

# *CASCADIAN CHORALE*

*GARY D. CANNON, ARTISTIC DIRECTOR*

## *Argentina!*

*Music of passion*



7:00 PM, SAT., JUNE 5, 2010  
St. Stephen's Episcopal Church  
4805 NE 45th St., Seattle, WA

7:00 PM, SUN., JUNE 6, 2010  
St. Luke's Lutheran Church  
3030 Bellevue Way NE, Bellevue, WA

# *Argentina!*

## *Music of Passion*

Libertango (1974) ..... Ástor Piazzolla (1921–1992)  
arr. Oscar Escalada (b.1945)

Indianas (1967) ..... Carlos Guastavino (1912–2000)

1. Gala del día
2. Quién fuera como el jazmín
3. Chañarcito, chañarcito
4. Viento norte
5. Al tribunal de tu pecho
6. Una de dos

### *∞ intermission ∞*

Waiting Both (2009) ..... Pablo Ortiz (b.1956)  
Epithalamica (1997) ..... Pablo Ortiz

Te quiero ..... Alberto Favero (b.1944)  
arr. Liliana Cangiano (1951–1997)

Tara O'Brien Pride, mezzo-soprano  
Trevor Tsang, baritone

### *∞ tango interlude ∞*

Lamentations of the Prophet Jeremiah (1946) ..... Alberto Ginastera (1916–1983)

1. O vos omnes
2. Ego vir videns
3. Recordare Domine

Verano porteño (1964) ..... Ástor Piazzolla  
arr. Oscar Escalada

*Patty Leverett and Greg Thomsen, guest dancers*

*Jerrod Wendland, piano*

*Cascadian Chorale*

*Gary D. Cannon, conductor*

## Program Notes, Texts and Translations

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### **Libertango** (1974)

by Ástor Piazzolla (1921–1992) as arranged for mixed chorus (2000) by Oscar Escalada (born 1945)

Born in the coastal city of Mar del Plata, Argentina, Ástor Piazzolla was raised in New York City. Returning to Argentina at age seventeen, Piazzolla played the bandoneón (which is related to the accordion) in prominent tango bands while studying classical composition with Alberto Ginastera. After a year of further studies with Nadia Boulanger in Paris, he began to find his unique compositional voice by infusing jazz and classical elements into dance forms, thereby creating a new style termed *nuevo tango*. This “new tango” quickly became popular in the West but met with some resistance in Argentina. Political oppression in his homeland led Piazzolla to settle in Rome and Paris, and indeed several of his works—including the famed *Libertango*—have political overtones.

In the opening bars of *Libertango*, we hear several instances of Piazzolla’s unique interpolation of tango form with elements from other traditions. As was common in the Baroque era (c.1600–1750), the bass line descends chromatically; however, the structure of groups of four-bar phrases became honed in the later Classical era (c.1750–1820). The opening melodic cell, repeated and slightly modified to create compound melodies, is worthy of a Bach prelude. The harmonies are occasionally spiced with dissonant jazz chords. Having set the stage, Piazzolla then superimposes a lyrical melodic line. All of these elements bring a level of complexity unprecedented in tango, yet their organic combination never overpowers the dance rhythm at its core.

Piazzolla’s original standard instrumentation for the *nuevo tango* was a quintet of bandoneón, violin, piano, electric guitar, and string bass, though his music has been arranged for various types of instrumental configurations. In the 1990s, Argentinean conductor Oscar Escalada began arranging Piazzolla’s tangos for chorus. Escalada employs scat syllables as the text, creating yet another link between *nuevo tango* and jazz.

### **Indianas** [No. 1] (1967)

by Carlos Guastavino (1912–2000)

Carlos Guastavino was the arch-conservative of twentieth-century Argentinean classical music. Born in the city of Santa Fe, nestled in the Argentinean plains (or pampas), Guastavino gained initial training as a chemical engineer, an interest which never left him. He then proceeded to study music privately in Buenos Aires. In the 1940s some of his songs, most notably *Se equivocó la paloma* (1941) and *La rosa y el sauce* (1942) became quite popular. Also an accomplished pianist, Guastavino undertook international tours in the late 1940s and ‘50s, after which he focused his energies increasingly on composition. Songs, chamber music and piano works poured from him prolifically: for his over two hundred solo songs Guastavino is known as the “Schubert of the Pampas.” He wrote very little for orchestra and almost nothing for the stage.

