

Cascadian Chorale

Conducted by Dr. Gary D. Cannon

Joy!



Saturday, June 1, 2019

7:30 PM

Mercer Island Presbyterian Church
3605 84th Ave SE
Mercer Island, WA

Sunday, June 2, 2019

7:00 PM

St. Margaret's Episcopal Church
4228 Factoria Boulevard SE
Bellevue, WA

www.cascadianchorale.org



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Joy!

My spirit sang all day (1937)Gerald Finzi (1901–1956)

Though no fruit be on the vines (2019)Joy DeCoursey-Porter (b.1974)

World premiere performances

Jesu, meine Freude (1735?)Johann Sebastian Bach (1685–1750)

1. Jesu, meine Freude

2. Es ist nun nichts Verdammliches

3. Unter deinem Schirmen

4. Denn das Gesetz des Geistes *featuring Heather Irwin, Hannah Durasoff, Christine Dunbar*

5. Trotz dem alten Drachen

6. Ihr aber seid nicht fleischlich

7. Weg mit allen Schätzen

8. So aber Christus in euch ist *featuring Tara O'Brien Pride, Tim MacNary, Kevin Wyatt-Stone*

9. Gute Nacht, o Wesen *featuring Heather Irwin, Hannah Durasoff, Tim MacNary*

10. So nun der Geist

11. Weicht, ihr Trauergeister

∞ intermission ∞

There was The One (2016)Joy DeCoursey-Porter

I shall not live in vain (2015)Joy DeCoursey-Porter

World premiere performances

The Twelve (1965)William Walton (1902–1983)

featuring Tessa Ravagni, Cravixtha Acheson, Russ Jones, Doug Wyatt

The Human Heart (2013)Eric William Barnum (b.1979)

Chris Howerter, *organ*

Cascadian Chorale

Gary D. Cannon, *conductor*

Soprano

Frances Acheson
Holly Allin ³
Hannah Durasoff ²
Anita Gross
Heather Irwin * ^{2, 4}
Stephanie Lee
Genie Middaugh
Kara Montague ¹
Tessa Ravagni ⁴
Cami Woodruff ^{3, 4}

Alto

Cravixtha Acheson ⁴
Christine Dunbar ²
Gail Erickson
Carol Fielding
Alecia Hawthorne-Heyel *
Tara O'Brien Pride ^{1, 2}
Pamela Silimperi ³
Rachel Spence
Lisa Timm ³

Tenor

Brandon Higa ³
Russ Jones * ^{1, 4}
Tim MacNary ²
Özer Özkaraoğlu
Korland Simmons

Bass

Ken Black
Jeremy Kings ¹
Dennis Kruse §
David Nichols
Trevor Tsang
Jim Whitehead
Doug Wyatt * ⁴
Kevin Wyatt-Stone ²

* Section leader

§ Voice coach

¹ Soloist in *Though no fruit be on the vines*

² Soloist in *Jesu, meine Freude*

³ Soloist in *There was The One*

⁴ Soloist in *The Twelve*

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Chris Howerter, organist and conductor, has performed on organs in the United States and Europe. They also performed at conventions held by the American Guild of Organists and the Organ Historical Society and served as faculty for a Pipe Organ Encounter at Wesleyan University in Middletown, Connecticut. They received a Bachelor of Music in Organ Performance and Master of Music in Historical Performance at Oberlin College Conservatory of Music. Mx. Howerter has won first prize in six competitions in organ performance and has participated in master classes with Naji Hakim, David Higgs, Ben van Oosten, Jon Gillock, Mark Laubach, and Carole Terry, with whom they also studied at the University of Washington. Currently, Mx. Howerter operates Sound Transit's Link Light Rail for King County Metro. They freelance in the Seattle area and have also appeared in performances with

the Cascadian Chorale, Emerald Ensemble, Vashon Island Chorale, and the Bellevue Philharmonic Orchestra.

Recordings by Mx. Howerter are available at <https://soundcloud.com/christopher-j-howerter>.

My spirit sang all day, from Seven Partsongs, opus 17 (1937)

by Gerald Finzi (1901–1956)

Gerald Finzi was beset by tragedy early in life. Thanks largely to the First World War, he lost his father, three brothers, and beloved teacher, Ernest Farrar, before he turned eighteen. He studied with Edward Bairstow in York for a few years, then went to Gloucestershire, a man in his twenties of independent wealth trying to find himself in the idyllic hills of the West Country. He did eventually move to London, where he taught at the Royal Academy of Music, attended vast numbers of concerts, and hobnobbed with England's musical elite. But his heart was in the countryside, and so in 1937 he and his wife built a house in rural Hampshire. It became a haven for visiting musicians and composers, prominent among them Ralph Vaughan Williams. There Finzi composed.

Though respected among his colleagues, Finzi had, by the outbreak of the Second World War, gained hardly a jot of public recognition. He was known for a few songs on Thomas Hardy, such as the cycle *A Young Man's Exhortation* (1926–9), but nothing else. Such neglect assuredly had much to do with the many non-compositional projects Finzi undertook. He worked to ensure the preservation and publication of the poems and songs of Ivor Gurney. He curated the manuscripts of Hubert Parry for the Bodleian Library at Oxford. He collected music manuscripts and published scores from England in the period of roughly 1740 to 1780. He passionately read and collected poetry and many other volumes. He devoted much of his sixteen acres to an apple orchard, saving dozens of varieties from extinction. He founded in 1940 the Newport String Players, an amateur orchestra with which he performed standard string repertoire, unknown works by his beloved eighteenth-century English composers, and periodically works by young, as yet undiscovered composers. His own compositions progressed, bit by bit, steadily and slowly.

Among them was a series of choral partsongs written throughout the 1930s on texts of Robert Bridges, who at the turn of the century had been considered one of England's leading poets but is now all but forgotten. *My spirit sang all day* exemplifies Finzi's methods of setting text organically—organic, yes; simple, no. The meter shifts periodically. The key moves quickly away from its G-major home and meanders broadly before returning in the final phrase. Melodic phrases often include difficult leaps. Dynamic markings are precise, abundant, and absolutely necessary to ensure the work's logical flow. Yet nary a listener would imagine such challenges, just as one who lazes at the lakeside doesn't observe the duck's scurrying feet under the surface. It should also be pointed out that Finzi no doubt relished this poem partly because his wife's name was Joy.

