

# And All The Earth Shall Sing

  
CASCADIAN  
CHORALE

**Saturday**  
February 22, 2014, 7:30pm  
Mercer Island Presbyterian Church  
3605 84th Ave SE

**Sunday**  
February 23, 2014, 4:00pm  
Faith Lutheran Church, Redmond  
9041 166th Ave NE

Gary Cannon, Artistic Director  
[www.cascadianchorale.org](http://www.cascadianchorale.org)

  
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# AND ALL THE EARTH SHALL SING

Muusika (2008) .....	Pärt Uusberg (b.1986)
Three Songs of the Earth (2008).....	Giselle Wyers (b.1969)
1. The dark around us, come	
2. I go among trees	
3. The Waking	
Edelweiss (1959) .....	Richard Rodgers (1902–1979)
To a Wild Rose (1896/2013).....	Edward MacDowell (1860–1908)
<i>World premiere performance</i>	arr. Gary D. Cannon (b.1975)
Hark, I hear the harps eternal (1835/1967).....	William Walker (1809–1875)
	arr. Alice Parker (b.1925)

## ∞ intermission ∞

Modern Music (1781).....	William Billings (1746–1800)
To stop the train.....	Traditional
Come In (1959).....	Randall Thompson (1899–1984)
Stopping by Woods on a Snowy Evening (1959).....	Randall Thompson
How can I keep from singing (1869/2009) .....	Robert Wadsworth Lowry (1826–1899)
	arr. Karen P. Thomas (b.1957)
Muusika .....	Pärt Uusberg

*Ingrid Verhulsdonk, piano*

*Cascadian Chorale*

*Gary D. Cannon, conductor*

### **Soprano**

Holly Allin  
Nancy Dain-Smith  
Shiloh Gillespie  
Joscelyne Gray  
Anita Gross \*  
Barb Fraley  
Brenda Kruse  
Sue Maybee  
Kara Montague  
Paula Rattigan

### **Alto**

Carol Fielding  
Susan Flores  
Joanne Hinkle  
Laurene Kelly  
Tara O'Brien Pride \*  
Joy Porter  
Katherine Robbs  
Debra Schilling  
Nikki Schilling  
Pamela Silimperi  
Hannah Won

### **Tenor**

Christopher Fraley  
Corey Fujimoto  
Russ Jones \*  
Tim MacNary  
Özer Özkaraoğlu  
\* Section Leader  
† Voice Coach

### **Bass**

Ken Black  
Rick Commo  
Jeremy Kings  
Dennis Kruse †  
David Nichols  
Trevor Tsang  
Jim Whitehead  
Doug Wyatt \*  
Robin Wyatt-Stone

**Muusika (2008)**

by **Pärt Uusberg** (born 1986)

Anyone who doesn't believe in the power of choral music to change lives should consider the case of Estonia. This small nation on the Baltic Sea was conquered by the Soviet Union in 1940. The Estonians maintained a national identity largely through preservation of their traditional folksongs. Despite Soviet attempts to halt the tradition, an annual songfest took place wherein thousands of singers converged on the capital, Tallinn, to sing traditional music. When Estonia finally regained independence in 1991, group singing was given much of the credit. The annual songfest continues—the year when I sang in it, 2000, was considered a light year, as a mere 15,000 singers participated.

International lovers of choral music know Estonia largely through the output of two composers: Arvo Pärt (b.1935), who has lived in Berlin since 1981, and Veljo Tormis (b.1930), who retired from composition some fifteen years ago (his business card reads "Composer Emeritus"). But the younger generations have brought forth a great many choral composers, including Pärt Uusberg. Currently a graduate student at the Estonian Academy of Music and Theatre, Uusberg has gained much acclaim in Estonia and abroad. The present setting of a text by the Estonian national poet Juhan Liiv embraces the metrical flux of Tormis and the minimalistic oscillations of Pärt.

Kuskil peab alguskokkukõla olema,  
kuskil suures looduses, varjul.  
On tema vägevas laotuses,  
täheringide kauguses,  
on tema päikese sära sees,  
lillekeses, metsakohinas,  
emakõne südamemuusikas  
või silmavees –  
kuskil peab surematust olema,  
kuskilt alguskokkukõla leitama:  
kust oleks muidu inimese rinda  
saanud ta – muusika.

— Juhan Liiv (1864–1913)

Somewhere must be the original sound,  
somewhere in great nature, hidden.  
Is it in the mighty infinite,  
in star-orbits distant,  
is it in the sun's internal shine,  
in a little flower, in leaves' rustling,  
in a mother's song, in a heart's music,  
or in tears –  
somewhere must immortality be,  
somewhere the original sound must be found:  
how otherwise could the human heart  
have received – music.

**Three Songs of the Earth (2008)**

by **Giselle Wyers** (born 1969)

*The composer has graciously supplied the following comments.*

*The dark around us, come*—this poem is the first of a three-movement set composed in the summer and fall of 2008, and is intended to be a personal source of healing and exploration of one of the issues that matters most to me in life, that of the preservation of the natural world and how we as members of humankind can co-exist more gracefully with nature. During the summer months I began to feel a deepening despair about the plight of our world's polar bears, who are suffering from the melting of their habitats, causing them to have to swim hundreds of miles to find land. Many scientists have cited evidence of polar bear drownings or have seen polar bears swimming far beyond their natural swimming grounds to find land.

