

# CASCADIAN CHORALE

Conducted by Gary D. Cannon

## *Shakespeare & Friends*



June 4, 2016

Saturday 7:30 pm

Episcopal Church of the Holy Cross

11526 162nd Avenue NE

Redmond, WA

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

June 5, 2016

Sunday, 3:30 pm

St. Thomas Episcopal Church

8398 NE 12th Street

Medina, WA



# SHAKESPEARE & FRIENDS

Double, double toil and trouble (1984).....	Jaakko Mäntyjärvi (b.1963)
Lay a garland (1840).....	Robert Lucas Pearsall (1795–1856)
Slow, fresh fount (1811).....	William Horsley (1774–1858)
Fair Phyllis I saw sitting all alone (1599).....	John Farmer (c.1570–c.1605)
Take, O take those lips away (2014) .....	Karen Thomas (b.1957)
<i>World premiere performances</i>	
Oberon (2016) .....	Reginald Unterseher (b.1956)
<i>World premiere performances</i>	
Moonlight Music .....	Eric William Barnum (b.1979)

## *intermission*

The silver swan (1612).....	Orlando Gibbons (1583–1625)
A Litany (1916/30?) .....	William Walton (1902–1983)
Weep, O mine eyes (1599).....	John Bennet (c.1575–after 1614)
A Round of Three Country Dances in One (1609).....	Thomas Ravenscroft (1592?–c.1635)
Full Fathom Five (2002).....	Reginald Unterseher (b.1956)
Never weather-beaten sail (1914).....	Hubert Parry (1848–1918)
A Summer Sonnet (2002).....	Kevin Olson (b.1970)

## *Cascadian Chorale*

*Gary D. Cannon, conductor*

The commission of *Oberon* by Reginald Unterseher is made possible in part by a grant from the Washington State chapter of the American Choral Directors Association.

## *Cascadian Chorale Members*

### **Soprano**

Holly Allin  
Betsy Baeskens  
Nancy Dain-Smith \*  
Shiloh Gillespie  
Anita Gross  
Julianna Hensey  
Brenda Kruse  
Genie Middaugh  
Paula Rattigan

### **Alto**

Nancy Brownstein  
Carol Fielding  
Barb Fraley  
Claire Marks  
Tara O'Brien Pride \*  
Katherine Robbs  
Debra Schilling  
Nikki Schilling  
Pamela Silimperi  
Elaine Tsang

### **Tenor**

Christopher Fraley  
David Hendrix  
Brandon Higa ‡  
Russ Jones \*  
Tim MacNary  
Özer Özkaraoğlu  
‡ Soloist  
\* Section Leader  
† Voice Coach

### **Bass**

Ken Black  
Rick Commo  
Jeremy Kings  
Dennis Kruse †  
David Nichols  
Steve Shelton  
Trevor Tsang  
Jim Whitehead  
Doug Wyatt \*

**Double, double toil and trouble**, from *Four Shakespeare Songs* (1984)

**Jaakko Mäntyjärvi** (born 1963)

I still remember my first visit to Jaakko Mäntyjärvi's website, around the year 1999. Few composers had websites back then, and even fewer international composers had multilingual sites. But Mäntyjärvi's site was written in a carefully polished English, among the most crisp and clear use of language I had encountered anywhere. His musical website would have served as an effective advertisement for his day-job as an English translator. By evening he sang semi-professionally in various choirs around Helsinki, and he composed. Works such as *Pseudo-Yoik* (1994) and *Canticum calamitatis maritimae* (1997) gained increasingly international attention. Now he is at the forefront of the world's choral composers.

*Double, double toil and trouble* is an early work, demonstrating Mäntyjärvi's love of the English language even as a university student. Shakespeare's three witches chant these lines before the arrival of Macbeth to their cavern. Mäntyjärvi calls the text "a sort of medieval cookery program." The witches list the sundry ingredients each one deposits into their bubbling cauldron, heard in the basses' low gurgles. The off-kilter rhythm reinforces the chaos of the scene, each repetition of the refrain more frenzied than the last. Sliding pitches, spoken text, and abrupt key changes help to depict the witches', ahem, questionable ethics.

Thrice the brinded cat hath mew'd.  
Thrice and once the hedge-pig whin'd.  
Harpier cries: 'Tis time, 'tis time.

Round about the cauldron go;  
In the poison'd entrails throw:  
Toad, that under cold stone  
Days and night had thirty-one  
Swelter'd venom sleeping got,  
Boil thou first in the charm'd pot.

Double, double toil and trouble,  
Fire burn, and cauldron bubble.

Fillet of a fenny snake  
In the cauldron boil and bake,  
Eye of newt and toe of frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting,  
Lizard's leg and owlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.

Double, double toil and trouble,  
Fire burn, and cauldron bubble.

Scale of dragon, tooth of wolf,  
Witches' mummy, maw and gulf  
Of the ravin'd salt-sea shark,  
Root of hemlock digg'd in dark,  
Liver of blaspheming Jew,  
Gall of goat, and slips of yew  
Sliver'd in the moon's eclipse,  
Nose of Turk and Tartar's lips,  
Finger of birth-strangl'd babe  
Ditch-deliver'd by a drab,  
Make the gruel thick and slab:  
Add thereto a tiger's chaudron,  
For ingredients for our cauldron.

Double, double toil and trouble,  
Fire burn, and cauldron bubble.

By the pricking of my thumbs,  
Something wicked this way comes.  
Open, locks,  
Whoever knocks!

