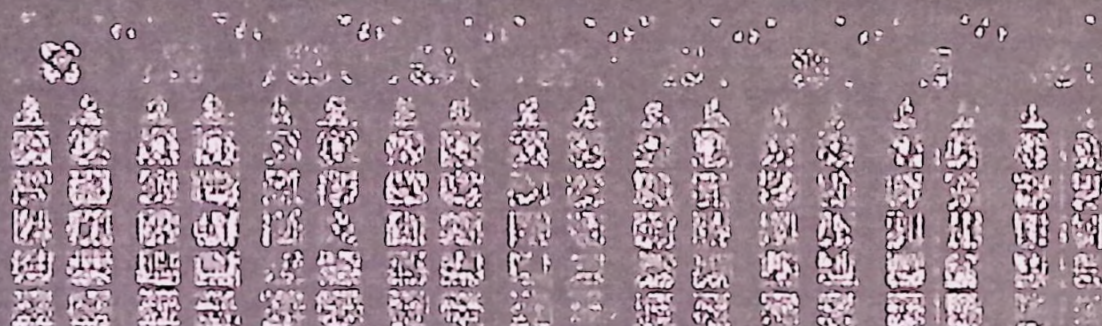


# Cathedral Jubilee



## Cascadian Chorale

Gary D. Cannon, Artistic Director

7:30 P.M., Saturday, May 17th, 2008

St. Margaret's Episcopal Church

4228 Factoria Blvd SE, Bellevue



CASCADIAN  
CHORALE

2:30 P.M., Sunday, May 18th, 2008

Plymouth Congregational Church

1217 Sixth Ave, Seattle

# Cathedral Jubilee

|  |                                     |
|--|-------------------------------------|
| <i>God is gone up</i> (1951) .....                 | Gerald Finzi (1901–1956)            |
| <i>O magnum mysterium</i> (1572) .....             | Tomás Luis de Victoria (1548–1611)  |
| <i>Jauchzet dem Herren, alle Welt</i> (1619) ..... | Heinrich Schütz (1585–1672)         |
| <i>Zadok the Priest</i> (1727) .....               | George Frideric Handel (1685–1759)  |
| <i>Ave verum corpus</i> (1791) .....               | Wolfgang Amadeus Mozart (1756–1791) |
| <i>Christus factus est pro nobis</i> (1879) .....  | Anton Bruckner (1824–1896)          |

## Intermission

|                             |                             |
|-----------------------------|-----------------------------|
| <i>Requiem</i> (1947) ..... | Maurice Duruflé (1902–1986) |
|-----------------------------|-----------------------------|

1. Introit
2. Kyrie
3. Domine Jesu Christe
4. Sanctus
5. Pie Jesu
6. Agnus Dei
7. Lux æterna
8. Libera me
9. In Paradisum

Kraig Scott, *organ*

Cascadian Chorale

Gary D. Cannon, *conductor*

## *program notes, texts and translations*

**Gerald Finzi (1901–1956)**

***God is gone up*, No. 2 from *Three Anthems*, opus 27 (1951)**

Gerald Finzi is one of many composers for whom recognition during his lifetime did not extend far beyond his native England, but whose global reputation has benefited greatly from the compact-disc generation. He settled in rural Hampshire, surrounded by an apple orchard and a vast library of English literature, writing songs and choral works based on poems by England's greatest writers of past and present. His compositional style often evokes the modal pastoralism of Ralph Vaughan Williams, the high-church piety of Herbert Howells, and the rhythmic vivacity of William Walton. These three composers represented rather disparate trends in mid-century British music, but Finzi succeeded in forging from them his own unique, personal style. *God is gone up* is a fine example of such craftsmanship, and is among his most beloved works. He composed this anthem for the 1951 St. Cecilia's Day service (St. Cecilia is the patron saint of music) at St. Sepulchre-without-Newgate, one of central London's most musical churches.