My personal response to such a horrific situation has been a mixture of action and despair. On my good days, I focus on lightening my personal carbon footprint by bussing to work two days a week, recycling, using fluorescent bulbs and lowering the heat in my water heater. I have for three years now asked for "polar bear" donations in lieu of some of my Christmas gifts, and contribute money to the Environmental Defense Fund, Nature Conservancy and the World Wildlife Federation on a bi-yearly basis. On my bad days, I feel despair at the sense that climate change is somewhat like the Titanic, where the boat will not be able to turn around immediately, and polar bears may not survive even our best efforts at recovery of the ice.

Movement I: *The dark around us, come*, is a setting of a text by Wendell Berry that seemed a fitting beginning to the set. In this poem, Berry describes what I imagine to be a tribunal of all the creatures of the earth, including humans, "light, leaf, foot, hand, and wing", in a dark place that I imagine to be a forest, but could also be the dark place of our own imaginations—that in darkness (or despair) we are actually opening ourselves to attempt reconciliation with important issues such as environmental degradation. The reference to a "holy room" again makes me imagine the preciousness of what is at stake, and the "little floor" a delicate place. "Rejoicing mind and eye, rejoicing known and knower"—here I imagine the "known" is the natural world, that which exists without necessity of

knower, but the “knower” is the great miracle of humankind’s cerebral cortex which has the incredible gift of being able to perceive and intellectually discover and understand the “known” world around us. The text “One household high and low, and all the earth shall sing” is an optimistic ending to this poem which seems to suggest or at least hope for the opportunity for true “reunion” of all creatures of the planet.

Movement II: *I go among trees*. After the possibility for a successful “tribunal” of all of the earth’s creatures, this poem actually discusses the process for how reunion could take place. It begins with the suggestion that we must be willing to admit our fear of the natural world in order to make peace with it. While we may not think so much of our fears of nature now, in the earlier days of industrialization and colonization, fear drove many of our actions: the fear of being eaten ourselves, the fear of the elements, fear of starvation, fear even of indigenous peoples that were encountered in the exploration of “new territories” by Western pioneers. The emphasis in this poem is on “what I fear in it sees me and the fear of it leaves me” — that when we encounter and become aware of fear, it dissolves.

“And the fear of it leaves me. / It sings, and I hear its song”: this is the most powerful part of the poem to me, so I wanted to bring out the tremendous ardent hope and stature that is contained in the concept that by looking at something we fear straight in the eye, and encountering it in a wild place, we are able to lose our fear and allow a place that used to be dormant within us to sing. This of course is also what we need to do with our relationship with the natural world; we need to embrace and commune rather than dominate, and in embracing what is most wild in ourselves, we find the wonder in our lives again, the wonder in what is real.

In modern days perhaps this text makes most sense when we begin to imagine what it will take for us to give up in order to be whole with the planet again: the sacrifices that we may need to offer, and the rewards that come when one can truly “hear my song at last, and I sing it”. I deliberately chose a simple melody as that motive, one that all can sing, and one that can be combined with other voices in many ways—gently harmonious and bold and victorious.

When I finished composing *I go among trees*, I wept. It was very cathartic. I liked how it ended because it seemed tenuous, fragile, like the way I view the world nowadays, and yet there was a sense of hope. I was glad that the final piece in the cycle, *The Waking*, was so much brighter and offered a joyous closure.

### 1. The dark around us, come

The dark around us, come,  
Let us meet here together,  
Members one of another,  
Here is our holy room,  
  
Here on our little floor,  
Here in the daylight sky,  
Rejoicing mind and eye,  
Rejoining known and knower,  
  
Light, leaf, foot, hand, and wing,  
Such order as we know,  
One household, high and low,  
And all the earth shall sing.

—Wendell Berry (born 1934)

### 2. I go among trees

I go among trees and sit still,  
All my stirring becomes quiet around me like circles on water.  
My tasks lie in their places where I left them, asleep like cattle.  
Then what is afraid in me comes and lives awhile in my sight.  
What it fears in me leaves me, and the fear of me leaves it.

It sings, and I hear its song.  
Then what I am afraid of comes.  
I live for awhile in its sight.  
What I fear in it leaves it, and the fear of it leaves me.

It sings, and I hear its song.  
After days of labor, mute in my consternations,  
I hear my song at last, and I sing it.  
As we sing the day turns, the trees move.

— Wendell Berry (born 1934)

### 3. The Waking

I strolled across  
An open field;  
The sun was out;  
Heat was happy.  
  
This way! This way!  
The wren’s throat shimmered,  
Either to other,  
The blossoms sang.

The stones sang,  
The little ones did,  
And flowers jumped  
Like small goats.

A ragged fringe  
Of daisies waved;  
I wasn’t alone  
In a grove of apples.

Far in the wood  
A nestling sighed;  
The dew loosened  
Its morning smells.

I came where the river  
Ran over stones:  
My ears knew  
An early joy.

And all the waters  
Of all the streams  
Sang in my veins  
That summer day.