— William Shakespeare (1564–1616), *Macbeth* (1606?),  
Act IV, Scene 1

brinded = with grey or brown patches of fur

hedge-pig = a young hedgehog

harpier = variant of harpy, a Greek mythological creature with a woman's head and body but a bird's wings and talons

fenny = found in a bog or swamp

blind-worm = a limbless lizard similar to a snake

owlet = a young owl

ravin'd = ravenous

Tartar = variant of Tatar, an ethnic group in Russia and Ukraine

drab = prostitute

slab = semi-solid

chaudron = entrails

## Lay a garland (1840)

Robert Lucas Pearsall (1795–1856)

Born into a wealthy industrial family, Robert Pearsall practiced law in the English port city of Bristol. In 1825, he relocated to Mainz, Germany, ostensibly for his health and to provide a superior education to his children. Immediately he began composing and indulging in his antiquarian hobbies. He made several return trips to England, most notably in 1837 when he heard the newly founded Bristol Madrigal Society. For them he wrote a series of new madrigals using Renaissance texts and often closely modeled on the works of Thomas Morley. *Lay a garland* is perhaps his most successful attempt to create music as impassioned as his models. It is ambitiously scored in eight parts, each treated as an independent voice. At times each voice enters in turn, most notably the dissonant wedge of “Her love”, which begins with the middle voices then expands upward and downward.

Lay a garland on her hearse of dismal yew,  
Maidens, willow branches wear; say she died true.  
Her love was false, but she was firm.  
Upon her buried body lie lightly, thou gentle earth.

— Francis Beaumont (1584–1616) and John Fletcher (1579–1625), *The Maid's Tragedy* (c.1609), Act II, Scene 1

## Slow, fresh fount (1811)

William Horsley (1774–1858)

In the mid-eighteenth century, the English developed an interest in the madrigals, rounds, and glees written about 150 years earlier. Men grouped themselves into glee clubs to sing these works in taverns. More ambitious madrigal societies presented public concerts, and some even held competitions for composers to write in the old style. *Slow, fresh fount*, while it may not have been written for one such competition, certainly bears the hallmarks of such imitators: imitation between women and men (as at “List to the heavy part”), the brief shift into triple time (“Droop herbs and flowers”), the aural depictions of the text (descending intervals for “Fall down”), the hints of fugue (“Since summer’s pride”), the much-repeated final line, and the wholesale repeat of the final section.

Lest you get the impression that Horsley was a passing miniaturist, mention should be made of his wider career. At twenty he was a prominent church organist in London, also founding a glee club and attaining a degree from Oxford, a rare achievement for a musician of the time. He co-founded the Philharmonic Society in London, was organist at the prestigious Charterhouse school, and befriended Mendelssohn. He composed symphonies (now lost), ballads, piano sonatas, and, yes, over a hundred glees and partsongs.

Slow, slow, fresh fount, keep time with my salt tears;  
O slower yet, O fainter, gentle springs,  
List to the heavy part the music bears;  
Woe weeps out her decision when she sings.  
Droop herbs and flowers,  
Fall grief in showers,  
Our beauty is not ours.  
O could I still,  
Like melting snow upon some craggy hill,  
Fall down, fall down,  
Since summer’s pride is, now, a withered daffodil. .

— Ben Jonson (1572–1637), *Cynthia's Revels* (1600), Act I, Scene 2, as adapted by the composer

## Fair Phyllis I saw sitting all alone (1599)

John Farmer (c.1570–c.1605)

Not too many years ago, there were a few Renaissance madrigals that even schoolchildren might have encountered. They were mostly by Thomas Morley (*My bonnie lass she smileth, April is in my mistress' face, Now is the month of maying, Sing we and chant it*), but perhaps the best known of all was John Farmer's *Fair Phyllis I saw sitting all alone*. Little is known of Farmer: his early publications imply he lived near London; his patron was Edward de Vere, Earl of Oxford; he was Organist at Christ Church Cathedral in Dublin for four years; in 1599 he was again living in London; he contributed one madrigal to the celebrated volume *The Triumphs of Oriana* in honor of Queen Elizabeth; and after that... we know nothing. But he remains alive today in *Fair Phyllis*. It is the quintessential English madrigal. The text tells an amorous episode in the life of a generic shepherd in ancient Greece. There are many episodes of text-painting. For example, Phyllis's flock are all together just as the voices sing in homophony. We hear the shepherds' lack of knowledge in the voices' imitative entrances. Amyntas, the hero of the story, is named strongly with all voices together. The many repetitions of “up and down” begin on a high note, then fall down. .

Fair Phyllis I saw sitting all alone, feeding her flock near to the mountainside.  
The shepherds knew not whither she was gone, but after her lover Amyntas hied.  
Up and down he wandered, whilst she was missing.  
When he found her, O then they fell a-kissing.

### Take, O take those lips away (2014)

**Karen P. Thomas** (born 1957)

Among Seattle's most prominent conductors, having served as Artistic Director of Seattle Pro Musica since 1987, Karen Thomas is also internationally acclaimed as a choral composer. Her music always has a keen emotional sense matched with clear craft and attention to vocal line. Her setting of Shakespeare's *Take, O take those lips away* depicts well the emptiness of a broken heart, with harmonies often based on sparse fourths and fifths. The principal melody is assigned first to sopranos, then to tenors, as if the two have been separated after love. When they sing in canon (the tenors sing one beat after the sopranos), the effect of separation deepens. The "seals of love" are remembered rapturously, but the minor chord with added seventh for "vain" is bitterly passionate. In fact, the music fits the text so perfectly that it is amazing to think that this is a contrafactum; that is, Thomas has embraced a tradition dating to Bach and beyond by appropriating music from a previously extant work and simply adding new text. In this case, the original text was *Yonati* (O my dove), a Hebrew prayer, set in 2010.

Take, O take those lips away,  
That so sweetly were forsworn;  
And those eyes, the break of day,  
Lights that do mislead the morn:  
But my kisses bring again, bring again  
Seals of love, but sealed in vain, sealed in vain.

— William Shakespeare, *Measure for Measure* (1604?), Act IV, Scene 1

### Oberon (2016)

**Reginald Unterseher** (born 1956)

Last year we approached Reg Unterseher to commission a new work. Knowing that it would be performed on a Shakespeare-themed concert, Reg asked our singers to send him their favorite quotes from the Bard. Among the half-dozen or so suggestions was a speech given by Oberon, king of the fairies in *A Midsummer Night's Dream*. The king describes a beautiful locale aside a river, where his wife Titania lies sleeping. Unterseher selected this speech and added three lines from elsewhere in the scene to give context and detail; those three lines are indented below.