Of history's great composers, Finzi was perhaps the most voracious reader. For example, in the 1940s the poetry of Edward Taylor was just emerging as representative of a major voice from the American colonial period. Taylor was an English-born and Harvard-educated Calvinist pastor who settled in Westfield, then the westernmost colonial settlement in Massachusetts. He had the habit of writing a poem in preparation for administering communion, often expounding upon the scripture of the day. For the text chosen by Finzi, Taylor had based his "Preparatory Meditation" on Philippians 2:9: "Wherefore God also hath highly exalted him, and given him a name which is above every name." [See also the text to Bruckner's *Christus factus est*, below.] The complete meditation comprises seven stanzas, of which Finzi selected two and modified their order. In these stanzas, Taylor reflects upon the angelic seraphim which sang during Christ's Ascension.

God is gone up with a triumphant shout:

The Lord with sounding Trumpets' melodies:

Sing Praise, sing Praise, sing Praise, sing Praises out,

Unto our King sing praise seraphic-wise!

Lift up your Heads, ye lasting Doors, they sing,

And let the King of Glory enter in.

Methinks I see Heaven's sparkling courtiers fly,

In flakes of Glory down him to attend:

And hear Heart-cramping notes of Melody

Surround his Chariot as it did ascend;

Mixing their Music, making ev'ry string

More to enravish as they this tune sing.

— Edward Taylor (c.1642–1729), from *Preparatory Meditations*, first series, No. 20, January 1686  
as edited by Thomas H. Johnson, in *The Poetical Works of Edward Taylor*, 1939

**Tomás Luis de Victoria (1548–1611)**

***O magnum mysterium* (published in 1572)**

Victoria's training in both music and religion began as a boy chorister at the cathedral of Ávila, in central Spain. At age seventeen he was sent to study at a Jesuit monastery in Rome, where he likely also studied music from the great Renaissance master, Giovanni Pierluigi da Palestrina. Yet the composer/priest Victoria longed for a quiet, devotional life, and in 1586 returned to Spain as chaplain of the Real Convento de las Clarisas Descalzas (the Royal Convent of the Barefoot Nuns of St. Clare). This Madrid institution included the king's sister, and became a popular destination for noblewomen wishing to devote their lives to Christ. Despite such seclusion, Victoria's music became well-known throughout the Catholic world. His over-riding devotion is revealed by his compositional catalogue: every work is liturgical, and he wrote not a single note of secular or instrumental music.

*O magnum mysterium* is perhaps the single most famous music from the Renaissance period. It was composed for the Feast of the Lord's Circumcision, but is more often presented for Christmas. Victoria's treatment of the text is delicate and sensitive. For example, the opening line could hardly sound more mysterious or wondrous. There is a

## Victoria: O magnum mysterium (cont'd)

certain gentleness as we come to the animals who witnessed Christ's birth. A yet greater hush invokes the virgin mother; we may remember that Victoria spent his mature life working at a convent. The final *Alleluia* moves into an almost dance-like triple-time, culminating in a fast-moving, grand affirmation.

O magnum mysterium et admirabile sacramentum  
ut animalia viderent Dominum natum,  
jacentem in præsepio!  
O beata Virgo, cujus viscera  
meuerunt portare Dominum Jesum Christum.  
Alleluia!

O great mystery and wondrous sacrament,  
that animals should see the Lord born,  
laying in a manger!  
Blessed virgin, whose womb  
was worthy to bear the Lord Jesus Christ,  
Alleluia!

## Heinrich Schütz (1585–1672)

### Jauchzet dem Herren, alle Welt, No. 15 from *Psalmen Davids* (published in 1619)

At the dawn of the seventeenth century, no building was more musically innovative than St. Mark's Basilica in Venice. Its unique architecture included multiple choir lofts, which contributed to the development of a compositional tradition involving different choirs performing throughout the room. Due to the popularity of this polychoral technique, Venice became a major destination for aspiring young composers. One such youth was the German Heinrich Schütz. When Schütz returned to his home-town of Kassel, he proceeded to collect his polychoral sacred music into a publishable format. He was, however, humble about his new creations, and continued to perfect them over several years. In 1617, Schütz secured an illustrious position at the Dresden court of the Prince-Elector of Saxony, and finally published his *Psalmen Davids* (*Psalms of David*) two years later. He would remain in Dresden for most of his long professional career.