Guastavino was strongly opposed to the dissonant modernist trends then receiving critical accolades, declaring: “I do not like music without a beautiful melody. I do not understand it. That is not music. May the composers of the vanguard forgive me.” Disillusioned by the progress of classical music, he composed nothing in 1975–87. From 1992, he ceased composing altogether and lived almost as a hermit in a leafy northern suburb of Buenos Aires.

*Indianas*, a cycle of six songs for mixed chorus and piano, represents Guastavino at his very best: approachable, pleasing, always tonal sonorities; succinctly presented, beautifully crafted melodic structures; strong

rhythmic drive; and intelligible, engaging text-setting. Many of these works are based on, or related to, traditional folk dance structures. Though an avid nationalist, Guastavino as a rule avoided direct quotation of folksong. The piano accompaniment often behaves more like a guitar: a walking bass line with a rapidly moving line above, or perhaps rapidly arpeggios that mimic strummed chords. The first song, "Gala del día," illustrates all of these attributes splendidly. It also includes a feature not uncommon to popular and folk musics of Latin America: a juxtaposition of 3/4 meter (triple time) and 6/8 meter (duple time, with each beat divided into thirds rather than halves). Think of Bernstein's "I want to be in America" from *West Side Story*, constantly shifting from three to two; now superimpose both rhythms together, and you have a sense of what Guastavino plays with throughout "Gala del día." Its overall structure is also the same as the zamba, a northwestern Argentinean folk dance, not to be confused with the Brazilian samba.

The second song, "Quién fuera como el jazmín," is one of over sixty settings by Guastavino of poems by León Benarós. It is a response to the vidala, an Argentinean folksong form. The vidala traditionally includes a large group that can sing the refrain, and indeed the recurring refrain ("Para estar en tu poder, mi amore, quién fuera flor") is easily remembered, though Guastavino varies it subtly. Another feature of the vidala is accompaniment by guitar and drum, which is especially clear in the next song, "Chañarcito, chañarcito." The traditional rhythm of the zamba also appears in the bass line at the outset. Guastavino's setting of the line "échale entre las espinas tus flores finas" ("let sprout, from among the thorns, your fine flowers")—is especially apt: after the repetitive pleading of "échale" ("sprout," or "spring forth"), the musical phrase grows stronger and higher, but is interrupted by an immediate softness for "tus flores finas" ("your fine flowers").

In "Viento norte," Guastavino juxtaposes the choral 6/8 meter against the piano's 3/4 meter throughout, a pattern associated with another Argentinean folk dance, the chacarera. He even adds frequent syncopation (strong off-beat accents) to emphasize a rhythmic tension that aptly depicts the north wind rushing across the pampas. It is not a native Argentinean dance form that inhabits the fifth song, "Al tribunal de tu pecho," but rather the Cuban habanera. This is also the clearest exemplar of a feature Guastavino peppers throughout the cycle: each part of the chorus is given featured soloistic moments. However, the full ensemble consistently unites for the final two words: "los amadores" ("those who love"). The text recounts one lover attempting to make amends with another, apparently fruitlessly. After the last words are sung, the piano returns alone with a triumphant statement of the music from "los amadores." Guastavino, evidently, liked stories with happy endings. The final song of the cycle, "Una de dos," is based on the cueca, a folkdance form popular throughout South America but holding special resonance as the national dance of Chile. The structure is the same as the zamba (used in the first song), the bass rhythm is shared with the vidala (from the third song), and there are frequent syncopations (as in the fourth). "Una de dos" sums up the entire cycle aptly: here is a grand celebration of the various folkdances of the native peoples of Argentina: the *indianas*.

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## 1. Gala del día

Amo la luz del alba porque te besa  
y te devuelve viva y traviesa.  
Erguida espiga al viento del mediodía,  
Amo el sol que te dora madura y mía.  
Ay! corazón de la noche, gala del día!  
Mi vida estoy quemando por tu alegría.

Cuando la tarde llora su luz perdida  
Amo el trino que prendes sobre mi vida  
Quiero tanto a la noche que es infinita  
como tu hora dulce obscura y tibia  
Ay! corazón de la noche, gala del día!  
Mi vida estoy quemando por tu alegría.