Oberon's intentions are not entirely honorable. The first lines are his demands to Puck, the mischievous sprite who serves as his court jester, to deliver a drug extracted from a flower. The potion will humiliate Titania by causing her to fall in love with the first being she sees upon awaking. Unterseher twice marks indications of Oberon's character into the score: "with dark glee, always with a smile", and later "sly and cunning". At the outset, all five voices of the chorus sing Oberon's demand together, after which the tenors sing a brief melody. Their initial motive—a leaping fifth to the words "I know a bank"—are sprinkled throughout the score. (Initially Unterseher considered titling this work "I know a bank", but he wisely determined it would be, shall we say, financially misleading.) Each successive flower at Titania's bank is given fresh music to depict a distinct mood; for example, the woodbine has a truly "luscious" arching line and the eglantine is smooth and relaxed. As Oberon imagines making Titania "full of hateful fantasies", the key changes dramatically from D major to a B-flat chord with both the minor and major thirds. The work's closing repetitions of "there sleeps Titania", progressively softer, end as mysteriously as Oberon's motivations.

Hast thou the flower there?  
I pray thee, give it me.  
I know a bank where the wild thyme blows,  
Where oxlips and the nodding violet grows,  
Quite over-canopied with luscious woodbine,  
With sweet musk-roses and with eglantine:  
There sleeps Titania sometime of the night,  
Lull'd in these flow'rs with dances and delight;  
And there the snake throws her enamell'd skin,  
Weed wide enough to wrap a fairy in:  
And with the juice of this I'll streak her eyes,  
— They call it "love-in-idleness" —  
And make her full of hateful fantasies.

— William Shakespeare, *A Midsummer Night's Dream* (1597?), Act II, Scene 1

## Moonlight Music

Eric William Barnum (born 1979)

Eric Barnum was a temporarily adopted Northwesterner of sorts, 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. He 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:

“Two of Shakespeare’s most famous lyrics are fused together in *Moonlight Music*, taking one on a seductive journey only music could usher. An introduction to Lorenzo’s moonlit bank of *The Merchant of Venice* opens the piece. The sounds of music creep while moonlight sleeps and the soft stillness of night becomes the touches of sweet harmony. Ferdinand’s dreamy ode to music from *The Tempest* overtakes the first scene. Also sitting on a bank, after following music’s alluring strains over the water, he is filled with a fear that it has stopped, leaving him alone and in silence. In a famous sigh of relief, he cries, ‘No, it begins again’, after which Lorenzo returns on the bank filled with moonlight, allowing the music to once again creep into his ears.”

How sweet the moonlight sleeps upon this bank!  
Here we will sit and let the sounds of music  
Creep in our ears; soft stillness and the night  
Become the touches of sweet harmony.

— William Shakespeare, *The Merchant of Venice* (1598?), Act V, Scene 1

The music crept by me upon the waters,  
Allaying both their fury and my passion  
With its sweet air: thence I have follow’d it,  
Or, it hath drawn me. But ‘tis gone.  
No, it begins again.

— William Shakespeare, *The Tempest* (1611?), Act I, Scene 2

## The silver swan (1612)

Orlando Gibbons (1583–1625)

Orlando Gibbons began his musical career as a boy chorister at King’s College, Cambridge. By his twentieth year he was already associated with the Chapel Royal, the personal chapel of the king. He remained there until his death, eventually rising to the esteemed post of senior organist. Unsurprisingly, much of his output focused on the church, but he also published a volume of tastefully written madrigals in 1612. Among them is *The silver swan*, which may have been written in response to the death in November 1612 of the much-loved Prince Henry, heir to the English throne.

The text of *The silver swan* recalls the ancient myth that a swan is silent until its final moments, when it sings a beautiful song. This dying swan bids farewell to life and laments that her death is a loss to the living. Scored in five voices, Gibbons’s music beautifully groups two pairs, leaving a final line to join later (as at “Leaning her breast” and “Farewell, all joys”). The traditional repeat of the final two lines is adapted: Gibbons repeats the music of the third and fourth lines of text for the swan’s lament in the fifth and sixth lines. There is little drama here, just the simple, final wish of a beautiful creature.

The silver swan, who living had no note,  
When death approached unlocked her silent throat;  
Leaning her breast against the reedy shore,  
Thus sung her first and last, and sung no more:  
Farewell, all joys; O death, come close mine eyes;  
More geese than swans now live, more fools than wise.

## A Litany (1916, revised 1930?)

Sir William Walton (1902–1983)

One could safely hypothesize that no composer in 1916 would have considered it reasonable to begin a work with an augmented triad—two major thirds, superimposed. Certainly no composer in hyper-conservative England. And most assuredly no composer aged a mere fourteen! But then the evidence proves the hypothesis wrong, for the boy chorister William Walton, just dipping his toes into compositional waters, has done just this in *A Litany*, his earliest surviving work. (While the current version is probably the result of a revision in 1930, that opening triad appears even in the first sketch.) Walton probably encountered the text in its hymnal version as composed by Orlando Gibbons published 1623. But he adapted it into a church anthem appropriate to Christ Church, Oxford, where he was singing, though it was not sung there during his tenure.

This youngster has additional surprises in store. He depicts the first line of text (“Drop, drop, slow tears”) with the sopranos’ falling line, outlining the augmented triad held by the lower voices. When the sopranos repeat this line, the chord below has moved on, resulting almost in a whole-tone sonority. Twice Walton provides drama, first with A-minor arpeggios of “To cry for vengeance”. He repeats the opening line before “In your deep flood”, to provide a brief sense of recapitulation. The second dramatic point is the “deep flood” itself: the bass line descends, then jumps about; the sopranos rise steadily with a sense of inexorability; the altos meander aimlessly; the tenors have two prominent leaps of a fourth, including up to A—add all of this together, over just two measures, and the solid C major chord at “Drown” is both climactic and cathartic. The penultimate chord—a dominant seventh chord built on B-flat, rather than the expected B-natural—is a parting gesture reminding of the exotic harmonies which litter this little work with such pathos. Here was no mere choirboy, but an innovative, unique, searching mind ready for more.