The most often performed of Schütz's *Psalmen Davids* is undoubtedly the ebullient setting of Psalm 100, *Jauchzet dem Herren*. Schütz initially conceived of the work as for three choirs, as evidenced by preliminary 1614/15 manuscript draft. In its final form for just two groups of singers, *Jauchzet* remains a fine example of the Venetian polychoral style. However, it is also unusual in that the second group is almost an exact echo of the first. During Schütz's lifetime, this work would have been performed in any number of ways: two choirs of comparable or different sizes, near or far from each other, with or without organ or instrumental doublings. For our performances, the second group will consist of a solo quartet, and the organ will act as a continuo instrument, doubling the vocal parts throughout.

Jauchzet dem Herren, alle Welt!  
Dienet dem Herren mit Freuden:  
kommt vor sein Angesicht mit Frohlocken.  
Erkennet, daß der Herre Gott ist:  
er hat uns gemacht, und nicht wir selbst,  
zu seinem Volk und zu Schafen seiner Weide.  
Gehet zu seinen Toren ein mit Danken,  
zu seinen Vorhöfen mit Loben.  
Danket ihm. Lobet seinen Namen,  
denn der Herr ist freundlich  
und seine Gnade währet ewig  
und seine Wahrheit für und für.  
Ehre sei dem Vater und dem Sohn  
und auch dem heil'gen Geiste,  
wie es war im Anfang, jetzt und immerdar  
und von Ewigkeit zu Ewigkeit. Amen.

Rejoice to the Lord, all the world!  
Serve the Lord with joy:  
come into his presence with rejoicing.  
Recognize that the Lord is God:  
it is he that made us, and not we ourselves;  
we are his people, and the sheep of his pasture.  
Come into his gates with thanksgiving,  
into his courts with praise.  
Thank him. Praise his name,  
for the Lord is kind  
and his mercy endures eternally,  
and his truth forever and ever.  
Honor be to the Father, and to the Son,  
and also to the Holy Spirit,  
as it was in the beginning, now and forever,  
and from eternity to eternity. Amen.

## George Frideric Handel (1685–1759)

### Zadok the Priest, HWV 258, No. 1 from *Four Coronation Anthems* (1727)

The coronation of a monarch is always a glorious event. Alas, Britain's King George II had no such luck. At his event, pomp and grandeur were diluted by miscommunication and confusion. There had been, of course, a few givens: the location would be London's Westminster Abbey, the date 4 October 1727, and much of the music taken from past coronations. Confusion developed as William Wake—the Archbishop of Canterbury, who would normally have led the planning—was convalescing away from London, and William Croft—composer of the Chapel Royal, who would have written any new music for the occasion—died. The new King took matters into his own hands by directly commissioning music from London's leading opera composer, George Frideric Handel. (Handel had yet to embark on his series of now famous oratorios, including *Messiah*.) Planning committee and composer failed to coordinate the liturgical aspects of the service, so the new music did not correspond to the plan which had been printed and disseminated. Even the weather wouldn't cooperate: high tides and impending floods necessitated moving the date back a week, to the eleventh of October.

Disorder reigned even on the day itself. Apparently the musicians performed haphazardly, due in part to the fact that half of the boy sopranos' voices had recently broken. Evidence is inconsistent regarding when during the service each of Handel's four specially composed anthems was presented, though it seems that the most famous one, *Zadok the Priest*, appropriately accompanied the king's anointing. The archbishop's printed program is littered with hand-written, catty commentary, none too favorable to the composer. Of course, despite all the muddle, George II was duly crowned. And *Zadok the Priest* has been sung at every British coronation since.

Zadok the Priest, and Nathan the Prophet, anointed Solomon King:

And all the people rejoiced, and said:

God save the King, long live the King, God save the King!

May the King live forever! Amen, Alleluia!