— Theodore Roethke (1908–1963)

**Edelweiss**, from *The Sound of Music* (1959)by **Richard Rodgers** (1902–1979)

In the 1980s, an Austrian ambassador visited the White House. President Ronald Reagan arranged for the ambassador's entrance music to be a tune believed to be one of the great Austrian folksongs. Such is the genius of the American composer Richard Rodgers that his tune "Edelweiss" has been thus misinterpreted for over fifty years. The edelweiss is a white flower that grows high in the Austrian Alps, and Rodgers's music is in the style of a traditional Austrian waltz. In fact, the song was merely an afterthought, added during the trial period of *The Sound of Music* because the composer felt that the male lead deserved a song in which to bid farewell to his homeland before fleeing Nazi incursion with his family. This afterthought was fortuitous not only because the tune became so popular, but because the lyricist, Oscar Hammerstein II, was suffering from stomach cancer. "Edelweiss" became the final song created by one of history's greatest collaborative partnerships.

Edelweiss, edelweiss,  
 Ev'ry morning you greet me.  
 Small and white, clean and bright,  
 You look happy to meet me.  
     Blossom of snow, may you bloom and grow,  
     Bloom and grow forever...  
 Edelweiss, edelweiss,  
 Bless my homeland forever.

[repeat all]

— Oscar Hammerstein II (1895–1960)

**To a Wild Rose**, No. 1 from *Woodland Sketches*, opus 51 (1896)by **Edward MacDowell** (1860–1908)as arranged (2013) by **Gary D. Cannon** (born 1975)*World premiere performance of this arrangement*

In the late nineteenth century, American composers began to establish themselves solidly. The unquestioned leader of this pack was Edward MacDowell. Having studied at the Conservatoire in Paris and the Hoch Konservatorium in Frankfurt, and having developed a career as pianist and composer in Germany, MacDowell returned to the United States in 1888, with the triumphant premiere of his Second Piano Concerto—a work which deserves to be central to the repertoire. In 1896 he moved from Boston to New York, where he was for a time the sole music faculty at Columbia University. The present adaptation of MacDowell's most popular piano miniature was made especially for these concerts.

**Hark, I hear the harps eternal**tune "Invitation" (1835) by **William Walker** (1809–1875)as arranged (1967) by **Alice Parker** (born 1925)

Beginning in the eighteenth century, American musicians would travel from town to town, teaching "singing schools" as they went. These school sessions were generally for adults, and would last two or three hours in the evening, two or three times per week. The teacher would stay in one town for a few weeks, and the singers' fees would cover room and board plus lodging for his horse. Some singing teachers tried to increase their income by writing new tunes and self-publishing their collections. In the South, teachers devised a novel way to teach music: they assigned different shapes of notes to different degrees of the musical scale: "fa" was a triangle, "sol" a circle, "la" a square, and "mi" a diamond. Day-long shape-note singing festivals are still held today in the southeastern United States.

In 1835, "Singin' Billy" Walker published *Southern Harmony*, a shape-note hymnal that became the most popular tune-book in the South before the Civil War. The volume's most famous contribution to music history is the melding together of the words "Amazing grace, how sweet the soul" to the now familiar tune "New Britain." Walker himself wrote many tunes for *Southern Harmony*, including one that he titled "Invitation" which accompanied the words "Come, ye sinners, poor and wretched." William Hauser's 1878 hymnal *Olive Leaf* later matched the tune "Invitation" to the words "Hark, I hear the harps eternal."

After Aaron Copland's use of the tune "Simple Gifts" in his 1944 ballet *Appalachian Spring*, American choral composers pored over nineteenth-century shape-note books for source material. Alice Parker made her famous arrangement of "Invitation" for the Robert Shaw Chorale, juxtaposing the raucous vigor of Southern hymn-singing with a sweet sincerity to create a modern classic.

*Text on next page*

Hark, I hear the harps eternal  
Ringing on the farther shore,  
As I near those swollen waters,  
With their deep and solemn roar.  
Hallelujah, praise the Lamb.  
Glory to the great I AM.

And my soul though stained with sorrow,  
Fading as the light of day,  
Passes swiftly o'er those waters  
To the city far away.  
Hallelujah...

Souls have crossed before me, saintly,  
To that land of perfect rest;  
And I hear them singing faintly  
In the mansions of the blest.  
Hallelujah...

— attributed to F. R. Warren

**Modern Music**, first published in *The Psalm-Singer's Amusement* (1781) by **William Billings** (1746–1800)

Art music was not a focus in colonial North America. Unlike the Spanish colonies to the south, where cathedrals developed strong traditions of choral music that incorporated native elements, the English colonies of the Atlantic coast devoted more attention to economic development than to culture. Indeed, the first composer of note from the English colonies did not emerge until the Revolutionary period. And this individual was far from the typical composer.

William Billings had a withered arm and one leg shorter than the other. He was blind in one eye. Professionally he was a tanner. Among his civic posts in Boston were scavenger, inspector of leather, and hogreeve, i.e. the person responsible for capturing loose pigs and restoring them to their owners. One contemporary described him as having “an uncommon negligence of person.” He taught “singing schools,” traveling from town to town and teaching the locals to sing. His 1770 volume, *The New England Psalm-Singer*, was the first publication ever devoted wholly to an American composer. During the Revolution he was a friend of such leaders as Samuel Adams and Paul Revere. By 1778 he led the music at Boston’s most fashionable churches. The 1781 *The Psalm-Singer's Amusement* is often considered his crowning achievement. Further volumes emerged, and his music was broadly reproduced, but through the 1780s his finances declined due to a lack of copyright law in the young United States. By his death in 1800, this widower with six young children died with few assets other than his house.