Drop, drop, slow tears,  
 And bathe those beauteous feet,  
 Which brought from heav’n  
 The news and Prince of Peace:  
 Cease not, wet eyes,  
 His mercy to entreat;  
 To cry for vengeance,  
 Sin doth never cease.  
 In your deep flood  
 Drown all my faults and fears;  
 Nor let his eye  
 See sin, but through my tears.

— Phineas Fletcher (1582–1650), from *Poetical Miscellanie* (1633), titled “An Hymne”

## Weep, O mine eyes (1599)

**John Bennet** (c.1575–after 1614)

Virtually nothing is known of the life of John Bennet. He may have been from the northwest of England. His volume of madrigals, published in 1599, describes him as “a young wit”, but how young is pure conjecture. After his contributions to Ravenscroft’s *A Brief Discourse* in 1614, absolutely nothing at all is known. More’s the pity, because his surviving music shows a wonderful, musical mind at work. *Weep, O mine eyes* is perhaps his most famous madrigal. It establishes the opening sonority—a simple A-minor triad—delicately, one pitch at a time. The delicately falling line that follows serves two purposes: more generally, it depicts the text’s weeping tears, but specifically it quotes John Dowland’s then hugely popular lute-song, *Flow my tears*, which first appeared three years earlier. There are delicate suspensions (when one pitch hangs on from a previous chord, creating a brief dissonance), and smooth lines. Text-painting is nuanced and rare (note the rising lines for “swell so high”). The falling Dowland motive returns at the final line (“O when”).

Weep, O mine eyes, and cease not.  
 Alas, these your spring-tides methinks increase not.  
 O when begin you to swell so high that I may drown me in you.

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Program notes by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Elaine Tsang

## A Round of Three Country Dances in One (1609)

Thomas Ravenscroft (1592?–c.1635)

The first section of text tells it all. Here are three traditional dances with a new bass line, all intended to be sung simultaneously. Whether they are pre-existing tunes or new melodies fashioned for the occasion, I cannot determine. But credit for the compositional conceit definitely belongs to Thomas Ravenscroft, a composer of much delightful parlor music, albeit a few centuries before parlors were invented. Ravenscroft published three volumes of such light-hearted works—called “catches”—between 1609 and 1611; the first of these volumes, *Pammelia*, is the source for the present work. Incidentally, the middle volume, *Deuteromalia*, can be credited for popularizing *Three blind mice*.

In this work, Ravenscroft calls upon common English myths for the dance texts, including Robin Hood. And he calls upon traditional English music as well: Robin Hood’s “red petticoat and green jacket” bear a striking resemblance to the tune *Greensleeves*. The third dance invokes the characters Tom, Hick, and Robin. I have had some difficulty identifying their origins. The best candidates may include the mischievous sprite Robin Longfellow (known to Shakespeare fans as Puck) and Hick as a common name for a goblin—or possibly it was the era’s generic list of names, as today’s “Tom, Dick, and Harry”. In the fourth verse, the speaker laments an empty purse, compared to a physical cramp.

Sing after, fellows, as you hear me,  
A toy that seldom is seen-a:  
Three country dances in one to be,  
A pretty conceit as I ween-a.

Robin Hood, Robin Hood, said Little John,  
Come dance before the Queen-a  
In a red petticoat and a green jacket,  
A white hose and a green-a.

Now foot it as I do Tom, boy Tom,  
Now foot it as I do switheen-a.  
And Hick so must trick it all alone  
‘Til Robin come leaping in between-a.

The cramp is in my purse full sore,  
No money will bide therein-a,  
And if I had some salve therefore,  
A-lightly then would I sing-a.

as I ween = in my opinion  
switheen = instantly, strongly

## Full Fathom Five (2002)

Reginald Unterseher (born 1956)

Early in Shakespeare’s *The Tempest*, Ferdinand finds himself shipwrecked. He is alone on an island, believing all of his shipmates—including his father—drowned. On a beach, despondent, Ferdinand hears a disembodied voice singing these words about death and the sea. (Incidentally, in the play this text immediately follows that set by Eric Barnum in *Moonlight Music*.) Reg Unterseher has written this about his *Full Fathom Five*:

“When our loved ones are gone, our memories are what remain. But while those memories may appear to be frozen in place, they slowly change. This passage from *The Tempest* uses undersea images to explore the process of that change. While the term ‘sea-change’ usually refers to the sudden and complete changes that happen on the surface, it takes on a different meaning for me when we look to the sea floor. Molecule by molecule, micro-organism by micro-organism, our substance moves out into the surroundings, not the actual thing anymore. This is a slow movement, at some point we can see that the memory has become something entirely different than the reality was, but isn’t all experience filtered one way or another? How do we know which one is more true, our perception of now or our memory?”

Full fathom five thy father lies;  
Of his bones are coral made:  
Those are pearls that were his eyes:  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Hark, now I hear them.  
Ding-dong, bell.

— William Shakespeare, *The Tempest* (1611?), Act I, Scene 2



## Never weather-beaten sail, from *Songs of Farewell* (1913–5)

Sir Charles Hubert Hastings Parry (1848–1918)

In the late nineteenth century, Germans took to referring to England as “das Land ohne Musik” —the land without music. For over two centuries, no English composer made a major international reputation. Instead, the English borrowed major Continental composers—most notably Handel, Haydn, Mendelssohn, and Dvořák—and tried to adopt them as their own (only in the case of Handel were they truly successful). But while the Germans jested, a new acorn of greatness sprouted into a new renaissance of English music. The most prominent pioneers were Hubert Parry, Charles Villiers Stanford, and, especially, Edward Elgar.

Parry taught at the Royal College of Music and received honorary doctorates from both Oxford and Cambridge. His symphonies were well received and his oratorios were performed throughout England. As Elgar’s star rose around 1900, Parry’s fell, but his compositional prowess never wavered. As the First World War ravaged a younger generation of composers, Parry turned to reflective poetry from English history. He composed six *Songs of Farewell*, church motets that would prove to be his own final works. They are the pinnacle of the great flowering of English unaccompanied choral music during the Victorian and Edwardian periods.