After the Second World War, his cycle for tenor and orchestra, *Dies natalis* (1925–39), quickly gained attention. Additional large-scale works followed, prominently the extended anthem *Lo, the full, final sacrifice* (1946); the Clarinet Concerto (1949); his largest work, the choral *Intimations of Immortality* (1936–50) on Wordsworth; and the Cello Concerto (1955). Despite the asceticism of contemporaneous leading composers like Britten and Tippett, Finzi's unpretentious music grew in appeal. Yet before his premature death from complications of Hodgkin's disease, only two of Finzi's works—*Dies natalis* and a short choral madrigal—had been recorded.

My spirit sang all day,
O my joy.
Nothing my tongue could say,
Only My joy!

My heart an echo caught—
O my joy—
And spake, Tell me thy thought,
Hide not thy joy.

My eyes gan peer around,— [gan = began to]
O my joy—
What beauty hast thou found?
Shew us thy joy.

My jealous ears grew whist;— [whist = silent]
O my joy—
Music from heaven is't,
Sent for our joy?

She also came and heard;
O my joy,
What, said she, is this word?
What is thy joy?

And I replied, O see,
O my joy,
'Tis thee, I cried, 'tis thee:
Thou art my joy.

— Robert Bridges (1844–1930), first published 1890

Though no fruit be on the vines (2019)

World premiere performances

by Joy DeCoursey-Porter (born 1974)

Joy Porter's mother is a singer and her father was a professional trumpeter, pianist, and double bass player. Though she was born near Vancouver, Canada, Porter grew up in Hawaii, where she sang musical theater, taught herself guitar, and, as she puts it, "made up stuff" at the piano. 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. For the next ten years, she continued to "make up stuff," but never wrote it down; it was a kind of therapy, an escape from the world. In 2010, Porter began to compose more dedicatedly. Friends from her church encouraged her to post a recent Christmas piece, *Jesus*, to Facebook. When she did, the enthusiastic reaction encouraged Porter to continue writing. Since then she has continued to compose choral music as well as instrumental works for her children and piano students. Her music has received performances across the country. She sings regularly with Cascadian Chorale and serves as our Composer-in-Residence this season.

For her newest work, *Though no fruit be on the vines*, Porter has reworked three disconnected Old Testament excerpts to create their own philosophical narrative, in a manner that few composers since Ralph Vaughan Williams have done as successfully. The text and music alike reveal a conviction that it is possible to rejoice even in periods of affliction. After an acclamatory fanfare, repeated notes and plodding rhythm reveal a parched land. Dotted figures are amplified when recalling God as a "Mighty Warrior," culminating in a unison phrase reminiscent of Victorian church anthems at their best. Sober contemplation pervades a section scored for solo quartet with back-up chorus, leading to a return of the inaugural fanfare. Porter returns to the barren land, but the tenors' brief final invitation to "Rejoice!" conquers all.

Rejoice, rejoice!

Though the fig tree may not blossom, nor fruit be on the vines;
Though the labor of olive fail, and the fields they yield no food;
Though the flock may be cut off from the fold,
And though there be no herd in the stalls,
I will rejoice in the God of my salvation.

The Lord your God is with you, the Mighty Warrior who saves.
He will take great delight in you;
He will rejoice over you with singing.
I will joy in the God of my salvation.

In his love He'll no longer rebuke you.
In his love He'll rejoice over you with singing.
The Lord has seen our affliction, the distress of my soul.
I will be glad in His steadfast love,
I'll rejoice in the Lord with singing.

Though the fig tree may not blossom, nor fruit be on the vines,
Rejoice!

— Adapted by the composer from Habakkuk 3:17–18, Zephaniah 3:17, and Psalm 31:7

Jesu, meine Freude, BWV 227 (1735?)

by Johann Sebastian Bach (1685–1750)

Ah, Bach.... Perhaps no name in the history of music from any culture is steeped in such hallowed grandeur. Yet to his contemporaries, the great Johann Sebastian Bach was not at all known outside his native Germany. Even his own countrymen perceived Bach mostly as an organist and educator in the commercial town of Leipzig. As a composer, he was considered second-rate, too entranced by chromatic harmony and complex counterpoint to be a major voice. How times have changed.

Over the course of the seventeenth and eighteenth centuries, the extended Bach family provided over seventy noteworthy musicians throughout east-central Germany. After training in Eisenach, Ohrdruf, and Lüneberg, Bach undertook minor positions in Weimar, Arnstadt, and Mühlhausen. Returning to Weimar, he served in the illustrious post of court organist and then Konzertmeister. Most composers might have been content to finish their career in his next post, that of Kappellmeister at Cöthen, thirty miles from Berlin: after all, he was the second-highest-paid court official. But he didn't truly settle down until accepting a major position at Leipzig in 1723. His contract included three primary components. First, as cantor at the Thomasschule (St. Thomas School), he was responsible for the musical training of 50–60 boy choristers. As Director Musices Lipsiensis (Director of Music in Leipzig), he oversaw music-making for civic occasions and for the city's four major Lutheran churches, including the prestigious Thomaskirche. He also held a largely ceremonial role as director of music for the University of Leipzig, the most prestigious educational institution in Germany.

During his first two years at Leipzig, Bach composed a new liturgical cantata for every Sunday and major feast day, in some cases revising works from Weimar. Over the years he composed over three hundred such cantatas, of which about three-fifths survive today. For his first Christmas in Leipzig, Bach composed a major *Magnificat*, and the following Good Friday saw the first presentation of his *St. John Passion*. The late 1720s saw his first publications (the keyboard partitas), and 1727 brought the *St. Matthew Passion*. As if all that didn't keep him busy enough, he maintained a schedule of teaching private students and of touring as a concert organist to nearby cities such as Dresden and Kassel. The civic authorities were quite justified when they complained in 1729 that Bach neglected his teaching duties at the Thomasschule and that he routinely traveled without leave. Nevertheless, in the same year of 1729, Bach began to direct the local collegium musicum, a volunteer collection of professional and student instrumentalists who presented weekly concerts at a coffee-house. He kept up this grueling pace for the rest of his life.