— *Unxerunt Salomonem Sadoc sacerdos*, medieval antiphon adapted from 1 Kings 1:38–40

## Wolfgang Amadeus Mozart (1756–1791)

### *Ave verum corpus*, K.618 (1791)

Despite having written vast quantities of sacred music in his youth, Mozart completed only one choral work in his maturity: a setting of the Catholic hymn *Ave verum corpus*. This motet was composed in June 1791, while the composer was visiting his pregnant wife at a spa in Baden, just southwest of Vienna. He paused composition on the opera *Die Zauberflöte* (*The Magic Flute*) to create this gift to the local church chorus master, Anton Stoll, for the Feast of Corpus Christi. It is a miniature masterpiece, eclipsing all his other choral music in simplicity and directness. In this regard it shares certain attributes with the slower, introspective music in much of *Die Zauberflöte*. The sincere repetition of "Ave" ("Hail"), the accompaniment's gentle octave displacement at "Maria", the juicy chromaticism at "unda fluxit" ("whence flowed"), the floating soprano line which subtly links "in cruce" ("on the cross") to "in mortis" ("in death"), etc.: Mozart fits a great many moments of genius into merely forty-six measures of music.

Ave verum corpus natum  
de Maria Virgine,  
Vere passum, immolatum  
in cruce pro homine,  
Cujus latus perforatum  
unda fluxit et sanguine,  
Esto nobis prægustatum  
in mortis examine.

Hail the true body born  
of the Virgin Mary,  
Truly suffered, sacrificed  
on the cross for mankind,  
From whose pierced side  
water flowed, and blood,  
Be for us be a foretaste  
in the test of death.

— Eucharistic hymn, attributed to Pope Innocent VI (1282?–1362)

## Anton Bruckner (1824–1896)

### Christus factus est pro nobis, WAB 10 (1879)

Anton Bruckner came from rural Austria, only slowly achieving regional recognition as a cathedral organist. He eventually secured a position teaching at the conservatory in Vienna, though the cosmopolitan Viennese never took to the man, whose hairstyle and clothes were unfashionably provincial. Outside the German-speaking world, Bruckner was even less recognized, except as an accomplished organist. By the early twentieth century, his nine mature symphonies secured themselves into the world's orchestral repertoire, but not until the 1960s did his shorter choral works become as broadly known. These motets are now considered cornerstones of the late Romantic era, painting Bruckner as a more complete individual.

In his best motets, of which *Christus factus est pro nobis* is a crowning example, Bruckner's Catholic devotion and his practical experience as a cathedral organist are clear. Cathedral composers have a special opportunity to indulge in silences, allowing chords to ring throughout the open acoustic. Bruckner does so frequently, implying punctuation to each phrase of text: sometimes an aural comma, but at others a monumental exclamation point. He reveals a further understanding of the cathedral space by incorporating chromatic, dissonant harmonies, but letting them evolve slowly, so as not to overpower the ear in a resonant acoustic. There are also certain theological ideas which appeal to Bruckner. He is evidently fascinated by the concept of Christ rendering himself obedient: the word "obediens" is treated to several repetitions. Intriguingly, it is not the concept of being exalted—something easily intelligible to all—which yields the musical high-point, but rather that of being given a superior name—a dogma far more weighty and complex. While nineteenth-century Vienna saw Bruckner as little more than a socially awkward country bumpkin, his music reveals a deeply contemplative and insightful genius.

Christus factus est pro nobis obediens  
usque ad mortem, mortem autem crucis,  
propter quod et Deus exaltavit illum  
et dedit illi nomen, quod est super omne nomen.

Christ became, for us, obedient  
even unto death, death on the cross,  
for which cause God also has exalted him  
and given him a name, which is above every name.

— Philippians 2:8–9

#### Recommended Listening

One of the great pleasures of music is that each subsequent exposure to a composition unveils further levels of enrichment. While some connoisseurs decry the recording industry as a death-knell to so-called "classical" music, I disagree. Never in human history have we had such an opportunity to expand our collective musical ear, and with each passing year further treasure troves of previously unavailable music are preserved and disseminated for public enjoyment. To encourage you in your lifetime of listening, I have selected a few of my favorite recordings of the repertoire from "Cathedral Jubilee".

Finzi – Chandos Records has a beautiful disc of Finzi's shorter choral works, sacred and secular, performed by the now-defunct British ensemble The Finzi Singers under Paul Spicer. The performances live up to the name.