— Arturo Vázquez (1888–1958)

I love the light of dawn because it kisses you,  
and makes you alive and fanciful.  
Straight tassel to the wind of noon,  
I love the sun that gilds you, ripe and mine.  
Alas! heart of the night, finery of the day!  
My life, I am longing for your happiness!

When the afternoon cries for its lost light,  
I love the song you put in my life.  
I love so much the night that is infinite,  
as your sweet hour, dark and warm.  
Alas! heart of the night, finery of the day!  
My life, I am longing for your happiness!

## 2. Quién fuera como el jazmín

Quién fuera como el jazmín  
cuando empieza a florecer  
echando perfume fino  
para estar en tu poder.  
Para estar en tu poder, mi amor,  
quién fuera flor.

Quién fuera como la rosa  
en su airosa gallardía  
alzándose colorada  
con la luz del nuevo día.  
Para estar en tu poder, mi amor,  
quién fuera flor.

Quién fuera como el clavel,  
el clavel disciplinado,  
creciéndose de rubores  
y de blanco salpicado.  
Para estar en tu poder, mi amor,  
quién fuera flor.

— León Benarós (born 1915)

Who could be like the jasmine  
when it begins to bloom,  
giving fine perfume,  
to be in your possession.  
To be in your possession, my love,  
who could be a flower!

Who could be as the rose,  
with its gracefulness,  
arising, red,  
with the light of the new day.  
To be in your possession, my love,  
who could be a flower!

Who could be as the carnation,  
a variegated carnation,  
growing in blushes  
and sprinkled in white.  
To be in your possession, my love,  
who could be a flower!

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### 3. Chañarcito, chañarcito

Chañarcito, chañarcito,  
que tantas espinas tienes;  
igual a mi corazón,  
entre espinas te sostienes,  
échale entre las espinas tus flores finas.

Chañarcito, chañarcito,  
de lindas y verdes ramas,  
igual a mi corazón,  
en amores tederramas;  
échale entre las espinas tus flores finas.

Chañarcito, chañarcito,  
de tan alegre mirar  
igual a mi corazón  
no lo dejes desma yar.  
échale entre las espinas tus flores finas.

— León Benarós

Chañarcito, chañarcito,  
you have so many thorns;  
just like my heart,  
you are held up with thorns;  
let sprout, from among the thorns, your fine flowers.

Chañarcito, chañarcito,  
of beautiful and green branches,  
just like my heart,  
overflows with love.  
let sprout, from among the thorns, your fine flowers.

Chañarcito, chañarcito,  
of such joyful looking,  
just like my heart,  
don't let it faint.  
let sprout, from among the thorns, your fine flowers.

### 4. Viento norte

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

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

Aire de fragua, viento de fuego  
quemando leguas pasa febrero.  
El viento brama, fuego en su aliento;  
tierra cuarteada, hombre sediento.

Ya está la tierra que mada  
está herida mi esperanza  
viento norte río bajo  
re seca está la barranca  
Pobre mi tierra cansada,  
no te alcanzan mis sudores  
para verte rebrotado milagro  
en pampa de flores.

Aire de fragua...

— Isaac Aizenberg

Ripping through the wooded hills  
over the dunes  
the northern wind screams  
its cry in the quebracho woods.

A heavy string of bamboo,  
of thorny bushes and chilcales,  
plays the agony  
of the fire in the red afternoon.

Air like a forge, winds of fire  
burning miles and miles all through February.  
The wind blows, fire in its breath;  
cracked land, thirsty man.

The earth is charred,  
my hope is wounded,  
northern wind, low is the river,  
dry are its banks.  
My poor tired land,  
my sweat will not be enough  
to see you grow again with the miracle  
of the flowering pampas.

Air like a forge...

5. Al tribunal de tu pecho

Al tribunal de tu pecho  
vengo a elevar le recurso,  
por si quisiera escuchar  
mi pasión y su discurso.

Jardín de amores, jardín de amores,  
castigo liviano puedan merecer los amadores.

Al tribunal de tu pecho  
vengo a probarle constancia,  
por si pudieran valer  
mis desvelos y observancia.

Jardín de amores...