The most recorded and probably most performed of Bach's motets, *Jesu, meine Freude* is almost certainly also the most beloved. And yet its origins are among the haziest. The earliest source is a copy of the chorales made by a Thomasschule student in 1735. Throughout the twentieth century, musicologists tied the work to a funeral service for the wife of Leipzig's postmaster in 1723, based on the scriptural references of the sermon. But that claim was always highly circumstantial, and recent scholarship has revealed that *Jesu, meine Freude* was not listed in the printed order of service. So if you see this motet elsewhere ascribed firmly to 1723, please take that assertion with a hefty grain of salt.

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Jesu, meine Freude consists of eleven mostly short movements, some of which call for reduced forces that cry out for soloists. Scholars believe that *Jesu, meine Freude* may, in fact, be a pastiche or compilation, with some of its music even pre-dating Bach's arrival in Leipzig. This was not an unusual technique: Handel used it frequently, and it was the cornerstone of Bach's later Mass in B minor (1749). Such movements were called *contrafacta*, music newly appropriated from pre-existing sources, usually changing the text as well. What is remarkable is how —if this theory is true—Bach re-fashioned the older music to fit the new in such a seamless, unified manner.

The text falls into two groups. First is the eponymous Lutheran hymn, with each of six verses spread out into separate movements. The text for the other movements, interleaved between chorale verses, is taken from the eighth chapter of St. Paul's biblical letter to the Romans, which deals with the relationship of the human spirit to God. The first movement raises the curtain with one of Bach's most touching chorale harmonizations. The text proclaims that with God at one's side, nothing more is needed. Bach moves us away from the chorale gently by way of hymn-like homophonic music, in which the full ensemble sings the text simultaneously. But he sprinkles this second movement with crucial silences separating repetitions of "nichts" ("nothing"). Bach depicts walking ("wandeln") by long melismas (a series of notes sung to just one syllable) that proceed at a steady gait, sometimes imitative, with one voice repeating after another. Next is another chorale harmonization, slightly more adventuresome than the first.

The fourth movement, a brief trio for women's voices, is a turn to gentleness that comes to an abrupt halt with the initial dissonant chord of the fifth. This bold pronouncement is another single-syllable word surrounded by silences: "Trotz" ("Defiance"). Though the text is from the chorale, Bach provides his own music with frequent juxtapositions of the voices: high v. low, two sopranos v. altos and tenors, even basses v. everyone else. It has the effect of a prelude to the sixth movement's fugue. The main fugue theme begins with short, repeated notes, followed by a stepwise rise; this pattern subtly links it to the imitative writing way back in the second movement. Bach draws distinction between things of the flesh ("fleischlich"), which sustain notes dissonantly across the barline in a yearning gesture, and those of the spirit ("geistlich"), which have many quickly moving pitches that reinforce the harmony solidly. The second phrase of text ("so anders Gottes Geist...") brings a new tune, beginning with the leap of a fourth and a descending scale, thus contrasting with the first melody. Soon the two intermingle to create a double fugue, sometimes with simultaneous entrances. The movement closes with a return to homophony. The following chorale harmonization doesn't cool the temperature, with its repeated cries of "Weg!" ("Away!") shooing the vain treasures of life in favor of Jesus' comforts.

Matters temper somewhat for the next trio, scored for three lower voices. Here the death of the body comes in a lilting 12/8 time, but life through God's spirit is a steadily running, seemingly eternal melisma. The ninth movement is by comparison a quiet evening stroll. There are three elements of the texture: a duet of sopranos, a steady walking tenor line, and the alto's chorale-like interruptions. The singers repeatedly lullaby a soothing farewell ("Gute Nacht", i.e., "Good night") to worldly life, sin, pride, and glory. The tenth movement begins identically to the second and shares two crucial characteristics of both the second and fifth movements: occasional, prominent silences and a fugal melody that begins with quick, repeated notes. Bach is bringing the whole motet full circle. The curtain falls on the same words

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with which it rose, and indeed with the same chorale harmonization. These words emphasize the relationship between the speaker and God, which has been at the core of every verse, whether chorale or biblical: *Jesu, meine Freude*—“Jesus, my joy.”