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. *Modern Music* certainly suffers from these—as today’s listeners would call them—deficiencies, but it achieves an expressive purpose that overrides any quibbling about compositional technique. Billings’s witty text informs the listener of the musical devices he includes, such as establishing first the key of E major, then the more “pensive” E minor, and moving from “Common” (duple) to “Treble” (triple) meter. Near the beginning, the four parts enter in turns (in a style known as “fuguing,” but little related to the form beloved of Bach) with different, simultaneous texts. The declaration that singers “are sanguine and clap at the bars” was probably, at least in Billings’s personal case, quite the understatement.



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We are met for a Concert of modern Invention;  
To tickle the Ear is our present Intention.  
The Audience are seated expecting to be treated with a piece of the best.  
And since we all agree to set the Tune on E,  
The Author's darling Key he prefers to the Rest,

Let the Bass take the Lead and firmly proceed,  
Till the Parts are agreed to fugue away.  
Let the Tenor succeed and follow the Lead,  
Till the Parts are agreed to fugue away.  
Let the Counter inspire the Rest of the Choir,  
Inflam'd with Desire to fugue away.  
Let the Treble in the Rear no longer forbear,  
But expressly declare for a fugue away.

Then change to brisker Time  
And up the Ladder climb, and down again;  
Then mount the second Time and end the Strain.

Then change the Key to pensive Tones and slow in treble Time; the Notes exceeding low  
Keep down a While, then rise by slow Degrees;  
The Process surely will not fail to please.

Thro' Common and Treble we jointly have run;  
We'll give you there Essence compounded in one.  
Altho' we are strongly attach'd to the Rest,  
Six-four is the Movement that pleases us best.

And now we address you as Friends to the Cause;  
Performers are modest and write their own Laws.  
Altho' we are sanguine and clap at the Bars,  
'Tis the Part of the Hearers to clap their Applause.

### **Come In**, No. 3 from *Frostiana: Seven Country Songs* (1959)

by **Randall Thompson** (1899–1984)

Randall Thompson has often been hailed as the dean of American choral music. Early in his career, Thompson focused on orchestral works, with three finely crafted symphonies, but by the 1940s he turned predominantly to the choir. Thompson's many illustrious positions included the directorship of Philadelphia's acclaimed Curtis Institute and a professorship at Harvard. His many choral compositions became the core of the American repertory, ranging from the idyllic *The Peaceable Kingdom* (1936) to the boisterously patriotic *The Testament of Freedom* (1943). His brief *Alleluia* (1940) was for many years the most frequently performed piece of American choral music. Not bad for a chap who, as an undergraduate, had failed in his first audition to join the Harvard Glee Club: he later quipped, "My life has been an attempt to strike back." Thompson's compositional style is very meticulous—often almost every note on the page has an articulation or related marking—and yet the overall effect is of a spontaneous and sincere reaction to the text.

*Frostiana* is one of Thompson's most beloved works. Delightful and urbane, it is a collection of "Seven Country Songs" on texts by the great American poet Robert Frost. The cycle was composed in the summer of 1959 to fulfill a commission for the bicentennial of the incorporation of Amherst, Massachusetts. Thompson himself conducted the premiere, which was sung by a volunteer ensemble drawn from throughout the township, not unlike the Cascadian Chorale. Both Thompson and Frost were adopted New Englanders, and Frost was suitably impressed by the work to direct his estate not to allow other composers to set his poems to music, a ban which continues, more or less, today. In 1965, Thompson orchestrated the work, and even later made an arrangement for band.

The third movement of *Frostiana*, "Come In," is set for women's voices with a crucial role for the piano. The text is from the point of view of an individual who, while walking at dusk outside the forest, hears from within the singing of a thrush, a variety of wood-bird that includes nightingales. Thompson gives a birdsong-like motive to the piano: two pairs of ascending fifths followed by a series of accelerating repeated notes. The otherwise spare and empty texture of the piano emphasizes the loneliness of the woods. Thompson also evokes the darkness of night by calling on the altos to sing frequently at the very bottom of their range. In the third stanza, Frost indicates that the setting sun "still lived for one song more," appropriately set by the altos' octave leap followed by a steady descent. The music ends with the piano/thrush issuing a final invitation.

*Text on next page*

As I came to the edge of the woods,  
Thrush music — hark!  
Now if it was dusk outside,  
Inside it was dark.

Too dark in the woods for a bird  
By sleight of wing  
To better its perch for the night,  
Though it still could sing.

The last of the light of the sun  
That had died in the west  
Still lived for one song more  
In a thrush's breast.

Far in the pillared dark  
Thrush music went —  
Almost like a call to come in  
To the dark and lament.

But no, I was out for stars:  
I would not come in.  
I meant not even if asked,  
And I hadn't been.