Al tribunal de tu pecho  
vengo a pedirle clemencia,  
por si pudeira imponer  
mi prisión y penitencia.

Jardín de amores...

— Leon Benarós

To the court of your heart  
I come to appeal,  
should it want to listen  
to my passion and pleading.

Gardens of love, gardens of love,  
those who love deserve only a slight penalty.

To the court of your heart  
I come to prove my fidelity,  
the proof should be  
my sleeplessness and observance.

Gardens of love...

To the court of your heart  
I come to ask for clemency,  
if it is going to sentence me  
to prison and penitence.

Gardens of love...

6. Una de dos

A la vara del mimbre la dobla el agua,  
una vara en el aire, otra mojada.  
Como a la vara el agua tu amore me dobla  
Quien me ha visto en tus ojos, quien en la sombra.

Una de dos:  
me encontrarán llorando  
o estoy con vos

Por fijarse en el río el cielo baja  
y se lo paga el río dándole andanza  
Como ese espejo al cielo quisiera verte.  
Al cielo que lo mira cielo devuelve

Una de dos...

— Juan Ferreyra Basso

Water bends the willow stick.  
One stick up in the air, the other soaking.  
As water to the willow, your love turns me.  
Some saw me in your eyes, some in shadows.

One or the other:  
they will find me crying  
or I will be with you.

When he sees himself in the river, the sky falls,  
and the river rewards him, giving tenderness.  
As that mirror to the sky, I would like to watch you.  
The sky watches him, the mirror returns the sky.

One or the other...

∞ *intermission* ∞

### **Waiting Both** (2009)

by Pablo Ortiz (born 1956)

Pablo Ortiz's musical training began in his native Buenos Aires. He eventually traveled to New York, where in the 1980s he studied at Columbia University under that leader among composers of electronic music, Mario Davidovsky. Perhaps fortunately, Ortiz was also drawn to more conservative sonorities, and has composed extensively for orchestra, chamber ensemble, chorus, and especially for film and theater. He has written for Chanticleer, the Buenos Aires Philharmonic, the Arditti String Quartet, and many other leading musicians. Much of his instrumental music is influenced by tango, milonga, and other Argentinean dance forms. In his choral music, however, Ortiz returns to the cathedral sound-world of his boyhood.

Ortiz is currently on the composition faculty at the University of California–Davis. During the 1990s, a fellow faculty member at UC Davis was the prominent choral conductor Paul Hillier, founder of The Hilliard Ensemble. To commemorate Hillier's sixtieth birthday last year, Ortiz crafted the present work to a text by Thomas Hardy. It is a fine response to the sound which has become Hillier's specialty: gently dissonant sonorities conveying softly poignant emotions. Ortiz makes no attempt to differentiate the voices of Hardy's two poetic speakers: rather, he creates a continuously hovering texture reminiscent of the celestial sphere itself.

A star looks down at me	I say: "For all I know
And says: "Here I and you	Wait, and let Time go by
Stand each in his degree:	Till my change come."—"Just so,"
What do you mean to do,—	The star says: "So mean I:—
Mean to do?"	So mean I."

—Thomas Hardy (1840–1928), first published in 1924

### **Epithalamica** (1997)

by Pablo Ortiz (born 1956)

The touching and tragic story of Pierre Abélard—the pre-eminent twelfth-century Parisian philosopher, priest, poet and composer—and his student, Heloïse, is one of the great love stories of any age. Adapted from the biblical Song of Solomon, his Easter chant *Epithalamica* is a passionate allegory of Christ's love for the church, and a nun's love for Christ. It is an extended work of seven minutes' duration, including a prologue and two main parts: a Song of the Bride, and a Psalm of the Maiden Companions to the Bride. It is not inconceivable that Abélard also recalled his own secret and illicit marriage to Heloïse, their love then becoming itself an allegory.

In the late twentieth century, Pablo Ortiz based this short motet on the prologue from Abélard's chant. The chant is heard verbatim at the opening ("Epithalamica dic, Sponsa, cantica") in the sopranos, as the altos intone a countermelody. The central section invokes the second phrase of Abélard's chant ("Adulescentulae vos chorum ducite") in a similar method. The other chant-like melodies are by Ortiz himself, who creates a supple atmosphere by shifting between the minor mode and the Dorian, with its raised sixth scale degree. At the time of this work's composition, one of Ortiz's students was tonight's conductor, who also sang in its premiere.