“Never weather-beaten sail”, the third of the *Songs of Farewell*, sets a text by Thomas Campion, who as both poet and composer wrote it for a lute-song. The five voices are richly contrapuntal throughout; it is rare that any one of them is silent for more than a brief moment. Yet Parry manages to make the text clear through striking motives at each new idea. Note for example the sudden rising figure of “O come quickly” or the surprising soprano fall for “cold age”. Notwithstanding the fatigue expressed in the text, Parry musters energy to sing of the “glory [of] the sun”. The overall effect, however, is of a work that Parry’s biographer, Jeremy Dibble, describes as “quiet and self-possessed in its restrained rapture.”

Never weather-beaten sail more willing bent to shore,  
Never tired pilgrim’s limbs affected slumber more  
Than my wearied sprite now longs to fly out of my troubled breast:  
O come quickly, sweetest Lord, and take my soul to rest!

Ever blooming are the joys of Heaven’s high Paradise,  
Cold age deafs not there our ears nor vapour dims our eyes:  
Glory there the sun outshines; whose beams the blessed only see:  
O come quickly, glorious Lord, and raise my sprite to Thee!

– Thomas Campion (1567–1620), from *Second Book of Ayres* (1613)

## A Summer Sonnet (2013)

Kevin Olson (born 1970)

“Shakespeare by way of Brazil” —thus has Kevin Olson’s *A Summer Sonnet* been described. It is a sultry choral bossa nova with tenor solo, demonstrating a clear handling of the choral idiom. Sonnets are notoriously difficult to set to music, but Olson succeeds impressively. After a brief introduction, he treats the first four lines as one verse, then lines 5–8 as the second verse with a modified conclusion. Lines 9–12 form a contrasting section, as the key shifts from E minor to an ambiguous B minor or major. The poem is almost complete, but Olson brings back the first verse, only then to invoke the final couplet. Brilliantly, Olson does not end there, but builds a choral ostinato based on the first line of text. The music thus closes with the most famous line among all of Shakespeare’s sonnets.

Olson is a pianist and pedagogue at Utah State University, previously at Elmhurst College just west of Chicago. In 2002, the professional choir Chicago a cappella sent out a call for new works on Shakespeare texts. Olson decided to dip his toes in the water and wrote *A Summer Sonnet*, which was selected for performance among dozens of submissions. Behold further proof that—every once in a while—a composer who toils artfully and imaginatively may get their due recognition.

Shall I compare thee to a summer’s day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer’s lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm’d;  
And every fair from fair sometime declines,  
By chance or nature’s changing course untrimm’d:  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou owest;  
Nor shall Death brag thou wander’st in his shade,  
When in eternal lines to time thou growest;  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

– William Shakespeare, Sonnet 18 (1609)

## Biographies

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### *Gary D. Cannon, Conductor*



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

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

### *Ingrid Verhulsdonk, Pianist*



Very active as a freelance accompanist in the area, Ingrid is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. She holds degrees in piano performance from the University of Washington and the University of Hawaii. She is on staff at the University of Washington drama department and has been a regular accompanist with Northwest Opera In Schools, Etcetera (NOISE) and Cornish College of the Arts.

### *Reginald Unterseher, Composer-in-Residence*



Reginald Unterseher is Composer-in-Residence for Cascadian Chorale during the 2015-16 season. He is also Music Director and Composer-in-Residence at Shalom United Church of Christ, Richland, Washington. His works are published by Oxford University Press and Walton Music. He was the Washington State Music Teacher's Association's "Composer of the Year" for 2013. Mr. Unterseher's compositions are regularly performed throughout the world and have been featured at regional and national ACDA and MENC conventions in the US as well as at Carnegie Hall in New York City. He has served as Repertoire & Standards Chair for Men's Choirs for the Northwest Division of the American Choral Director's Association, and

is in demand as a choral and vocal adjudicator and clinician. Mr. Unterseher is a past Artistic Director of Consort Columbia (now Mid-Columbia Mastersingers), founder and past Chorus Master of Washington East Opera, and an active member of Male Ensemble Northwest as well as a founding member of Chor Anno.



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**Our Mission**

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

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

**Our Vision**

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

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

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For more information about making a donation to Cascadian Chorale, please contact our voicemail at 425-606-4586 or email Anita Gross at [president@CascadianChorale.org](mailto:president@CascadianChorale.org).

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Fill out the form you received with your program and turn it in before you leave after the concert. You will receive:

- News about upcoming Chorale performances
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- Profiles on individual choir members

## *Supporters*

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## Welcome Home CD

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## Other Eastside Concerts

 **BELLEVUE CHAMBER CHORUS**  
2015-2016 CONCERT SEASON

*Season of Wonder*  
Saturday, December 12, 2015, 7:30 pm  
Bothell United Methodist Church  
Saturday, December 19, 2015, 7:30 pm  
St. Luke's Lutheran Church, Bellevue  
Sunday, December 20, 2015, 3:00 pm  
Prospect Congregational UCC, Seattle

**A Day in the Life**  
Saturday, March 19, 2016, 7:00 pm  
Bellevue Presbyterian Church

**Bridges of Song**  
Saturday, June 4, 2016, 7:30 pm  
St. Luke's Lutheran Church, Bellevue  
Sunday, June 5, 2016, 3:00 pm  
Maple Leaf Lutheran Church, Seattle

For more information,  
call the Chorus office at 425-852-0445, or visit  
[www.bellevuechamberchorus.org](http://www.bellevuechamberchorus.org).