— Robert Frost (1874–1963)

**Stopping by Woods on a Snowy Evening**, No. 6 from *Frostiana: Seven Country Songs* (1959)  
by **Randall Thompson** (1899–1984)

Randall Thompson made the present setting for men's voices as part of his choral cycle *Frostiana*. The poetic scene here is a simple one: a man with his horse, travelling on a long journey, pauses briefly near a forest to watch the snow fall. The poem is a miniature masterpiece, with a sophisticated but simple rhyme scheme, and Thompson responds in kind. The music alternates between a pianistic depiction of slow and delicate snowfall in 4/4 time and the men's reflections in a lilting 6/8. The final line is punctuated by silences which re-enforce just how sleepy the rider is.

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep.

— Robert Frost (1874–1963)



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- Profiles on individual choir members

Program notes and translations  
by Gary D. Cannon

Program produced by Barb Fraley

## How can I keep from singing

tune "Joy in God" (1869) by **Robert Wadsworth Lowry** (1826–1899)  
as arranged (2009) by **Karen P. Thomas** (born 1957)

Robert Lowry was a prominent Baptist minister in the area of Philadelphia and New York, later becoming chancellor of the University of Lewisburg (now Bucknell University) in central Pennsylvania. He always preferred to be remembered as a preacher, but his hymn tunes have given him more lasting renown. In 1869 he published the tune-book *Bright Jewels for the Sunday School*, including his own melody, which he called "Joy in God," for the text "How can I keep from singing," which may be of Quaker origin. Neither text nor tune were well known (Lowry's melody for "Shall we gather at the river" was far more popular). However, in the 1960s, the late, great folksinger Pete Seeger adopted the tune, replacing the overtly Christian verses with new words of political undertones. Since then, the melody and Seeger's version of the text have become among the most well-known nineteenth-century American tunes.

Among Seattle's most prominent conductors, having served as Artistic Director of Seattle Pro Musica for twenty-six years, Karen Thomas is also internationally acclaimed as a choral composer. Her arrangement of *How can I keep from singing* exudes the same poise, craftsmanship and joy as her conducting. She draws especially on the idea of an "endless song" that "sounds an echo in my soul," making the echo quite literal as four-part women's chorus repeat the tune's final phrase in canon. Other verses are richly harmonized for the full choir.

My life flows on in endless song above earth's lamentation,  
I hear the real, though far-off hymn that hails a new creation.  
Through all the tumult and the strife I hear the music ringing,  
It sounds an echo in my soul. How can I keep from singing?

What though the tempest loudly roars, I hear the truth, it liveth.  
What though the darkness round me close, songs in the night it giveth.  
No storm can shake my inmost calm, while to that rock I'm clinging.  
Since love is lord of heav'n and earth, how can I keep from singing?

When tyrants tremble as they hear the bells of freedom ringing,  
When friends rejoice both far and near, how can I keep from singing?  
To prison cell and dungeon vile our thoughts to them are winging,  
When friends by shame are undefiled, how can I keep from singing?

My life flows on....

— first verse attributed to "Pauline T." in *The New York Observer*, August 7, 1868  
third verse by Doris Plenn, circa 1950

## *Join us again later this season*

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### **The Human Heart – Smiles, Tears, Laughter**

It has been said that music is a language that expresses feelings that words alone cannot convey. They may be passionate, mournful, humorous, hopeful, languorous, desperate, or any number of subtle combinations. Such is the case for the music on this concert, which largely features music by local composers. Bern Herbolzheimer's *Love Letters* reflect rapture and loneliness alike. Abraham Kaplan and William Billings address both hope and despair in death. Eric Lane Barnes's *Landscape* give a hilarious twist to an old nursery rhyme. Other works use music to delve into deeper meanings in the poetry of William Wordsworth, Robert Burns, and Robert Frost, and their understandings of the human heart.

Saturday, May 3, 2014

7:30 p.m.

Mercer Island Presbyterian Church

3605 84th Ave. SE

Mercer Island, Washington

Sunday, May 4, 2014

4:00 p.m.

Faith Lutheran Church

9041 166th Ave. NE

Redmond, Washington



### *Gary D. Cannon, Conductor*



Gary D. Cannon is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer and musicologist. He is, since 2008, Artistic Director of both the Cascadian Chorale and the Vashon Island Chorale. Also in 2008, the Early Music Guild invited him to found and direct a Renaissance choir, Sine Nomine. He has held posts as Principal Conductor of Vashon Opera (2009-11), leading performances of *The Tender Land* and *Madama Butterfly*, and as Chorusmaster for the Northwest Mahler Festival (2001-10). Cannon has conducted the Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and several ensembles at the University of Washington. He has also served as Secretary of the Greater Seattle Choral Consortium (2010-12).

As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of the Tallis Scholars. Cannon is formerly an instructor at Whatcom Community College (2004-6), where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California at Davis and the University of Washington, where he is currently researching a doctoral dissertation on the early life and works of William Walton.

### *Ingrid Verhulsdonk, Pianist*



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. 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.

### *Giselle Wyers, Composer-in-Residence*



Giselle Wyers is Associate Professor and Chair of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and voice. She has conducted semi-professional ensembles and honor choirs across the United States and in Europe. Wyers' dedication to exposing audiences to the music of contemporary American composers is apparent in her work with Solaris Vocal Ensemble, a 12-voice solo ensemble of professional singers who are currently producing their first album of American world premieres for electronics and choir.