Victoria – The Choir of Westminster Cathedral in London, directed by David Hill, has an extended series of Victoria recordings on the Hyperion label. One disc includes both *O magnum mysterium* and the Mass that Victoria based on his motet. If prepubescent boy sopranos aren't your style, then try the Robert Shaw Festival Singers on Telarc, in a collection entitled "O magnum mysterium."

Schütz – Buying music of the Baroque era is tricky. In the late 1960s, there began a movement to perform Baroque music in an historically-informed style. Since the 1980s, "period performances" have moved from academic novelty to vibrant, engaging music. Konrad Junghänel directs Cantus Cölln in a superb authentic performance of the complete *Psalmen Davids* on Harmonia Mundi.

Handel – There are many fine performances out there of *Zadok the Priest* and Handel's three other coronation anthems. For a unique and thrilling approach, go to "The Coronation of King George II" on Hyperion. Robert King leads The King's Consort in a stately re-construction of the historic event, though tidied up a bit.

## Maurice Duruflé (1902–1986)

### Requiem, opus 9 (1947)

The text of the Catholic *Missa pro defunctis*—the Mass for the Dead, or more colloquially the *Requiem* Mass—evolved over several centuries, and began to attract composers by the late 1400s. Mozart’s 1791 setting is certainly the most well known, and was the first to add a greater sense of drama to the liturgical text. Hector Berlioz (1837) took the drama to a further extreme by calling for a chorus and orchestra of monstrous proportions, even incorporating sixteen timpanists and several additional brass bands. Giuseppe Verdi (1874) and Antonín Dvořák (1890) followed suit, as did a host of lesser known figures. In 1887–90, however, the Frenchman Gabriel Fauré took a decidedly different approach by omitting most of the dramatic sequence *Dies irae* (“Day of wrath”). The only section preserved from the *Dies irae* is the final couplet, *Pie Jesu* (“Merciful Lord”), which Fauré famously assigned to a soprano solo.

Enter to the scene Maurice Duruflé, a private, unassuming organist, composer and pedagogue in Paris. In the mid-1940s, Duruflé was at work on a suite for organ, based on the medieval Gregorian chants historically associated with the *Requiem* text. When his publisher, Durand, asked for a choral-orchestral *Requiem*, Duruflé promptly re-worked his proposed organ suite to the new forces. He initially scored the work for chorus and organ, with mezzo-soprano and baritone soloists. He later orchestrated the virtuosic organ part, per Durand’s initial request. Duruflé’s wife, the acclaimed organist Marie-Madeleine Duruflé, indicated that the composer preferred the solos to be sung by the full choral sections, and this suggestion has been adopted for our performances.

Gregorian chant is interwoven into the very fabric of the work. This is clear from the work’s second measure, when the tenors and basses intone the traditional chant melody to gently flowing organ lines. But it would have been naïve of Duruflé simply to harmonize the chant throughout a large-scale, 40-minute work. Sometimes the chant melody is assigned instead to the organ, such as the opening of the third movement. In the *Lux æterna*, the chorus and organ alternate use of chant. In some movements, such as the stirring *Pie Jesu*, chant is omnipresent but hardly detectable as such. For the most dramatic part of the *Requiem*, the central section of *Libera me*, chant is totally eschewed, but Duruflé’s melodic fluidity is such that even his original melodies sound like medieval monody. Yet we should not assume that Duruflé’s musical material is all centuries-old. His harmonic language is particularly rich, fully aware of the developments of the early twentieth century. In a sense, there is no worthier work to represent the entire history of cathedral music: Duruflé successfully melds medieval chant melodies with centuries of tradition, all within a distinctly modern harmonic guise.

#### Recommended Listening (cont)

Mozart – For the *Ave verum corpus*, take your pick from dozens of excellent recordings. My personal favorite is paired with Mozart’s *Requiem* on Virgin Classics: Sir Roger Norrington conducts the London Classical Players.

Bruckner – Stephen Layton’s English choir Polyphony could, if they so chose, make a strong case for being the world’s best choir today. Last year they released a dramatic, full-bodied recording of Bruckner’s *Mass in E minor*, paired with *Christus factus est* and six other motets. That’s on Hyperion Records. But I also wouldn’t want to be without Eugen Jochum’s pioneering 1967 recording of ten Bruckner motets with the Bavarian Radio Choir. That one’s on Deutsche Grammophon, and comes with Bruckner’s majestic *Te Deum*.