  
**MASTER CHORUS EASTSIDE**  
*50th Anniversary Season*  
2015-2016

**A Choral Christmas Carol**  
Saturday December 5, 2015 ~ 7:00 PM  
Sunday December 13, 2015 ~ 3:00 PM  
Pine Lake Covenant Church, Sammamish

**Things That Go Bump In the Night**  
Sunday March 13, 2016 ~ 2:00 PM  
Bellevue Presbyterian Church

**Praise Him!**  
Sunday May 22, 2016 ~ 3:00 PM  
Kirkland Performance Center

**Celebrate America**  
Sunday June 26, 2016 ~ 3:00 PM  
Pickering Barn, Issaquah

[www.masterchoruseastside.org](http://www.masterchoruseastside.org)  
(425) 392-8446

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# seattlesings

Choral Performances  
September 2015 – June 2016

## ANCORA [S]

[ancorachoir.org](http://ancorachoir.org)

**AVE RENAISSANCE WOMEN'S CHOIR [S N]**  
[greaterseattlechoralconsortium.org/uri/mgz](http://greaterseattlechoralconsortium.org/uri/mgz)  
Sinners and Saints ..... 24,30 Oct  
Ave Renaissance Women's Choir Concert ..... 3 Jun

**BAINBRIDGE CHORALE [W]**  
[bainbridgechorale.org](http://bainbridgechorale.org)  
Sing Noël ..... 12,13 Dec

**BELLEVUE CHAMBER CHORUS [E]**  
[bellevuechamberchorus.org](http://bellevuechamberchorus.org)  
Seasons of Wonder ..... 19,20 Dec  
A Day in the Life (BGC,BbC) ..... 19 Mar  
Bridges of Song ..... 4,5 Jun

**BELLEVUE YOUTH CHOIRS [E]**  
• Bellevue Boychoir (BbC)  
• Bellevue Girlchoir (BGC)  
[bellevueyouthchoirs.org](http://bellevueyouthchoirs.org)  
Noël By the Numbers (BGC,BbC) ..... 5 Dec  
A Day in the Life (BGC,BbC) ..... 19 Mar  
Songs of the Sea (BGC,BbC) ..... 4 Jun

**CANTABILE CHAMBER CHOIR [N]**  
[cantabileofskagitvalley.org](http://cantabileofskagitvalley.org)  
Joy of Christmas ..... 4-6 Dec  
Earth Songs ..... 22,23 Apr

**CANTARÉ VOCAL ENSEMBLE [S N]**  
[cantarevocaleensemble.org](http://cantarevocaleensemble.org)  
Songs Of The Season ..... 11-13 Dec

**A CAPPELLA JOY CHORUS [N]**  
[ajaysings.org](http://ajaysings.org)  
Drop the Mic! ..... 26 Sep

**CAPPELLA ROMANA [S]**  
[cappellaromana.org](http://cappellaromana.org)  
Rachmaninoff's All-Night Vigil ..... 11 Sep  
Cyprus: Between Greek East and Latin West ... 13 Nov  
Epiphany: Medieval Byzantine & Old Roman Chant  
..... 1 Jan  
Passion Week by Maximilian Steinberg ..... 12 Feb  
New Mystics from East & West ..... 13 May

**CASCADIAN CHORALE [E]**  
[cascadianchorale.org](http://cascadianchorale.org)  
Magnificat ..... 12,13 Dec  
Rachmaninov Vespers ..... 2,3 Apr  
Shakespeare and Friends ..... 4,5 Jun

**CHOIR OF THE SOUND [S N]**  
[choirofthesound.org](http://choirofthesound.org)  
When Christmas Comes to Town ..... 5,6 Dec  
Raise Your Voice ..... 11,12 Mar  
We (love) Rock-n-Roll ..... 4,5 Jun

**CHORAL ARTS [S]**  
[choral-arts.org](http://choral-arts.org)  
The Little Match Girl Passion ..... 3 Oct  
Carol of the Angels ..... 12,13 Dec  
Immortal Fire ..... 14,15 May

**CITY CANTABILE CHOIR [S]**  
[citycantabilechoir.com](http://citycantabilechoir.com)  
The World is Our Family ..... 19,20 Dec

**COLUMBIA CHOIRS OF METROPOLITAN SEATTLE [S N E]**  
• Bel Canto Children's Choir (BCCC)  
• Cantabile Vocal Ensemble (CVE)  
• Con Brio Women's Choir (CBWC)  
• Concord Chamber Choir (CCC)  
• Harmonia - Columbia Choirs (Har)  
• Lyrica - Columbia Choirs (Lyr)  
• Melodia - Columbia Choirs (Mel)  
• Ragazzi - Columbia Choirs (Rag)  
[columbiachoirs.com](http://columbiachoirs.com)  
YuleFest (CVE,Har,Lyr,Rag,BCCC) ..... 5 Dec  
Lessons and Carols (CVE,Lyr,Rag,BCCC) ..... 12 Dec  
Wonder and Joy (CBWC,CCC) ..... 13 Dec

**CORA VOCE [S W]**  
[coravoce.com](http://coravoce.com)  
Quatre Motets Pour le Temps de Noël ..... 21,22 Nov  
Joseph Haydn, Missa in Angustiis ..... 12,13 Mar  
Gábdaw & Krimmel: A Celtic Duo ..... 30 Apr; 1 May

**THE ESOTERIC [S W]**  
[theesoterics.org](http://theesoterics.org)  
SUBTILOIR: Contemplating fragility in the world  
around us ..... 2-4 Oct  
SVIRIDOV: Georgy Sviridov Centennial ..... 11-13 Dec

**EVERETT CHORALE [N]**  
• Everett Chorale (EC)  
• Snohomish County Children's Choir (SCCC)  
[everettchorale.org](http://everettchorale.org)  
Celebrate and Dance (EC) ..... 5,6 Dec  
Holiday Concert (SCCC) ..... 13 Dec  
Celebrate and Shout (EC,SCCC) ..... 16,17 Apr  
Spring Concert (SCCC) ..... 5 Jun  
Celebrate and Sing (EC) ..... 11,12 Jun

**FLYING HOUSE PRODUCTIONS [S]**  
• Captain Smartyants (CS)  
• Seattle Men's Chorus (SMC)  
• Seattle Women's Chorus (SWC)  
• Sensible Shoes (SS)  
[flyinghouse.org](http://flyinghouse.org)  
Zero Brides for Seven Brothers (CS) ..... 12,18,19 Sep  
Hallows in the Cathedral (SWC) ..... 23,24,30,31 Oct  
Home for the Holidays (SMC)  
..... 28,29 Nov; 4,6,13,20,21 Dec  
CAMP (SWC) ..... 26-28 Feb  
Everything Broadway (SMC) ..... 2,3 Apr  
Encore! (SMC,SWC) ..... 24,25 Jun