Epithalamica dic, Sponsa, cantica  
intus quae conspicis dic foris gaudia,  
et nos laetificans de Sponso nuntia  
cujus te refovet semper praesentia.

Adulescentulae, vos chorum ducite;  
cum haec praecinerit, et vos succinite.  
Amici Sponsi vos vocarunt nuptiae,  
et novae modulus optamus Dominae.

— Pierre Abélard (1079–1142)

Your bridal song, O bride, sing  
of what you contemplate to the outside,  
and we rejoice in the news of the bridegroom,  
whose presence brings you new and eternal life.

Maidens, form your dance;  
when she begins to sing, accompany her.  
The friends of the bridegroom call you to the wedding  
feast, and we wish to hear the songs of our new Lady.

### **Te quiero**

by Alberto Favero (born 1944)

as arranged for mixed chorus (1995) by Liliana Cangiano (1951–1997)

In Europe and the United States, there is a self-conscious delineation between “classical” and “popular” music. The former is deemed to be of more lasting or greater artistic value, while the latter is more attuned to contemporary times and sensibilities. Perhaps Latin America can show us a way out of this morass: there good music is good music, regardless of superficial assignments to a particular genre or tradition. Because of this, classical music is perhaps even more deeply respected as a vibrant part of modern culture: look, for example, at the broad regional popularity of compositions by the Brazilian master Heitor Villa-Lobos or at today’s extraordinarily successful youth orchestra program in Venezuela.

*Te quiero* is a fine case study of this bridging of traditions. The text, by major Uruguayan poet Mario Benedetti, is mostly a passionate love song, but two stanzas also have strongly political overtones. (It should be remembered that most of Latin America was until recently ruled by military dictatorships.) The music, by Argentinean composer Alberto Favero, assigns the political sections to the full choir, but it is the gentle intoning of the soloists’ love poetry which remains most poignant. While Favero’s original tune is ostensibly a “popular” song, Liliana Cangiano has adapted it brilliantly to become a thoroughly “classical” choral work. The dividing lines between one trend and the other, or in this case between composer and arranger, are essentially meaningless: the two fuse together seamlessly.

Si te quiero es porque sos  
mi amor, mi cómplice y todo  
y en la calle codo a codo  
somos mucho más que dos.

Tus manos son mi caricia,  
mis acordes cotidianos  
te amo porque tus manos  
trabajan por la justicia.

Tus ojos son mi conjuro  
contra la mala jornada  
te quiero por tu mirada  
que mira y siembra futuro.

If I adore you it is because you are  
my love, my intimate friend, my all;  
and in the street, arm in arm,  
we are so much more than two.

Your hands are my caress,  
my daily affirmations.  
I love you because your hands  
work for justice.

Your eyes are my lucky charm  
against misfortune.  
I adore you for your gaze  
that looks to and creates the future.

*continued*

Tu boca que es tuya y mía,  
tu boca no se equivoca  
te quiero porque tu boca  
sabe gritar rebeldía.

Y por tu rostro sincero  
y tu paso vagabundo  
y tu llanto por el mundo  
porque sos pueblo te quiero.

Y porque amor no es  
aureola ni cándida moraleja  
y porque somos pareja  
que sabe que no está sola.

Te quiero en mi paraíso,  
es decir que en mi país  
la gente viva feliz  
aunque no tenga permiso.

— Mario Benedetti (born 1920)

Your mouth is yours and mine,  
your mouth is never mistaken:  
I love you because your mouth  
knows how to cry out for rebellion.

And for your sincere face  
and wandering spirit  
and your weeping for the world—  
because you are the people, I love you.

And because our love is  
neither famous nor naive,  
and because we are a couple  
that knows we are not alone.

I want you in my paradise,  
which is to say, in my country;  
I want the people to live happily  
even though they aren't allowed to!