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| <p>1. Jesu, meine Freude,
 meines Herzens Weide,
 Jesu, meine Zier,
Ach, wie lang, wie lange
 ist dem Herzen bange
 und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
 außer dir soll mir auf Erden
 nichts sonst liebers werden.</p> <p>2. Es ist nun nichts Verdammliches an denen,
 die in Christo Jesu sind,
 die nicht nach dem Fleische wandeln,
 sondern nach dem Geist.</p> <p>3. Unter deinem Schirmen
 bin ich vor den Stürmen
 aller Feinde frei.
Laß den Satan wittern,
 laß den Feind erbittern,
 mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
 ob gleich Sünd und Hölle schrecken:
 Jesus will mich decken.</p> <p>4. Denn das Gesetz des Geistes,
 der da lebendig machet in Christo Jesu,
 hat mich frei gemacht von dem Gesetz
 der Sünder und des Todes.</p> <p>5. Trotz dem alten Drachen,
 Trotz des Todes Rachen,
 Trotz der Furcht darzu,
Tobe, Welt, und springe,
 ich steh hier und singe
 in gar sichrer Ruh.
Gottes Macht hält mich in acht;
 Erd und Abgrund muß verstummen,
 ob sie noch so brummen.</p> <p>6. Ihr aber seid nicht fleischlich, sondern geistlich,
 so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat, der ist nicht sein.</p> | <p>Jesus, my joy,
 my heart's pasture,
 Jesus, my adornment,
Ah, how long, how long
 is my heart frightened
 and longing for you!
God's lamb, my bridegroom,
 besides you, on this earth
 nothing shall to me become dearer.</p> <p>There is now nothing damnable in them
who are in Christ Jesus,
who walk not according to the flesh,
but according to the spirit.</p> <p>Under your protection
 am I free from storms
 and all enemies.
Let Satan curse,
 let the enemy embitter—
 by me stands Jesus.
If suddenly thunder crashes and lightning flashes,
 if suddenly sin and hell frighten,
 Jesus wants to protect me.</p> <p>For the law of the spirit,
which gives life in Christ Jesus,
has made me free from the law
of sin and death.</p> <p>Defiant against the old dragon,
 defiant against death's jaws,
 defiant against fear also,
may the world rage and burst,
 I stand here and sing
 in such secure peace.
God's might holds me in awe;
 earth and the abyss must be silent,
 though they now so growl.</p> <p>You, however, are not of flesh, but of the spirit,
if indeed God's spirit lives in you.
But whoever has not Christ's spirit, he is not his.</p> |
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| <p>7. Weg mit allen Schätzen!
 Du bist mein Ergötzen,
 Jesu, meine Lust!
 Weg ihr eitlen Ehren,
 ich mag euch nicht hören,
 bleibt mir unbewußt!
 Elend, Not, Kreuz, Schmach und Tod
 soll mich, ob ich viel muß leiden,
 nicht von Jesu scheiden.</p> <p>8. So aber Christus in euch ist,
 so ist der Leib zwar tot
 um der Sünde willen;
 der Geist aber ist das Leben
 um der Gerechtigkeit willen.</p> <p>9. Gute Nacht, o Wesen,
 das die Welt erlesen,
 mir gefällst du nicht.
 Gute Nacht, ihr Sünden,
 bleibt weit dahinten,
 kommt nicht mehr ans Licht!
 Gute Nacht, du Stolz und Pracht!
 Dir sei ganz, du Lasterleben,
 gute Nacht gegeben.</p> <p>10. So nun der Geist des,
 der Jesum von den Toten auferwecket hat,
 in euch wohnt,
 so wird auch derselbige,
 der Christum von den Toten auferwecket hat,
 eure sterbliche Leiber lebendig machen
 um des willen, daß sein Geist in euch wohnt.</p> <p>11. Weicht, ihr Trauergeister,
 denn mein Freudenmeister,
 Jesus, tritt herein.
 Denen, die Gott lieben,
 muß auch ihr Betrüben
 lauter Zucker sein.
 Duld ich schon hier Spott und Hohn,
 dennoch bleibst du auch im Leide,
 Jesu, meine Freude.</p> | <p>Away with all treasures!
 You are my delight,
 Jesus, my pleasure!
 Away, you vain honors,
 I want not to hear you;
 remain to me unknown!
 Misery, need, cross, shame, and death
 shall not, though I must suffer,
 separate me from Jesus.</p> <p>If, however, Christ is in you,
 so is the body indeed dead
 because of sin;
 the spirit, however, is life
 because of righteousness.</p> <p>Good night, O existence
 that the world has chosen;
 you please me not.
 Good night, you sins,
 stay far behind;
 come not more into light!
 Good night, you pride and glory!
 To you absolutely, you unvirtuous life,
 good night be given.</p> <p>If now the spirit of him
 who raised Jesus from the dead
 lives in you,
 so will also the same
 who raised Christ from the dead
 make your mortal bodies alive
 because his spirit lives in you.</p> <p>Go away, you spirits of grief,
 for my master of joy,
 Jesus, enters here in me.
 To those who love God
 must even their afflictions
 become nothing but sugar.
 I endure even here mockery and derision;
 still you remain, even in suffering,
 Jesus, my joy.</p> |
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— Odd movements: Johann Franck (1618–1677), from the chorale *Jesu, meine Freude* (1650)
 Even movements: excerpts from Romans 8:1–11

There was The One (2016)

by Joy DeCoursey-Porter (born 1974)

Around the year 800, a German monk had an epiphany about the creation of the universe. To him, “the greatest wonder” was the realization that, once upon a time, nothing existed except for God. In a standard medieval poetic form, he listed the elements of nature—trees, mountains, stars, and so on—that simply hadn’t been. The resulting anonymous text found its way to the Wessobrunn Abbey, forty miles southwest of Munich. It has come to be known as the Wessobrunn Prayer.

Fast-forward twelve hundred years, when Joy Porter encountered this poem as part of a competition inviting composers to set the prayer in any of four languages: Latin, English, German, and/or Spanish. Porter was deeply moved by the notion of this monk who was “sitting alone with a candle, and was suddenly overwhelmed by God.” An alto solo initially takes the monk’s role, amid a minimalist haze. The “sun shines” with a bright F-sharp major seventh chord, and the “glorious sea” rushes from the depths. Porter overlaps all four languages for the central acclamation of “the One Almighty God.” Phrases frequently come to a complete silence, as if the monk were realizing a new truth at each pause. The scene closes with the alto-as-monk, sitting alone with his candle, forever changed.

This I learnt among mortal men as the greatest wonder
that there was neither the Earth nor the Heaven above,
nor was there any tree nor mountain,
neither was there any star at all, nor did the sun shine,
nor the moon gleam, nor was there the glorious sea.

When there was nothing, no ending and no limits,	
cum nullus esset rerum, aut aditus aut exitus;	when nothing existed, no beginning, no ending;
cum nullus esset rerum unicus erat	when nothing existed, except alone
si estaba Dios todopoderoso,	there was the almighty God,
der allmächtige Gott, Deus omnipotens,	the almighty God, God omnipotent,
the One Almighty God,	
of all beings the greatest in grace, and many with Him,	
good spirits, and God is Holy.	

This I learned among mortal men as the greatest wonder,
that there was neither the Earth nor the Heaven above.

— Wessobrunn Prayer, anonymous, c.790

I shall not live in vain (2015)

World premiere performances

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

The short, evocative phrases of Emily Dickinson, which commingle concise language with immeasurable depth, have captured composers for ages. But Joy Porter is—as far as I know—the first to turn a Dickinson poem into a quasi-spiritual. This juxtaposition is oddly fitting: Dickinson was, after all, penning her spiritually rich musings just as former African-American slaves were honing their collective cultural legacy. Of Porter’s vigorous miniature, little else need be said, beside her clever and heartfelt invocation of her husband’s name—Robin—just as Gerald Finzi sang of his wife, Joy.