**GREATER SEATTLE CHORAL CONSORTIUM [S]**  
[greaterseattlechoralconsortium.org](http://greaterseattlechoralconsortium.org)  
Seattle Sings Choral Festival ..... 8-10 Oct

**ILLUMNI MEN'S CHORALE [S]**  
[illumni.net](http://illumni.net)

**JET CITIES CHORUS [S]**  
[jetcities.org](http://jetcities.org)  
General Performance ..... 12 Sep  
Chancel Arts Series ..... 20 Sep  
Puyallup Book Festival ..... 23 Oct  
Fall Community Performance ..... 25 Oct

**JOYFUL NOISE SEATTLE [S E]**  
[joyfulnoiseseattle.org](http://joyfulnoiseseattle.org)  
All December Long ..... 6,13,14 Dec

**KIRKLAND CHORAL SOCIETY [S E]**  
[kirklandchoralsociety.org](http://kirklandchoralsociety.org)  
Bach at Bastyr ..... 6 Dec  
Love Songs ..... 20 Feb  
Jubilant! Beethoven's 9th at Benaroya ..... 19 Mar  
Luminous: The Music of Ola Gjeilo ..... 21 May

**LAKE WASHINGTON SINGERS [E]**  
[lakewashingtonsingers.org](http://lakewashingtonsingers.org)

**MÄGI ENSEMBLE [S]**  
[magiensemble.com](http://magiensemble.com)  
Baltic Sounds CD Release Concert ..... 22 Nov

**MAGNOLIA CHORALE [S]**  
[magnoliachorale.org](http://magnoliachorale.org)  
Merrily Sing ..... 5,6 Dec  
The Radio Hour ..... 30 Apr; 1 May

**THE MARKET STREET SINGERS [S]**  
[marketstreetsingers.org](http://marketstreetsingers.org)  
Summer Lites ..... 12 Sep  
Holiday Concert ..... 12 Dec

**MASTER CHORUS EASTSIDE [E]**  
[MasterChorusEastside.org](http://MasterChorusEastside.org)  
A Choral Christmas Carol ..... 5,13 Dec  
Sound Imaginarium ..... 13 Mar  
Praise Him! ..... 22 May  
Celebrate America ..... 26 Jun

**MEDIAEVAL WOMEN'S CHOIR [S]**  
[medievalwomenschoir.org/contact](http://medievalwomenschoir.org/contact)  
Natus est Rex ..... 19 Dec  
The Song of the Angels ..... 5 Mar  
Visions in the Cloister ..... 21 May

**MILL CREEK CHORALE [N]**  
A Holiday in Song! ..... 12,13 Dec

**MIRINESSE WOMEN'S CHOIR [N E]**  
[minnessewomenschoir.org](http://minnessewomenschoir.org)  
A Burst of Song ..... 26 Feb; 6,11,12 Mar

**NORTHWEST ASSOCIATED ARTS [S S]**  
• ChoralSounds Northwest (CSN)  
• SilverSounds Northwest (SSN)  
• Youth Choral Education Program (YCEP)  
[nwassociatedarts.org](http://nwassociatedarts.org)  
JOY! (CSN,YCEP,SSN) ..... 12,13 Dec  
We Will Rock You (SSN) ..... 17 Apr  
Spring is in the Air (YCEP) ..... 13 May  
Heart of Our Song (CSN) ..... 14,15 May  
Masterworks III (CSN) ..... 11 Jun

**NORTHWEST CHAMBER CHORUS [S]**  
[northwestchamberchorus.org](http://northwestchamberchorus.org)  
My Dancing Day ..... 6,12 Dec  
A Musical Feast ..... 13,19 Mar  
Director's Choice ..... 5,11 Jun

**NORTHWEST CHOIRS: NORTHWEST BOYCHOIR & VOCALPOINT! SEATTLE [S N]**  
[nwchoirs.org](http://nwchoirs.org)  
Rhythm of the Rain ..... 22-25 Oct  
A Festival of Lessons & Carols ..... 11-13,18-22 Dec  
Choral Tradition ..... 18-20 Mar  
Vocalpoint! Seattle Spring Show ... 19-22,26-29 May



<b>NORTHWEST CHORALE</b> [§ E] <i>nwchorale.org</i>	
Handel's Messiah .....	5,12 Dec
<b>NORTHWEST FIRELIGHT CHORALE</b> [§ E] <i>nwfirelightchorale.org</i>	
Leavenworth Christmas Lighting Festival .....	5 Dec
Haydn's Mass of St. Nicholas .....	13 Dec
Merry Christmas, Baby! .....	18,19 Dec
Tell Me a Story .....	10,11 Jun
<b>NORTHWEST GIRLCHOIR</b> [§] <i>northwestgirlchoir.org</i>	
Welcome Concert .....	18 Oct
Listen to the Girls .....	18 Nov
Once Upon a December .....	4 Dec
Somewhere in My Memory .....	13 Dec
Sound Advice .....	13 Mar
Words of Wisdom .....	13 Mar
Songs to Share .....	14 May
Amore and the Seniors .....	15 May
On the Town .....	11 Jun
<b>NORTHWEST REPERTORY SINGERS</b> [§] <i>nwrs.org</i>	
Best of the West Christmas .....	19,20 Dec
An Explosion of Sound .....	12,13 Mar
Song of the Salish Chief .....	21 May
<b>NORWEGIAN LADIES CHORUS OF SEATTLE</b> [§] <i>nica/seattle.wix.com/nica/seattle</i>	
<b>OLYMPIA YOUTH CHORUS</b> [§] <i>olympiayouthchorus.org</i>	
I Sing Because I'm Happy .....	19 Mar
Heart and Soul .....	14 May
<b>OPUS 7 VOCAL ENSEMBLE</b> [§] <i>opus7.org</i>	
Series I Concert .....	17 Oct
Series II Concert .....	6 Dec
Series III Concert .....	27 Feb
Series IV Concert .....	21 May
<b>PACIFIC SOUND CHORUS</b> [E] <i>pacificsound.org</i>	
<b>PACIFICA CHILDREN'S CHORUS</b> [§] <i>pacificachoirs.org</i>	
Holiday Concert .....	13 Dec
23rd Annual Spring Concert .....	2 Apr
Summer Showcase Concert .....	4 Jun
<b>PORT TOWNSEND/EAST JEFFERSON COUNTY COMMUNITY CHORUS</b> [N] <i>ptchorus.org</i>	
Handel's Messiah .....	29 Nov; 6 Dec
<b>RAINIER CHORALE</b> [§ E] <i>rainierchorale.org</i>	
Holiday Treasures .....	12,13 Dec
Renaissance Treasures .....	3 Apr
Broadway Treasures .....	4,5 Jun