## ∞ tango interlude ∞

**Hieremiae prophetae lamentationes** [Lamentations of the Prophet Jeremiah], opus 14 (1946)  
by Alberto Ginastera (1916–1983)

The task of Jeremiah, the Old Testament prophet, was to inform the people of Jerusalem that their sinfulness would lead to their destruction. When the Babylonians, under King Nebuchadnezzar, invaded in 586 BC, Jeremiah was left to lament over the sacked city. His cries appear in the Book of Lamentations, and are some of the most emotionally powerful words of the Bible. Many composers who have suffered political or religious oppression, most prominently Thomas Tallis (a recusant Catholic in militantly Protestant Elizabethan England) have found special inspiration in Jeremiah's mourning for his conquered home. Let us now fast-forward about 2,500 years.

Alberto Ginastera gained early fame in his native Argentina with his *opus 1*, the ballet *Panambí* (1937), based on a pre-colonial Argentinean legend. With the *Danzas argentinas* for piano (1937) and a second ballet, *Estancia* (1940), his rise to prominence seemed unstoppable. However, in 1945, Ginastera signed a petition in support of civil liberties, and was promptly blacklisted by Juan Perón's military regime. During a year of self-imposed exile in the United States, Ginastera heard his music in performances by major ensembles such as the NBC Orchestra and developed a close friendship with Aaron Copland. It was during this time that Ginastera turned to the words of Jeremiah's Lamentations, mourning for his own troubled homeland just as Jeremiah pined for his destroyed city. Ginastera would indeed eventually return to Argentina, but continued military rule led him increasingly to find his future elsewhere. His later works for orchestra (especially *Variaciones concertantes*, the Harp Concerto, and the First Piano Concerto), piano (First Piano Sonata), and chamber ensemble (Second and Third String Quartets) are some of the most important classical music of the postwar era. He eventually settled in Switzerland in 1971.

Ginastera's *Lamentations of the Prophet Jeremiah* is his only major work for unaccompanied voices, but it is one of the great choral masterpieces of the mid-twentieth century. Composed neither to commission nor to fit any specific liturgy, it seems to have been Ginastera's personal response to political oppression. In addition to minor-key tonality, Ginastera frequently invokes quartal harmonies—based on the interval of a fourth, rather than the traditional third. This gives the entire work a harmonic restlessness, shifting back and forth with sometimes dramatic results. For example, the first movement begins with anguished cries based on the fourth between B and E, culminating in a prominent fourth of E and A, but proceeds immediately to a fugue subject (“et videte si est dolor...”) roughly in the key of E minor. This harmonic tension is built on the text: when Jeremiah expresses his own feelings, the music is in minor, but quartal harmony predominates when God's qualities or actions are recounted.

After the whirlwind of the first movement, the second comes as a contrasting oasis. Ginastera again begins with a fugue in the bass. A special highlight of this movement occurs as Jeremiah recalls “light” (“lucem”), and we hear a brief moment of major tonality. However, quartal harmony soon returns to the fore. At “In tenebrosis” (“In dark places”), the tenors and basses move in a quartal ostinato (with accents of Stravinsky's *Symphony of Psalms*), while the sopranos and altos move freely, neither tonal nor quartal, as if it is too dark to see the harmonic structure. The first movement had begun impassioned, high and loud; the second ends low and soft, as Jeremiah reaches deepest despair.

After an initial quartal fugue, the third movement is the work's harmonic *tour de force*. Beginning with “converte nos Domine ad te” (“turn us, Lord, to you”), Ginastera shifts so frequently from tonal to quartal sonorities that there is no true harmonic home. Once again, the text reveals the composer's intention: Jeremiah, in thirds, is in conflict with God, in fourths. At the climax of the movement's second fugue (“Tu autem Domine”—“You, however, Lord”), the choral acclamations of “generationem” (“generations”) go unheeded by the sopranos, who continue the fugue subject. After such harmonic and emotional travails, Ginastera's grandly triumphant culmination is all the more breathtaking.