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

— Emily Dickinson (1830–1886)

The Twelve: An Anthem for the Feast of any Apostle (1965)

by William Walton (1902–1983)

Born in industrial Lancashire to two voice teachers, the ten-year-old William Walton secured a post as a choirboy at Christ Church, Oxford. The cathedral choir stalls thus provided his seminal education. During the height of the First World War, Walton transferred from the choir school to an undergraduacy at the university, where he fell under the spell of the three Sitwell siblings, all notorious writers of the lesser nobility. Leaving Oxford without a degree, he lodged with the Sitwells in the roaring London of the 1920s. The chamber work *Façade* (1922) gained mild notoriety, but it was not until he composed three orchestral masterpieces—the Viola Concerto (1929), the cantata *Belshazzar's Feast* (1931), and the First Symphony (1935)—that his reputation was secure. The late 1930s saw two prominent commissions: the march *Crown Imperial* (1937) for the coronation of George VI, and a Violin Concerto (1939) for Jascha Heifetz. Walton passed the Second World War composing music for propagandistic films, most notably Laurence Olivier's revered *Henry V* (1944).

After the war, however, Walton's standing as the so-called "Great White Hope for British Music" came into question, thanks to the resounding success of Benjamin Britten's operas. Walton's harmonic language, once thought of as adventuresome, was suddenly too reminiscent of a pre-war false idyll. Notwithstanding this reversal of fortune, Walton's compositional skills leapt from strength to strength, with the String Quartet (1946), the grand opera *Troilus and Cressida* (1954), Cello Concerto (1956), the song-cycle *Anon. in Love* (1959), and the orchestral *Variations on a Theme of Hindemith* (1963). Throughout his life he had remained active in composing choral music, as in the brilliantly crafted *Where does the uttered Music go?* (1946) and the large-scale *Gloria* (1961). Yet in all that time, Walton had avoided his cathedral roots: even the *Coronation Te Deum* (1953), written for the crowning of Queen Elizabeth II, was more ceremonial than churchy.

This all changed in 1965, when Walton undertook two cathedral commissions: *The Twelve* for his old stomping ground at Oxford and the *Missa brevis* for Coventry Cathedral. Though Walton set the texts admirably, he was himself avowedly non-religious, writing in letters at the time, "don't think I've got a religious mania!", recalling "the boredom I suffered as a dear little choirboy," and lamenting about the Mass, "how uninspiring are the words!" The commitment for Christ Church was in particular more of an homage to his past at Christ Church. And it is distinctly possible that Walton, who had often been driven by jealousy of his colleagues, was partly responding to two great Britten accomplishments: the Auden church anthem *Hymn to St. Cecilia* (1942) and the phenomenally successful *War Requiem* (1962) recently written for Coventry. Walton's letters of the time reveal he was far more interested in a putative opera based on Chekhov's *The Bear* for Britten's Aldeburgh Festival.

Walton had never fully severed his relationships with Christ Church, but its other notable artistic alumnus, the poet W. H. Auden, was a more frequent visitor to Oxford. Possibly as early as 1962, the Dean of Christ Church, Cuthbert Simpson, had commented to Auden on the dearth of anthems for the feast days of the twelve apostles. Simpson proceeded to request a suitable text which Walton would then set to music. In a sense, Auden thus put Walton up to a task that he may have ordinarily declined: the two had developed a close rapport as near-neighbors on the island of Ischia in Italy. In January 1965, Walton wrote to his publisher: "Wystan Auden sometime last year at Oxford let himself and me in for writing an anthem for Ch. Ch. Choir. He said he must have been in his cups! Anyhow a few days ago what he calls 'this bloody anthem' arrived, so I suppose I must do it. It is a somewhat obscure and difficult-to-set text."

In fact, the respective artistic idioms of Auden and Walton are well suited for each other. Walton's harmonies and rhythms are challenging to cipher, but not aurally off-putting. Likewise, Auden's thorny, quasi-philosophical text can be difficult to comprehend—such as the exhortation to "envisage [the apostles] in an oval glory", i.e., imagine them with haloes—but it isn't excessively dense or modernist. The text is divided into three sections, which biographer Michael Kennedy described as "a description of the Apostles' work, a prayer for support, and a meditation on their work." Walton responded with a "miniature cantata," in the phrase of one of its early reviewers, and it has remained popular with English choirs ever since. Despite his complaints about the text, Walton struggled even more greatly with the organ part ("I know b— all about the organ!"), seeking out Sydney Watson, the organist at Christ Church, for assistance.

The anthem/cantata begins with a bass recitative, preaching that the apostles came from unimposing backgrounds and followed their spiritual impulse, hoping to bring joy "into a joyless world." The choir rhythmically recounts the apostles' successes in converting non-believers, healing the sick, reviving the dead, and generally lifting mankind from sin as a recovering alcoholic is "released into peace." (Was Auden recalling a specifical gin-infused revelry that inspired the commission, one wonders?) This section is written for double-chorus, divided in the traditional cathedral manner of

decani to the congregation's right and *cantoris* to the left. Next, Satan ("the Dark Lord") inspires the secular world to capture, torture, and kill the apostles, the latter section recalling the poignant lament in *Belshazzar's Feast*.

The ensuing prayer, for soprano and mezzo-soprano duet, could be intoned by the apostles themselves or any worshippers. One can almost hear the incense circling the soloists. A series of atmospheric, unaccompanied mini-recitatives follows, interspersed with choral chordal commentary indicating that worship of ancestors or the stars, or even scripture itself, does not alone hold the key to "Truth." Just as a solo bass began the anthem, the bass section initiates the bubbly, jaunty conclusion ("Twelve as the winds and the months..."). The melody is treated as a fugue, but Walton cuts short after the exposition. Instead, he fuels this fugato energy into a rousing and truly "merry noise."

I

Without arms or charm of culture,
Persons of no importance
From an unimportant Province,
They did as the Spirit bid,
Went forth into a joyless world
Of swords and rhetoric
To bring it joy.