<b>REDMOND CHORALE</b> [E] <i>redmondchorale.org</i>	
Redmond Chorale's Got Talent .....	26 Sep
Gloria! Gloria! .....	6 Dec
Transfiguration .....	20 Mar
On Broadway .....	5 Jun

<b>RESOUND, A NORTHWEST CHAMBER ENSEMBLE</b> [N] <i>resoundsings.org</i>	
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<b>SACRED MUSIC CHORALE</b> [§ N E] <i>sacredmusicchorale.org</i>	
Comfort and Joy .....	4-6 Dec
Sing to the Lord .....	16,17 Apr

<b>SEATTLE BACH CHOIR</b> [§] <i>seattlebachchoir.org</i>	
An Afternoon in Venice .....	22 Nov
Singet Dem Herrn .....	13 Mar
Swift as a Shadow .....	5 Jun

<b>SEATTLE CHILDREN'S CHORUS</b> [§ N] <i>seattlechildrenschorus.org</i>	
Christmas Ceilidh .....	12,13 Dec
Sacred Space .....	19 Mar
World Song .....	4 Jun

<b>SEATTLE CHORAL COMPANY</b> [§ S] <i>seattlechoralcompany.org</i>	
Peace On Earth .....	11,12 Dec
Mass in Time of War .....	11,12 Mar
American Songbook .....	10,11 Jun

<b>SEATTLE GIRLS' CHOIR</b> [§] <i>seattlegirlschoir.org</i>	
Merrily Sing .....	5,6 Dec
A Gift of Song .....	12 Dec
Carmina Angelorum .....	13,19,20 Dec
All Choir Spring Concert .....	4 Jun

<b>SEATTLE JEWISH CHORALE</b> [§] <i>seattlejewishchorale.org</i>	
Hanukkah 2015 .....	6,13 Dec
Yom Ha'atzmaut .....	12 May
Spring Concert .....	15,29 May

<b>SEATTLE PEACE CHORUS</b> [§] <i>seattlepeacechorus.org</i>	
Missa Luba .....	21,22 Nov

<b>SEATTLE PRO MUSICA</b> [§ E] <i>seattlepromusica.org</i>	
Northern Lights .....	12,19 Dec
Christmas with Seattle Pro Musica .....	12 Dec
Peace - Music of Three Faiths .....	12,13 Mar
Bach - Mass in B minor .....	14 May

<b>SEATTLE SEACHORDSMEN</b> [§] <i>seachordsmen.org</i>	
Seattle SeaChordsmen Holiday Show .....	13 Dec

<b>SINE NOMINE: RENAISSANCE CHOIR</b> [§] <i>greaterseattlechoralconsortium.org/url/mx2</i>	
Let Me Not Stray .....	15 Nov
Winter/Spring Concert .....	20 Mar

<b>SKAGIT VALLEY CHORALE</b> [N] <i>skagitvalleychorale.org</i>	
Heralding Christmas 2015 - "On the Air" ...	11,13 Dec
Celebrating in Song 2016 .....	30 Apr; 1 May

<b>SNO-KING COMMUNITY CHORALE</b> [N] <i>sno-kingchorale.org</i>	
Holiday Magic: Bah Humbug! Scrooge .....	12 Dec
Musica Da Coro: Phantom of the Opera .....	19 Mar
Ticket to Broadway: Carousel .....	11 Jun

<b>SNOQUALMIE VALLEY GIRLS' CHOIR</b> [E] <i>snoqualmievalleygirlschoir.org</i>	
On Broadway .....	5 Jun

<b>SONUS BOREAL</b> [N] <i>northernsoundchoirs.org</i>	
Lights of Christmas .....	4 Dec

<b>THE SOUND OF THE NORTHWEST</b> [§] <i>culturalpursuits.org</i>	
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<b>SOUND SINGERS - JAPANESE CHOIR</b> [N] <i>soundsingers.org</i>	
Annual Concert - New Beginnings .....	7 Nov

<b>SOUTH SOUND CLASSICAL CHOIR</b> [§] <i>groups.yahoo.com/southsoundclassicalchoir</i>	
Winter Concert Series .....	4,6,11,13 Dec

<b>SWEDISH WOMEN'S CHORUS OF SEATTLE</b> [§] <i>facebook.com/SeattleWomensChorus</i>	
Scandinavian Christmas Carol Concert .....	8 Dec

<b>VASHON ISLAND CHORALE</b> [§ W] <i>washonislandchorale.org</i>	
Winter Wonderland .....	5,6 Dec
Carmina Burana .....	30 Apr; 1 May

<b>WHATCOM CHORALE</b> [N] <i>whatcomchorale.org</i>	
The Language of the Soul: The Joyous Soul ...	13 Dec
The Language of the Soul: The Eternal Soul ...	13 Mar
The Language of the Soul: The Majestic Soul ...	12 Jun

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**July 5**



Rachmaninov  
**Vespers**

*Conducted by*  
**Gary Cannon**  
*Hosted by*



[cascadianchorale.org](http://cascadianchorale.org)

**July 12**



Bach  
**Magnificat**

*Conducted by*  
**Linda Gingrich**  
*Hosted by*



[masterchoruseastside.org](http://masterchoruseastside.org)

**July 19**



Rutter  
**Mass of  
the Children**

*Conducted by*  
**Fred Lokken**  
*Hosted by*



[bellevuechamberchorus.org](http://bellevuechamberchorus.org)

**July 26**



Haydn  
**Creation**

*Conducted by*  
**Glenn Gregg**  
*Hosted by*



[kirklandchoralsociety.org](http://kirklandchoralsociety.org)

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