#### 1. O vos omnes

<p>O vos omnes, qui transitis per viam, attendite et videte si est dolor sicut dolor meus: quoniam vindemiavit me, ut locutus est Dominus in die irae furoris sui.</p> <p>Vide Domine quoniam tribulor, conturbatus est venter meus, subversum est cor meum in memet ipsa, quoniam amaritudine plena sum: foris interficit gladius, et domi mors similis est.</p> <p>Idcirco ego plorans, et oculus meus deducens aquas: quia longe factus est, a me consolator, convertens animam meam: facti sunt filii mei perditii, quoniam invaluit inimicus.</p> <p>Persequeris in furore, et conteres eos sub coelis, Domine.</p>	<p>O, all you who pass this way, behold and see if there be any sorrow like my sorrow: For the Lord has afflicted me, as He said in the day of his raging anger.</p> <p>See, Lord, I am troubled, my bowels writhe in anguish, my heart is turned within me, for I am full of bitterness: abroad the sword destroys, and at home is death.</p> <p>For that reason I lament, and my eye pours down water: for the consoler, who may renew my soul, is taken from me: my sons are desolate, for the enemy grows victorious.</p> <p>Persist in fury, and crush them under the heavens, Lord.</p>
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— Lamentations 1:12, 20, 16; 3:66

## 2. Ego vir videns

Ego vir videns paupertatem meam in virga indignationis eius.	I am the man who sees my poverty under the rod of His indignation.
Me minavit et adduxit in tenebras, et non in lucem.	He has led me away and suspended me in darkness, where no light is.
Vetustam fecit pellem meam, et carnam meam, contrivit ossa mea.	He has made my skin and flesh old, and has broken my bones.
In tenebrosis collocavit me, quasi mortuos sempiternos.	He has put me in dark places, like those long dead.
Sed et cum clamavero, et rogavero, exclusit oratione meam.	But whenever I cry out and plead, He shuts out my prayer.
Et dixi: Periit finis meus, et spes mea a Domino.	And I said: my strength has perished, and my hope, because of the Lord.

— Lamentations 3:1–2, 4, 6, 8, 18

## 3. Recordare Domine

Recordare Domine quid acciderit nobis, intuere et respice opprobrium nostrum.	Remember, Lord, what has befallen us: look and consider our disgrace.
Converte nos Domine ad te, et convertemur: innova dies nostros, sicut a principio.	Turn us back to you, Lord, and we shall come back: renew our days as in the beginning.
Tu autem Domine in aeternum permanebis, solium tuum in generationem et generationem.	You, however, Lord, forever will remain, your throne for generations and generations.

— Lamentations 5:1, 21, 19

**Verano porteño** [Summer in Buenos Aires] (1964), from *Las cuatro estaciones portenas* [The Four Seasons of Buenos Aires] (1964–70)

by Ástor Piazzolla (1921–1992) as arranged for mixed chorus (1995) by Oscar Escalada (born 1945)

In 1964, Piazzolla composed the present work as incidental music for *Melenita de Oro*, a play by Alberto Rodríguez Muñoz (1915–2004), produced the following year at Buenos Aires’s prominent theater, the Teatro General San Martín. He later re-cast it for his standard tango quintet, and added three more pieces to create a suite, *Las cuatro estaciones porteñas*. This was a conscious homage to the famous *Four Seasons* violin concertos by Baroque composer Antonio Vivaldi. Indeed, ever since classical musicians began taking up Piazzolla’s works in the 1980s, these two cycles are frequently performed together. Over the course of the 2010–11 season, the Cascadian Chorale will present all four of Piazzolla’s *Estaciones porteñas*.

Buenos Aires is the beating heart of Argentina: its undisputed center of government, culture, population, commerce, industry, religion, tourism, and sport. With over thirteen million people in its metropolitan area, it is comparable in population to Los Angeles or London. Located at the estuary of the Rio de la Plata, which drains one-fifth of the river-water in South America, it is also one of the world’s most important ports. Indeed, its denizens are simply called *porteños*: people of the port. Piazzolla spent much of his life in the city, and was thus intimately familiar with its temperaments and seasons. *Verano porteño* is especially vivid in depicting the thick, humid Argentinean summer. The machinery at port is heard in recurring groups of smashing chords (to which Escalada assigns the syllables “vap, vap, vap”). The city is not purely industrious, however; the central section features a sweeping melody, sure indicating a sultry atmosphere that is not purely meteorological.

## *Patty Leverett and Greg Thomsen, Guest Dancers*



Patty Leverett and Greg Thomsen are 2 of the long timers on the Seattle dance scene—each specializing in Argentine Tango, Milonga and Tango Vals. Greg teaches weekly classes with his wife Gery in downtown Seattle at the Washington Dance Club; Patty teaches at DanceWorks Studio in Redmond and hosts Tango events around Seattle’s Eastside. Both Patty and Greg dance a classic style of Argentine Tango—integrating the interest of Open Salon figures with the intimacy of Close Embrace—their performances are always improvised and playful, focusing on the music, the movement, the moment. For more information on Tango classes or events, please see [www.mstango.com](http://www.mstango.com).

