shape;
They say that She came down,
And dwelt awhile among us here.
She came on down.

— *text by Marisha Chamberlain (b.1952)*

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

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

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

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