When they heard the Word, some demurred, some mocked, some were shocked: but many were stirred and the Word spread. Lives long dead were quickened to life; the sick were healed by the Truth revealed; released into peace from the gin of old sin, men forgot themselves in the glory of the story told by the Twelve.

Then the Dark Lord, adored by this world, perceived the threat of the Light to his might. From his throne he spoke to his own. The loud crowd, the sedate engines of State, were moved by his will to kill. It was done. One by one, they were caught, tortured, and slain.

II

O Lord, my God,
Though I forsake thee
Forsake me not,
But guide me as I walk
Through the valley of mistrust,
And let the cry of my disbelieving absence
Come unto thee,
Thou who declared unto Moses:
"I shall be there."

III

Children play about the ancestral graves, for the dead no longer walk.
Excellent still in their splendour are the antique statues: but can do neither good nor evil.
Beautiful still are the starry heavens: but our fate is not written there.
Holy still is speech, but there is no sacred tongue: the Truth may be told in all.
Twelve as the winds and the months are those who taught us these things:
 envisaging each in an oval glory, let us praise them all with a merry noise.

The Human Heart (2013)

by Eric William Barnum (born 1979)

Eric Barnum was a temporarily adopted Pacific Northwesterner, having been born in Minnesota but receiving a doctorate from the University of Washington. He is now Director of Choral Music at the University of Wisconsin, Oshkosh. Yet he retains strong ties to this region through regular performances of his music, especially by Choral Arts Northwest. Barnum is one of many representatives of a young, “post-Whitacre” generation of American composers with keen senses of dramatic musical construction and rich choral sonority.

He has written the following: “The Human Heart is a heartfelt rendering of several poignant moments in William Wordsworth’s transcendent poem, *Intimations of Immortality from Recollections of Early Childhood*. These chosen moments of the poem focus in on what it is like to look back on the entirety of one’s life, with all its joys, fears, laughs, and tears. Wordsworth adeptly encapsulates how, in that final moment of recollection, the memory of one’s life seems so vast it could not be contained by words, yet he presents images that are small, fragile, and tender.”

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!

The thought of our past years in me doth breed
Perpetual benediction: [...]
For that which is most worthy to be blest—
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:—
[...]

Hence in a season of calm weather
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.
[...]

Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

— William Wordsworth (1770–1850),
from *Intimations of Immortality from Recollections of Early Childhood* (1807)

Program notes and translations by Gary D. Cannon
Program produced by Doug Wyatt
Graphic design by Tara O’Brien Pride

Many thanks to all of our concert volunteers!

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.

Joy DeCoursey-Porter, Composer-in-Residence



A Canadian-born composer, Joy lives in Seattle with 3 handsome men, 2 of which are her sons. Having home schooled both boys for several years, she enjoys composing as she is able. She also teaches private music students and works in ministry with her church, Eastgate Bible Fellowship, where her husband is the lead pastor.

Joy began composing and arranging in college as needed for various groups within her school and church. Relatively new to the "professional" composing world, since 2011 her pieces have been performed, recorded, and well received throughout the world. Her works have placed in the American Prize, 18th Street Singers Composer Competition, been endorsed by the ChoralNet Silver Platter Awards, and have received special mention in the ChoralNet Spotlight blogs. Currently many of Joy's choral works can be found at MusicSpoke. Joy's multi-level piano pieces for students have been featured in *Tempo Magazine* in Alberta, Canada. Many of her works for multi-level piano and ensemble can be found at [sheetmusicplus](http://sheetmusicplus.com).

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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 425-202-5112, or email our board president at president@CascadianChorale.org.



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Feed Your Soul

2018-2019

Handel's Messiah

Sunday December 9, 2018, 3:00 PM

Faith United Methodist Church, Issaquah

Sing All a Green Willow

Sunday March 10, 2019, 3:00 PM

Bellevue Presbyterian Church

Gotta Dance!

Sunday May 19, 2019, 3:00 PM

Shepherd of the Hills Lutheran Church, Sammamish

Celebrate America

Sunday June 30, 2019, 3:00 PM

Pickering Barn, Issaquah

www.masterchoruseastside.org

(425) 392-8446



2018 - 2019 Concert Season

Glorious Echoes

Featuring J.S. Bach's Christmas Oratorio

Saturday, December 1 - 7:30 PM

Sunday, December 2 - 3:00 PM

Bastyr University Chapel, Kenmore

Carmina Burana

Plus the world premiere of

Donald Skirvin's *Canticles of Crimson*

Saturday, February 23 - 7:30 PM

Sunday, February 24 - 3:00 PM

Bastyr University Chapel, Kenmore

Haydn's Creation

with *Philharmonia Northwest*

Saturday, April 20 - 2:00 PM

Benaroya Hall, Seattle

www.kirklandchoralsociety.org



BELLEVUE CHAMBER CHORUS

2018-2019 ~ 35th ANNIVERSARY SEASON

Gloria! Renaissance and Baroque Masterworks for Christmas

featuring Vivaldi's *Gloria!*

Saturday, December 15, 2018, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, December 16, 2018, 4:00 pm

Lake Washington United Methodist Church, Kirkland

Choral Kaleidoscope

Saturday, March 9, 2019, 7:30 pm

Emmanuel Episcopal Church, Mercer Island

Sunday, March 10, 2019, 3:00 pm

St. Luke's Lutheran Church, Bellevue

Retrospective: A Celebration!