Duruflé – As I mention in my program notes, Duruflé composed several versions of the *Requiem*. If you like the organ-only sonority presented at our concerts, then I recommend the Choir of Trinity College, Cambridge, conducted by Richard Marlow, on Chandos Records. It so happens that all of Duruflé’s choral music fits snugly on this single compact disc. For the full-orchestra version, one choice stands above all others: Robert Shaw’s Telarc recording with the Atlanta Symphony Orchestra and Chorus, paired with the Fauré *Requiem*. Shaw’s smooth, even choral sound fits the French repertoire sublimely. For a more dramatic account, the composer’s own 1959 recording on Erato is also, obviously, authoritative. And if you like Duruflé at all, do yourself a favor and try his complete organ works, which also fit attractively on one disc. I recommend Todd Wilson on Delos or John Scott’s more resonant version on Hyperion.

—Gary D. Cannon

## Durufle: Requiem (cont'd)

### 1. Introit

Requiem æternam dona eis Domine,  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem æternam dona eis Domine,  
et lux perpetua luceat eis.

### 2. Kyrie

Kyrie eleison  
Christe eleison  
Kyrie eleison

### 3. Domine Jesu Christe

Domine Jesu Christe, Rex gloriæ,  
libera animas omnium fidelium defunctorum  
de pœnis inferni, et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.  
Sed signifer sanctus Michael  
repræsentet eas in lucem sanctam,  
quam olim Abrahæ promisisti, et semini ejus.  
  
Hostias et preces tibi Domine  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte transire ad vitam.  
quam olim Abrahæ promisisti, et semini ejus.

### 4. Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cœli et terra gloria tua.  
Hosanna in excelsis.  
  
Benedictus qui venit in nomine Domini  
Hosanna in excelsis.

### 1. Introit

Eternal rest grant them, Lord,  
and may perpetual light shine upon them.  
Thou meritest a hymn, God in Zion,  
and to thee be rendered a vow in Jerusalem.  
Hear my declaration,  
to thee all flesh will come.  
Eternal rest grant them, Lord,  
and may perpetual light shine upon them.

### 2. Kyrie

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

### 3. Domine Jesu Christe

Lord Jesus Christ, king of glory,  
free the souls of all the faithful departed  
from the pains of hell, and from the deep pit.  
Free them from the mouth of the lion,  
do not let them be absorbed by hell,  
neither let them fall into obscurity.  
But let the sign-bearer, Saint Michael,  
lead them into the holy light,  
which to Abraham you promised, and to his seed.  
  
Sacrifices and prayers to you, Lord,  
with praise, we offer.  
Accept them for those souls,  
for whom today we make remembrances.  
Make them, Lord, from death pass into life,  
which to Abraham you promised, and to his seed.

### 4. Sanctus

Holy, holy, holy,  
Lord God of Hosts.  
Full are the heavens and earth, of your glory.  
Hosanna in the highest.  
  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.



Durufié: Requiem (cont'd)

5. Pie Jesu

Pie Jesu Domine,  
dona eis requiem sempiternam.

5. Pie Jesu

Merciful Lord Jesus,  
grant them rest everlasting.

6. Agnus Dei

Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, quo tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam

6. Agnus Dei

Lamb of God, who takest away the sins of the world,  
grant them rest.  
Lamb of God, who takest away the sins of the world,  
grant them rest.  
Lamb of God, who takest away the sins of the world,  
grant them rest everlasting.

7. Lux æterna

Lux æterna luceat eis, Domine,  
cum sanctis tuis in æternum, quia pius es.  
Requiem æternam dona eis Domine,  
et lux perpetua luceat eis.

7. Lux æterna

May light eternal shine on them, Lord,  
with thy saints in eternity, for thou art merciful.  
Rest eternal grant to them, Lord,  
and may perpetual light shine on them.