As a composer, Wyers edits the "Giselle Wyers Choral Series" through Santa Barbara Music Publishing Company. This series features many choral compositions by Wyers and champions the works of other emerging composers. Commissions for her music have been wide ranging, including the Chamber Choir of Europe, A Capella Koor Cantabile of the Netherlands, Cascadian Chorale, Choral Arts Ensemble, Dolce Canto Chamber Choir, Virginia Chorale, Georgia Tech Chamber Singers and the University of Tennessee Men's Glee. Wyers won the Cambridge Madrigal Singers International Choral Composition for her *Ave Maria* in 2003, and subsequently was commissioned by the same ensemble to write a work for their 10<sup>th</sup> anniversary concert.

<b>ANCORA</b> [S] <a href="http://www.AncoraChoir.org">www.AncoraChoir.org</a> Waiting for angels 14 Dec	<b>CHORAL ARTS</b> [W S] <a href="http://www.Choral-Arts.org">www.Choral-Arts.org</a> Ave Maria 5 · 6 Oct Christmas with Choral Arts 14 · 15 Dec	<b>ILLUMNI MEN'S CHORALE</b> [S S] <a href="http://www.IllumniMensChorale.com">www.IllumniMensChorale.com</a> Illumni Christmas 15 Dec Illumni & The Harvard Glee Club 4 Jan Songs of winter and love 21 · 23 Feb
<b>AVE RENAISSANCE WOMEN'S CHOIR</b> [S] <a href="http://www.EarlyMusicGuild.org/Programs/CommunityCollegia/Ave">www.EarlyMusicGuild.org/Programs/CommunityCollegia/Ave</a> Vox femina 15 Nov	<b>CITY CANTABILE CHOIR</b> [S] <a href="http://www.CityCantabileChoir.org">www.CityCantabileChoir.org</a> CHRISTMAS IN DUBLIN: excerpts from Handel's 1742 <i>Messiah</i> with Celtic music and Irish step-dancing 7 · 8 Dec	<b>JET CITIES CHORUS</b> [S] <a href="http://www.JetCities.org">www.JetCities.org</a> Federal Way Coalition of Performing Arts 23 Nov Victorian country Christmas 7 Dec Sweetie pie social 9 Feb
<b>BAINBRIDGE CHORALE</b> [W] <a href="http://www.BainbridgeChorale.org">www.BainbridgeChorale.org</a> Family holiday concert 14 Dec The sights and sounds of Christmas 14 · 15 Dec <i>Messiah</i> sing-along 27 Dec	<b>COLUMBIA CHOIRS</b> [S] <a href="http://www.ColumbiaChoirs.com">www.ColumbiaChoirs.com</a> Cool Yule 1 Dec YuleFest: A holiday celebration 7 Dec Lessons and carols 14 Dec Wonder tidings 15 Dec	<b>KIRKLAND CHORAL SOCIETY</b> [N E S] <a href="http://www.KirklandChoralSociety.org">www.KirklandChoralSociety.org</a> Welcome all wonders 6 · 7 Dec
<b>BELLEVUE CHAMBER CHORUS</b> [E S] <a href="http://www.BellevueChamberChorus.org">www.BellevueChamberChorus.org</a> Upon a midnight clear 14 · 15 · 21 Dec	<b>CORA VOCE</b> [W S] <a href="http://www.CoraVoce.org">www.CoraVoce.org</a> Carol of the seven signs 16 · 17 Nov A celebration of the Mass 22 · 23 Feb	<b>LAKE WASHINGTON SINGERS</b> [E] <a href="http://www.LakeWashingtonSingers.org">www.LakeWashingtonSingers.org</a> Winter concert 7 Dec
<b>BELLEVUE GIRLCHOIR</b> [E] <a href="http://www.BellevueGirlchoir.com">www.BellevueGirlchoir.com</a> Good cheer 7 Dec	<b>EARTHRISE CHAMBER CHOIR</b> [S] <a href="http://www.wsuu.org/Earthrise_Chamber_Choir.php">www.wsuu.org/Earthrise_Chamber_Choir.php</a> Shades of love 12 Jan	<b>MAGI ENSEMBLE</b> [S] <a href="http://www.MagiEnsemble.org">www.MagiEnsemble.org</a> Ester and Peteris and Vytautas 15 · 16 Nov
<b>CANONICI: CONSORT OF VOICES</b> [S S] <a href="http://www.Canonici.org">www.Canonici.org</a> German early Baroque music for voices and organ 25 Oct Madrigalia 4 Feb	<b>THE ESOTERICS</b> [N E W S S] <a href="http://www.TheEsoterics.org">www.TheEsoterics.org</a> AEONIA: At the door to eternity 20 · 21 · 22 Sep PROFANA: Benjamin Britten centennial I [secular music] 22 · 23 · 24 Nov SACRA: Benjamin Britten centennial II [sacred music] 6 · 7 · 8 Dec	<b>MAGNOLIA CHORALE</b> [S] <a href="http://www.MagnoliaChorale.org">www.MagnoliaChorale.org</a> Silver bells 7 · 8 Dec
<b>CANTABILE OF SKAGIT VALLEY</b> [N] <a href="http://www.CantabileOfSkagitValley.org">www.CantabileOfSkagitValley.org</a> Holiday concert 6 · 7 · 8 Dec	<b>EVERETT CHORALE</b> [N S] <a href="http://www.EverettChorale.org">www.EverettChorale.org</a> Here we come a-wassailing 7 · 8 Dec	<b>THE MARKET STREET SINGERS</b> [S] <a href="http://www.MarketStreetSingers.org">www.MarketStreetSingers.org</a> Nowhere I'd rather be 14 Sep With all the trimmings... 14 Dec Annual festival of favorites 26 Jan
<b>CANTARÉ VOCAL ENSEMBLE</b> [S] <a href="http://www.CantareVocalEnsemble.org">www.CantareVocalEnsemble.org</a> In time of snow 13 · 14 · 15 Dec	<b>FEDERAL WAY CHORALE</b> [S] <a href="http://www.FWChorale.org">www.FWChorale.org</a> Many moods of Christmas 13 · 15 Dec	<b>MASTER CHORUS EASTSIDE</b> [E] <a href="http://www.MasterChorusEastside.org">www.MasterChorusEastside.org</a> Seasons of light: Christmas and Chanukah 8 · 15 Dec
<b>CAPPELLA ROMANA VOCAL ENSEMBLE</b> [S] <a href="http://www.CappellaRomana.org">www.CappellaRomana.org</a> A PATRIARCH'S CHANTS: Byzantine music from Constantinople 9 Nov ARCTIC LIGHT: Finnish Orthodox music 18 Jan	<b>FLYING HOUSE PRODUCTIONS: SEATTLE MEN'S CHORUS &amp; SEATTLE WOMEN'S CHORUS</b> [S] <a href="http://www.FlyingHouse.org">www.FlyingHouse.org</a> Hallows in the cathedral (SWC) 18-26 Oct Play it again Santa (SMC) 30 Nov - 22 Dec We can swing it! (SWC) 6-9 Feb	<b>MASTERWORKS CHORAL ENSEMBLE</b> [S] <a href="http://www.MCE.org">www.MCE.org</a> Sing, fiddle, and strum: Celtic celebration 12 Oct Sing glad tidings: Holiday choir and bells 7 Dec
<b>CASCADIAN CHORALE</b> [E] <a href="http://www.CascadianChorale.org">www.CascadianChorale.org</a> Rejoice in the lamb: A British Christmas 13 · 15 Dec And all the earth shall sing 22 · 23 Feb	<b>CHOIR OF THE SOUND</b> [N] <a href="http://www.ChoirOfTheSound.org">www.ChoirOfTheSound.org</a> Snow and mistletoe 7 · 8 Dec	<b>MEDIAEVAL WOMEN'S CHOIR</b> [S] <a href="http://www.MedievalWomensChoir.org">www.MedievalWomensChoir.org</a> Christmas in the cloister 21 Dec
		<b>MIRINESSE WOMEN'S CHOIR</b> [N W S] <a href="http://www.MirinesseWomensChoir.org">www.MirinesseWomensChoir.org</a>