Saturday, May 18, 2019, 7:30 pm

Emmanuel Episcopal Church, Mercer Island

Sunday, May 19, 2019, 3:00 pm

St. Luke's Lutheran Church, Bellevue

(425) 522-3436

bellevuechamberchorus.org

REDMOND CHORALE 2018-2019 CONCERT YEAR



A Classical Christmas

Saturday, December 1, 2018, 7:00 PM

Sunday, December 2, 2018, 2:00 PM

Choral Music of the
Eastern and Western Worlds
Saturday, April 13, 2019, 7:00 PM

Let's Go to the Movies

Saturday, June 22, 2019, 7:00 PM

CONCERT LOCATION

Church of Holy Cross Episcopal, Redmond

www.RedmondChorale.org

seattlesings

Choral Performances May – December 2019

ALLIANCE FRANÇAISE DE SEATTLE CHOIR [§]

afseattle.org

Fête de la musique - Music Day 21 Jun

ANCORA [§ E]

ancorachoir.org

In Her Own Words: A Legacy of Hope 15 Jun

BAINBRIDGE CHORALE [W]

- Bainbridge Chorale (BC)
- Olympic Girls' Choir (OGC)

bainbridgechorale.org

This Shining Night (BC) 11, 12 May

BELLEVUE CHAMBER CHORUS [§ N E]

bellevuechamberchorus.org

Retrospective – A Celebration! 18, 19 May

BELLEVUE YOUTH CHOIRS [§ E]

bellevueyouthchoirs.org

Something old, something new... 1 Jun

Bon Voyage Concert 21 Jun

BLUESTREET JAZZ VOICES [§ N]

bluestreetvoices.com

BYRD ENSEMBLE [§ E]

- Byrd Ensemble (BE)
- Vox16 (V16)

byrdensemble.com

TEXTURES (V16) 18 May

CANTABILE CHAMBER CHOIR [N]

cantabilechamberchoir.org

Coming Home! 3–5 May

CANTARÉ VOCAL ENSEMBLE [§ N]

cantarevocalensemble.org

A CAPPELLA JOY CHORUS [N E]

ajaysings.org

CAPPELLA ROMANA [§ S]

cappellaromana.org

Cappella Romana presents Psaltikon 3 May

CASCADE FOOTHILLS CHORALE [S]

cfchorale.org

"American History Through Song" 8, 9 Jun

CASCADIAN CHORALE [E]

cascadianchorale.org

Joy! 1, 2 Jun

CHOIR OF THE SOUND [§ N]

choirofthesound.org

Viva la Diva! 1, 2 Jun

CHORAL ARTS NORTHWEST [§ N S E W]

choralartsnw.org/wordpress

The Big Blue Marble 11, 12 May

CITY CANTABILE CHOIR [§ E]

citycantabilechoir.org

Rock for the Elephants 11, 12 May

COLUMBIA CHOIRS OF METROPOLITAN

SEATTLE [§ E]

- Columbia Children & Youth Choirs (CCYC)
- Con Brio Women's Choir (CBWC)
- Concord Chamber Choir (CCC)

columbiachoirs.com

Spacious Skies (CCC, CBWC) 2 Jun

SpringSong 2019 (CCYC) 15 Jun

CORA VOCE [§ S W]

coravoce.org

EASTSIDE MIDDAY SINGERS [§]

eastsidemiddaysingers.com

Where Have the Actors Gone? 15 Aug

Ever Green 21 Nov

EMERALD CITY WOMEN'S CHORUS [§]

musiccenternw.org/ecwc

Summer Showcase 2 Jun

EMERALD ENSEMBLE [§ S E]

emeraldensemble.org

Songs of Nature 11 Jul

ENSIGN SYMPHONY & CHORUS [§]

seattleensign.org

THE ESOTERICS [§ S W]

theesoterics.org

INCLUSIVITY 17–19 May

KANDVAL and BÄCK: a double centennial 14 Sep

HONESTY: the strength of sincerity 18–20 Oct

HUMILITY: the wish for simplicity 13–15 Dec

EVERETT CHORALE [N S]

- Everett Chorale (EC)
- Snohomish County Youth Chorus (SCYC)

everettchorale.org

Will Sing for Food (EC) 16 Jun

EVERGREEN WOMEN'S CHORALE [S]

seattlesings.org/mbx

FEDERAL WAY CHORALE [S]

fwchorale.com

FINNISH CHORAL SOCIETY OF SEATTLE [§]

sites.google.com/view/fcs-seattle/home

GESANGVEREIN ARION [§]

germanheritagesociety.org/Arion.html

Spring Concert 4 May

GREATER SEATTLE CHORAL CONSORTIUM [§]

greaterseattlechoralconsortium.org

JOYFUL! NOISE SEATTLE [§ E]

joyfulnoiseseattle.org

I Feel The Earth Move 28 Apr; 5 May

KIRKLAND CHORAL SOCIETY / KIRKLAND CHAMBER

SINGERS [§ E]

kirklandchoralsociety.org

KITSAP COMMUNITY CHORALE [W]

kitsapchorale.org

A Celebration of Disney 18 May

THE KULSHAN CHORUS [N]

kulshanchorus.org

We Are Kulshan 18 May

LAKE WASHINGTON SINGERS [E]

lakewashingtonsingers.org

Annual Spring Dinner Concert 18 May; 1 Jun

MÄGI ENSEMBLE [§ E]

magiensemble.com

MAGNOLIA CHORALE [§]

magnoliachorale.org

THE MARKET STREET SINGERS [§]

marketstreetsingers.org

15th Anniversary Concert 11 May

MASTER CHORUS EASTSIDE [E]

masterchoruseastside.org

Gotta Dance! 19 May

All-American Independence Celebration 30 Jun

MEDIEVAL WOMEN'S CHOIR [§]

medievalwomenschoir.org

A Feast for St. James 15 Jun

MILL CREEK CHORALE [§ N]

seattlesings.org/member/mill-creek-chorale

A Musical Cabaret: MCC Spring Concert 4 May

Emerald City Choral Festival with John Leavitt . 14 Jul

MIRINESSE WOMEN'S CHOIR [§ N E]

mirinessewomenschoir.org

NORTHWEST ASSOCIATED ARTS [§ S E]