## *Jerrod Wendland, Piano*



Jerrod Wendland is a graduate of the Oberlin Conservatory (2000), where he studied with Peter Takacs. He relocated to Seattle in 2001 in order to study music theory at the University of Washington. Since then he has accompanied many artists in the Puget Sound area. He also helped to plan and develop the Annas Bay Music Festival, of which he was the Artistic Director from 2006 to 2007. At present he is the interim music director for the Swedish Women’s Choir and plays regularly at the Temple Beth Am and with the tango quartet Tangabrazo. He has been the main piano accompanist for the Cascadian Chorale since 2009. In June 2008 he participated in the Vancouver International Song Institute.

## *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. In 2010, he debuted as Principal Conductor of Vashon Opera, in performances of Copland’s *The Tender Land*. He has been Chorusmaster for the Northwest Mahler Festival since 2001. He has served as Choir Director at Bethel Lutheran Church in Shoreline, and St. Thomas More Catholic Church in Lynnwood. Cannon has also conducted the Annas Bay Chamber Choir, the Kirkland Choral Society, and several ensembles at the University of Washington.

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. He sings frequently for video game and film soundtracks and trailers. Cannon is formerly an adjunct instructor at Whatcom Community College, where he received the Faculty Excellence Award. His musicological research emphasizes twentieth-century British music. He holds degrees from the University of California–Davis and the University of Washington, where he is currently researching a doctoral dissertation on the early life and works of William Walton.

## Cascadian Chorale

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### **Soprano**

Holly Allin  
Pinar Bosschaart  
Nancy Dain-Smith  
Barb Fraley \*  
Sue Maybee  
Paula Rattigan  
Cristina Sega  
Pamela Silimperi

### **Alto**

Carol Fielding  
Laurene Kelly  
Mary L'Hommedieu  
Elfie Luther  
Tara O'Brien Pride \*  
Katherine Robbs  
Elaine Tsang

### **Tenor**

Christopher Fraley  
Russ Jones \*  
Özer Ozkaraoglu  
Gary Panek  
Rick Thompson

### **Bass**

Ken Black  
Ben Grover  
David Nichols  
Trevor Tsang  
Doug Wyatt \*

\* Section Leader

## Officers and Staff

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### **Board of Directors**

Barb Fraley, *President*  
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Nancy Dain-Smith  
Paula Rattigan

Gary D. Cannon  
*Artistic Director*

Jerrod Wendland  
*Accompanist*

Bern Herbolsheimer  
*Composer-in-Residence*

### **The Mission of the Cascadian Chorale**

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.

### **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 subscribers making up the remainder. Your tax-deductible gift is welcome and appreciated. For more information or to make a donation, please contact our voicemail at 206.286.6028 or email Barb Fraley, [president@cascadianchorale.org](mailto:president@cascadianchorale.org).

Program notes by Gary D. Cannon  
Program produced by Barb Fraley

## Eastside Sings!

Singers of all abilities are invited to join with four established Eastside choirs in the thrill of singing great works of choral music – right here in your own backyard! Kirkland Choral Society, Bellevue Chamber Chorus, Cascadian Chorale, and Master Chorus Eastside present the Eastside Sings! program over four Tuesday evenings in July, at St. Margaret's Episcopal Church, 4228 Factoria Blvd. SE, Bellevue.

Sing-alongs are held from 7 to 9:30 P.M. Tickets are \$7 per sing, or \$20 for a Four-Sing Package.

Here is this summer's line-up:

- July 6 – Mozart *Requiem* – directed by Gary Cannon, Cascadian Chorale
- July 13 – Howells *Requiem* – directed by Fred Lokken, Bellevue Chamber Chorus
- July 20 – Bach *Magnificat* – directed by Linda Gingrich, Master Chorus Eastside
- July 27 – Beethoven *Ode to Joy* – directed by Glenn Gregg, Kirkland Choral Society



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**Many thanks to all our concert volunteers!**