**MUSICA SACRA CHAMBER CHORALE** [E \$]

[www.MusicaSacraChamberChorale.com](http://www.MusicaSacraChamberChorale.com)

The mystery of Christmas 6 · 7 Dec

**NORTHWEST CHAMBER CHORUS** [S]

[www.NorthwestChamberChorus.org](http://www.NorthwestChamberChorus.org)

Winter's warmth 8 · 14 Dec

**NORTHWEST CHOIRS:  
NORTHWEST BOYCHOIR &  
VOCALPOINT! SEATTLE** [S]

[www.NWChoirs.org](http://www.NWChoirs.org)

The name game (VS) 24-27 Oct

A festival of lessons and carols (NB) 7-23 Dec

**THE NORTHWEST CHORALE** [S]

[www.NWChorale.org](http://www.NWChorale.org)

Handel's Messiah 7 · 14 Dec

Messiah sing-along 27 Dec

**NORTHWEST FIRELIGHT CHORALE** [S]

[www.NWFirelightChorale.org](http://www.NWFirelightChorale.org)

Holiday concert 13 · 14 · 15 Dec

**NORTHWEST GIRLCHOIR** [S]

[www.NorthwestGirlchoir.org](http://www.NorthwestGirlchoir.org)

Welcome concert 20 Oct

Noël by the numbers 6 Dec

Holiday countdown 15 Dec

**NORTHWEST REPERTORY SINGERS** [S]

[www.NWRS.org](http://www.NWRS.org)

From Proctor to Prague:  
An international Christmas 14 · 15 Dec

**OPUS 7 VOCAL ENSEMBLE** [S]

[www.Opus7.org](http://www.Opus7.org)

Beautiful minds 12 Oct

A boy was born 14 Dec

**PACIFIC SOUND CHORUS** [E]

[www.PacificSound.org](http://www.PacificSound.org)

Woodinville Women's Show 26 Oct

Lights of Christmas 8 Dec

Holiday show 15 Dec

Festival ships of lights 16 Dec

**PACIFICA CHILDREN'S CHORUS** [N \$]

[www.PacificaChoirs.org](http://www.PacificaChoirs.org)