8. Libera me

Libera me, Domine, de morte æterna,  
in die illa tremenda,  
quando cœli movendi sunt et terra,  
dum veneris judicare sæculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit atque ventura ira.  
Dies illa, dies iræ, calamitatis et miseriæ,  
dies magna et amara valde.  
Requiem æternam dona eis Domine,  
et lux perpetua luceat eis.

8. Libera me

Deliver me, Lord, from eternal death,  
on that fearful day,  
when the heavens are moved, and the earth,  
when you will come to judge the world by fire.  
I am made to tremble, and I fear,  
because of the coming judgment, and the wrath.  
That day, day of wrath, calamity and misery,  
great day, and of exceeding bitterness.  
Eternal rest grant to them, Lord,  
and perpetual light shine on them.

9. In Paradisum

In Paradisum deducant te Angeli;  
in tuo adventu suscipiant te martyres,  
et perducant te in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipiat,  
et cum Lazaro quondam paupere  
æternam habeas requiem.

9. In Paradisum

Into Paradise may angels lead you;  
at your coming may martyrs receive you,  
and lead you into the holy city, Jerusalem.  
May a chorus of angels receive you,  
and with Lazarus, who once was poor,  
may you have eternal rest.

— from the Roman Catholic *Missa pro defunctis* [1–7] and burial service [8–9]

## biographies

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### **Gary D. Cannon, Conductor and Artistic Director,**

is one of the Northwest's most dynamic choral personalities, active as a conductor, singer, composer, musicologist and educator. In January 2008 he was appointed Artistic Director of the Cascadian Chorale. This fall he will assume duties as Artistic Director of the Vashon Island Chorale, which he guest conducted last December. He was recently approached by the Early Music Guild to create a new community chorus for early music, Sine Nomine, to begin operations this fall. Cannon has been chorusmaster of the Northwest Mahler Festival since 2001 and choir director at Bethel Lutheran Church in Shoreline since 2007. Cannon has also recently appeared as a guest conductor with the Kirkland Choral Society, and was formerly choir director at St. Thomas More Catholic Church in Lynnwood. He conducted the Annas Bay Chamber Choir, a professional 16-voice ensemble, in its acclaimed inaugural season in the summer of 2006. He has also directed various choral ensembles at the University of Washington.



As a tenor, Cannon has appeared as a soloist with the Seattle Philharmonic and the Auburn, Rainier and Eastside Symphony Orchestras, in major works including Mozart's *Requiem*, Gounod's *St. Cecilia Mass* and P.D.Q. Bach's *Iphigenia in Brooklyn*. Cannon's recital repertoire ranges from Schubert songs to Puccini arias. He also sings with The Tudor Choir and the Seattle Opera Chorus.

Cannon taught for two years at Whatcom Community College in Bellingham, where he received the 2006 Faculty Excellence Award, the college's highest faculty honor. His musicological research emphasizes twentieth-century British music. Of particular note is his work as founder and webmaster of WilliamWalton.net. Cannon 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. He has studied and sung with some of the world's leading choral conductors, including Paul Hillier, Abraham Kaplan, Peter Phillips, Jeffrey Thomas and Dale Warland.

Cannon's website is available at [www.garydcannon.net](http://www.garydcannon.net).

**Kraig Scott, Organist,** has performed throughout North America and in South Korea, Germany, and Holland. Recent appearances include recitals on the Ahrend organ of the University of Oregon, the Rosales organ of Trinity Episcopal Cathedral in Portland, the Flentrop organ of Dunblane Cathedral in Scotland, and a duo-organ performance with one of his students at St. Mark's Episcopal Cathedral in Seattle. As a harpsichord collaborator Scott has performed frequently with Spokane's *Allegro Baroque and Beyond* and appeared with *Un Trio Barocco* at the Madeleine Festival, Cathedral of the Madeleine, Salt Lake City. Other recent collaborations include chamber concerts with Baroque flautist Janet See, accompaniments (piano and organ) for a choir festival conducted by Anton Armstrong, and duo-harpsichord works with Arthur Haas of New York City.