- ChoralSounds Northwest (CSN)
- SilverSounds Northwest (SSN)
- YouthSounds Northwest (YCEP)

nwassociatedarts.org

Spring is in the Air (YCEP) 18 May

On the Water (CSN) 19 May

NORTHWEST CHAMBER CHORUS [§]

northwestchamberchorus.org

Lux Aeterna 8, 9 Jun

NORTHWEST CHOIRS: NORTHWEST BOYCHOIR &

VOCALPOINT! SEATTLE [§ N S E]

nwchoirs.org

Vocalpoint! Seattle Presents: BOOGIE FEVER

..... 16–19, 23–26 May

Tour Kick Off Concert 5 Jul

NORTHWEST CHORALE [§ N E]

nwchorale.org

A Very Choral Springtime 11, 18 May

NORTHWEST FIRELIGHT CHORALE [§ E]

nwfirelightchorale.org

For the Love of Ireland! 1, 7, 8 Jun

NORTHWEST GIRLCHOIR [§ N]

northwestgirlchoir.org

Prep Choir: Songs to Share 18 May

Amore and the Seniors 19 May

Journeys 15 Jun

NORTHWEST REPERTORY SINGERS [S]

nwrs.org

re|sounding VOICES 18, 19 May

NORTHWEST SOUND MEN'S CHORUS [E]

northwestsound.org

Through the Years 1 Jun

Performance Location Key: [§] Seattle, [N] North Sound, [E] Eastside, [W] West Sound, [S] South Sound — Updated 21 May 2019

NORWEGIAN LADIES CHORUS OF SEATTLE [§]
nlcofseattle.wix.com/nlcofseattle

NORWEGIAN MALE CHORUS OF SEATTLE [§]
norwegianmalechorusofseattle.org

THE OFFBEATS VOCAL JAZZ ENSEMBLE [§ E]
seattlegleeclubs.org/theoffbeats
 Canvases: Vocal Jazz Performance 19 May

THE OK CHORALE [§ N]
elenalouiserichmond.com

OLYMPIA YOUTH CHORUS [§]
olympiayouthchorus.org
 Road Trip 18 May

OPUS 7 VOCAL ENSEMBLE [§]
opus7.org
 Family Ties 18 May

ORCHESTRA SEATTLE AND THE SEATTLE CHAMBER SINGERS [§ N]
osscs.org

PACIFIC SOUND CHORUS [N S E]
pacificsound.org

PHINNEY NEIGHBORHOOD COMMUNITY CHORUS [§]
phinneychorus.org

PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS [N E]
ptchorus.org

RAINIER CHORALE [§ E]
rainierchorale.org
 Back Roads & Byways 7,9 Jun

RAINIER YOUTH CHOIRS [§ S]
rainieryouthchoirs.org
 All Creatures Great and Small Concert 18 May

RAINSHADOW CHORALE [W]
rainshadowchorale.org

REDMOND CHORALE [§ E]
redmondchorale.org
 Let's Go to the Movies! 22 Jun

RESOUND, A NORTHWEST CHAMBER ENSEMBLE [§ N E]
resoundsings.org
 Annelies 17–19 May

SEATTLE BACH CHOIR [§ E]
seattlebachchoir.org
 Annual Cantata Concert 12 May
 LEONARDO 2 Jun

SEATTLE CHILDREN'S CHORUS [§ N]
seattlechildrenschorus.org
 Gratus Animus: Grateful for Life! 1 Jun

SEATTLE CHORAL COMPANY [§ N S E]
seattlechoralcompany.org
 Cantata Fest 1 Jun

SEATTLE GIRLS CHOIR [§]
seattlegirlschoir.org
 Unsung Voices: 1000 years of Female Composers 1 Jun
 Spring All Choir Concert: Seattle Girls Choir 15 Jun

SEATTLE JEWISH CHORALE [§ E]
seattlejewishchorale.org

SEATTLE LABOR CHORUS [§]
seattlelaborchorus.org/home.html

SEATTLE LADIES CHOIR [§]
seattleladieschoir.org

SEATTLE MEN'S CHORUS | SEATTLE WOMEN'S CHORUS [§ N S]
 • Seattle Men's Chorus (SMC)
 • Seattle Women's Chorus (SWC)
 • The Supertones (TS)
seattlechoruses.org
 Summer of '69 (SMC) 21, 22 Jun

SEATTLE METROPOLITAN SINGERS [§]
seattlegleeclubs.org
 From the Emerald City to the Emerald Isle 9 Jun

SEATTLE PEACE CHORUS [§]
seattlepeacechorus.org
 Canto General: 80th anniversary 2, 8 Jun

SEATTLE PRO MUSICA [§ N S E]
seattlepromusica.org
 Passion and Resurrection 18, 19 May

SEATTLE SEACHORDSMEN BARBERSHOP CHORUS [§ N]
seachordsmen.org

SEATTLE SHORES CHORUS [§ N]
seattleshores.org

SINE NOMINE: RENAISSANCE CHOIR [§]
seattlesings.org/mvg
 Sainly Women 5 May

SKAGIT VALLEY CHORALE [N]
skagitvalleychorale.org

SNO-KING COMMUNITY CHORALE [N]
sno-kingchorale.org
 Ticket to Broadway 8 Jun

SONORO CHORAL SOCIETY [S]
 • Elysium (E)
 • The Sonoro Women's Choir (SWC)
songsofsonoro.com

SOUND SINGERS - JAPANESE CHOIR [N E]
soundsingers.org
 Sound Singers Annual Concert 9 Nov

SOUTH SOUND CLASSICAL CHOIR [S]
southsoundclassicalchoir.org
 Spring Concert Series 26, 28 Apr; 3, 5 May

SUMMER FLING SINGERS [§ E]
summerfling.org
 Legends, Lands, & Laments 24 Aug

SWEDISH SINGERS OF SEATTLE [§]
swedishsingersofseattle.org

TACOMA EARLY MUSIC [S]
canonici.org

VASHON ISLAND CHORALE [S W]
vashonislandchorale.org

VOX PACIFICA [N]
voxpacifica.org
 Our Stories Go On... Our Roots are Strong... 11 May

WELLSPRING ENSEMBLE [§ N]
wellspringensemble.org
 Attached at the Heart 17, 18 Aug
 Winter Blossom 21, 22 Dec

WHATCOM CHORALE [N]
whatcomchorale.org

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cascadianchorale.org



July 15 Rutter **Gloria**
Conducted by Linda Gingrich
masterchoruseastside.org



July 22 Thompson **Peaceable Kingdom**
Conducted by Laurie Betts Hughes
redmondchorale.org



July 29 Bach **Mass in B Minor**
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bellevuechamberchorus.org
kirklandchoralsociety.org



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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.

Our Vision

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

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AMERICAN CHORAL DIRECTORS ASSOCIATION

WASHINGTON