A ceremony of carols 7 Dec

**PORT TOWNSEND / EAST JEFFERSON  
COUNTY COMMUNITY CHORUS** [W]

[www.PTChorus.org](http://www.PTChorus.org)

A ceremony of carols 30 Nov · 1 Dec

**RAINIER CHORALE** [E \$]

[www.RainierChorale.org](http://www.RainierChorale.org)

Christmas voices 14 · 15 Dec

**RAINIER YOUTH CHOIRS** [E \$]

[www.RainierYouthChoirs.org](http://www.RainierYouthChoirs.org)

Home for the holidays 14 Dec

**REDMOND CHORALE** [E]

[www.RedmondChorale.org](http://www.RedmondChorale.org)

English country Christmas 8 Dec

**SACRED MUSIC CHORALE** [N E \$]

[www.SacredMusicChorale.org](http://www.SacredMusicChorale.org)

With the angels sing, Gloria! 6 · 7 · 8 Dec

**SEATTLE BACH CHOIR** [S]

[www.SeattleBachChoir.org](http://www.SeattleBachChoir.org)

Chichester Psalms: Music  
by Bernstein, Bach, and Britten 24 Nov

**SEATTLE CHILDREN'S CHORUS** [N \$]

[www.SeattleChildrensChorus.org](http://www.SeattleChildrensChorus.org)

Sing a glad noel 15 Dec

**SEATTLE CHORAL COMPANY** [S]

[www.SeattleChoralCompany.org](http://www.SeattleChoralCompany.org)

An Irish Christmas: Carols and anthems  
from the emerald isle 13 · 14 Dec

**SEATTLE GIRLS' CHOIR** [S]

[www.SeattleGirlsChoir.org](http://www.SeattleGirlsChoir.org)

Carmina angelorum:  
Songs for harp and treble voices 6 · 16 Dec

Seattle Center Winterfest 7 Dec

Annual holiday concert 14 Dec

**SEATTLE JEWISH CHORALE** [E \$ S]

[www.SeattleJewishChorale.org](http://www.SeattleJewishChorale.org)

Music of abundance and light 1 · 4 Dec

**SEATTLE PEACE CHORUS** [S]

[www.SeattlePeaceChorus.org](http://www.SeattlePeaceChorus.org)

Misa criolla  
and songs from Chilean tour 23 · 24 Nov

**SEATTLE PRO MUSICA** [N E S \$]

[www.SeattleProMusica.org](http://www.SeattleProMusica.org)

Britten + 27 Oct

Ceremony of carols 7 · 14 Dec

**THE SEATTLE SEACHORDSMEN** [S]

[www.Seachordsmen.org](http://www.Seachordsmen.org)

Home for the holidays 14 Dec

**SINE NOMINE: RENAISSANCE CHOIR** [S]

[www.EarlyMusicGuild.org/Programs/CommunityCollegia/SineNomine](http://www.EarlyMusicGuild.org/Programs/CommunityCollegia/SineNomine)

Playing with fire:  
Gesualdo's Madrigals 10 Nov

**SKAGIT VALLEY CHORALE** [N]

[www.SkagitValleyChorale.org](http://www.SkagitValleyChorale.org)

Heralding Christmas 13 · 15 Dec

**SNO-KING COMMUNITY CHORALE** [N]

[www.Sno-KingChorale.org](http://www.Sno-KingChorale.org)

Holiday magic:  
Here we come a caroling 14 Dec

**SONUS BOREAL** [N]

[www.NorthernSoundChoirs.org](http://www.NorthernSoundChoirs.org)

**SPIRIT OF THE SOUND CHOIR** [S]

[www.SpiritoftheSound.org](http://www.SpiritoftheSound.org)

Mystical Christmas 24 Dec

**THE TUDOR CHOIR** [S]

[www.TudorChoir.org](http://www.TudorChoir.org)

Faire is the heaven:  
Music of the English church 26 Oct

My dancing day:  
Advent carols and motets 6 Dec

English Christmas 28 Dec

**VASHON ISLAND CHORALE** [W]

[www.VashonIslandChorale.org](http://www.VashonIslandChorale.org)

A ceremony of carols 7 · 8 Dec

**WHATCOM CHORALE** [N]

[www.WhatcomChorale.org](http://www.WhatcomChorale.org)

Songs of heaven 15 Dec

Performance Location Key:

[N] North Sound

[E] Eastside

[W] West Sound

[S] South Sound

[\$] Seattle

Updated 18 September 2013.

For more information, please visit:

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First Presbyterian Church, Bellevue

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*Silver Anniversary Season*

Dr. Glenn R. Gregg, Artistic Director

*Welcome All Wonders*

EASTSIDE: Friday, December 6, 7:30 PM  
SEATTLE: Saturday, December 7, 7:30 PM

*Brahms Fest*

SEATTLE: Saturday, March 29, 7:30 PM

*KCS: A Silver Celebration*

SEATTLE: Friday, May 16, 8:00 PM  
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## *About Cascadian Chorale*

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### **Our Mission**

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

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

### **Our Vision**

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

### **Support Cascadian Chorale**

The Cascadian Chorale is a 501(c)3 non-profit organization. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Your tax-deductible gift is welcome and appreciated.

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](http://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 Tara O'Brien Pride at [president@CascadianChorale.org](mailto:president@CascadianChorale.org).

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