In 2004 Scott, along with Robert Bode, co-founded *Walla Walla Baroque*, a thriving arts organization that produces historically informed performances of Baroque music. Since 1986 Scott has served as professor of organ, harpsichord, and music history at Walla Walla University, and minister of music at the University Church. He is also adjunct professor of organ at Whitman College and maintains an active organ studio made up of students from both campuses. On Sundays he directs the music at St. Paul's Episcopal Church (Walla Walla). Scott holds an M.Mus. from the University of Oregon, and an M.A. (musicology) and D.M.A. (organ) from the Eastman School of Music, where he also received the coveted Performer's Certificate and the Jerald C. Graue Fellowship for outstanding work in musicological research.

Program notes and translations  
by Gary D. Cannon

Program produced by Gary D. Cannon  
and Brian Pattinson

# *the Cascadian Chorale*

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## **Soprano**

Holly Allin  
Nancy Dain-Smith  
Cristina Dutu  
Barb Fraley \* †  
Sue Maybee  
Paula Rattigan  
Jen Sisti  
Lyn Thomas

## **Alto**

Susan Cotton †  
Carol Fielding  
Martha Freitag  
Joanne Hinkle  
Mary L'Hommedieu  
Laurene Kelly  
Elfie Luther  
Tara O'Brien Pride \*  
Katherine Robbs  
Elaine Tsang

## **Tenor**

Christopher Fraley  
Russ Jones \* †  
Brian Pattinson  
Russ Porter

\* Section Leader

† Schütz Soloist

## **Bass**

Kenneth Black  
Kay Larsen  
David Nichols \*  
Doug Wyatt †

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## *officers and staff*

### ***Board of Directors***

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Brian Pattinson, Vice-President  
Barbara Baker, Treasurer  
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Elfie Luther  
  
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Gary D. Cannon  
Artistic Director

Andrés Peláez  
Rehearsal Accompanist

Bern Herbolsheimer  
Composer-in-Residence

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## *upcoming events*

### ***Eastside Sings!***

On Tuesday evenings in July, the four major Eastside choruses will again combine to present Eastside Sings! Singers of all ability levels are welcome to participate in this popular series of recreational choral evenings, led by the directors of the four choruses. Sessions are held from 7:00–9:30pm at St. Margaret's Episcopal Church, 4228 Factoria Blvd SE in Bellevue. The schedule is:

July 8—Igor Stravinsky: *Symphony of Psalms*. Directed by Gary Cannon, hosted by the Cascadian Chorale

July 15—Carl Orff: *Carmina Burana*. Directed by Linda Gingrich, hosted by Master Chorus Eastside

July 22—J.S. Bach: *Mass in B minor*. Directed by Glenn Gregg, hosted by Kirkland Choral Society

July 29—Gabriel Fauré: *Requiem*. Directed by Fred Lokken, hosted by the Bellevue Chamber Chorus

### ***2008–2009 Season***

The Cascadian Chorale is pleased to announce its concerts for the following season. Precise dates and venues will be announced this summer at [www.cascadianchorale.org](http://www.cascadianchorale.org).

December 2008—"A French Christmas," including Marc-Antoine Charpentier's Baroque masterwork, *Messe de Minuit pour Noël*, Francis Poulenc's *Four Christmas Motets*, and familiar French carols

March 2009—Johannes Brahms's *German Requiem*, in the composer's arrangement with accompaniment for piano four-hands

June 2009—"The Animal Kingdom...And Beyond," including R. Murray Schafer's *A Medieval Bestiary*, with choral favorites by Copland, Herbolsheimer, Palestrina, Tavener, and others.

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The Cascadian Chorale wishes to thank the following persons and organizations for their donations in 2007-08:

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Roy Watanabe

Many thanks to all our concert volunteers!



### The Mission of the Cascadian Chorale

is to be a regionally recognized model in the performance and promotion of quality choral music.

- To provide a rich experience for audiences and members
- To provide opportunities for new artistic talent
- To develop broad-based appreciation for fine choral music
- To foster musical growth of Chorale members
- To provide educational opportunities for young talent
- To partner with community arts organizations

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 Arrow Pride, [president@cascadianchorale.org](mailto:president@cascadianchorale.org).

On the web at [www.cascadianchorale.org](http://www.cascadianchorale.org).