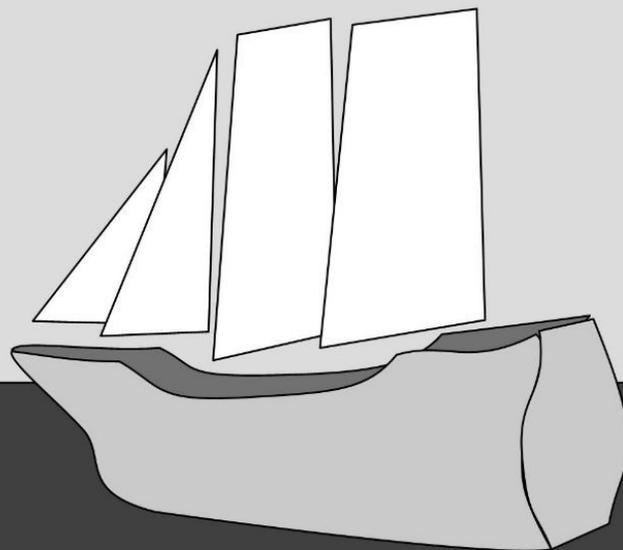


# Cascadian Chorale

Gary Cannon, Director

## *Far From Home*



7:00 PM, SATURDAY, JUNE 1, 2013  
St. Thomas Episcopal Church  
8398 NE 12th St., Medina, WA

3:00 PM, SUNDAY, JUNE 2, 2013  
Holy Innocents Catholic Church  
26526 NE Cherry Valley Rd., Duvall, WA

# FAR FROM HOME

Motherless Child .....	Traditional Spiritual
The 21st Century (A Girl Born in Afghanistan) (2002) .....	Greg Bartholomew (b.1957)
De omnibus apostolis (2003).....	David Hahn (b.1956)
Love Letters (2005) .....	Bern Herbolsheimer (b.1948)
1. Gold and Silver	
2. Red or Coral	
3. White	
4. Rosy	
A Red, Red Rose (2012) .....	Jeremy Kings (b.1987)
	<i>world premiere performances</i>
I love my love (1916).....	arr. Gustav Holst (1874–1934)

## ∞ intermission ∞

Canticum calamitatis maritimæ (1997) .....	Jaakko Mäntyjärvi (b.1963)
Euroclydon: An Anthem for Mariners (1781) .....	William Billings (1746–1800)
Island in Space (Dona nobis pacem) (1989) .....	Kirke Mechem (b.1925)

## Cascadian Chorale

Gary D. Cannon, conductor

### Soprano

Holly Allin ▲  
Debbi Bardsley  
Barb Fraley  
Holly Droske  
Shiloh Gillespe  
Anita Gross \*  
Christine Kendrick  
Brenda Kruse  
Sue Maybee  
Kara Montague  
Paula Rattigan  
Billie Shung ‡

### Alto

Joanne Hinkle  
Laurene Kelly  
Joy Porter  
Tara O'Brien Pride \*  
Katherine Robbs  
Debra Schilling  
Nikki Schilling  
Pamela Silimperi  
Elaine Tsang  
Whitney Wishart  
Hannah Won

### Tenor

Christopher Fraley  
Corey Fujimoto  
Jim Hansen  
Russ Jones \*  
Timothy Morrisey  
Gary Panek

\* Section Leader  
‡ Voice Coach

### Bass

Ken Black  
Rick Commo  
Jeremy Kings ‡  
Dennis Kruse †  
David Nichols  
Trevor Tsang  
Doug Wyatt \*

Soloists:  
‡ *Canticum*  
▲ *Love Letters*

Far From Home is sponsored in part by



## Motherless Child

Traditional African-American spiritual

The spirituals sung by African-American slaves in the nineteenth century had twin roots in African folksong and Southern American hymnody. Their overtly religious texts often held covert social meanings. This spiritual's refrain — "Sometimes I feel like a motherless child, a long way from home" — seems innocuous enough at first: "home" is heaven, and all mankind struggles on earth, as if stranded and alone. But these words have at least two then subversive interpretations. Many slaves were indeed sold away from their mothers as children. And "home" could be taken as either the mother's arms in a distant Southern plantation, or the African homeland itself. Our rendition of this tune harks directly back to these origins. Think of the soloist as a lone slave, working in the fields. One by one, the other slaves pick up the tune, each in his or her own time. But then all join together in one final statement.

## The 21st Century (A Girl Born in Afghanistan) (2002)

by **Greg Bartholomew** (born 1957)

Greg Bartholomew had a restless youth, as his father's work in the aviation industry took the family from Minneapolis to Seattle (twice), northern Virginia, and Connecticut. Greg learned the trombone and piano and enjoyed writing pop songs. During college in Michigan, Virginia, and England, he became a choir groupie of sorts: choir was the core of his social life, though he never studied music formally. In 1979 he returned to Seattle, the happiest place of his childhood, with just two suitcases and a typewriter. He eventually got a law degree from the University of Washington, and practiced law periodically for twenty years, even rising to a partnership. Amid all of this, Greg continued to develop his love of composing, writing, and the visual arts. In 2000 he began to compose more earnestly, especially choral music. By 2005 he had settled into a "new life" as a full-time composer. You can read more about his subsequent accomplishments on page 11 of this program.

Bartholomew's life has always had an international view. His junior year of college was at Exeter in England. When he moved to Seattle in 1979, he applied to join the Foreign Service. When he entered law school, his emphases were in international law and human rights. In 1994 he served as an official election observer in El Salvador. It is thus quite logical that he was drawn to set to music a fragment of a speech given by Kofi Annan, then Secretary-General of the United Nations, upon receiving the Nobel Peace Prize. This speech was given on December 10, 2001, and Annan's appeal to the world community to love each other despite our differences is as poignant today as it was in the shadow of the 9/11 terrorist attacks.

The introductory music for "Ladies and Gentlemen" recurs throughout the work in various guises, reinforcing that text and music alike contain a direct message for the listener. Bartholomew moves steadily through Annan's text, always ensuring that the words are clear, even while assigning them to different sections of the choir. He shifts moods suddenly, incorporating dramatic contrapuntal episodes (as at "We have entered the third millennium through a gate of fire"). He pointedly divides the men's voices from the women's voices while expostulating against "the notion that / what is ours / must conflict with / what is theirs." Bartholomew ends the music with an aural question mark, as it remains unclear whether we will live up to Annan's proposed "test of our humanity."

*The 21st Century* is dedicated "to Kay Bellor, Keith Axelsen and the International Rescue Committee," the organization for which they both worked. Bellor is the composer's childhood friend who suggested he investigate Annan's speeches. Axelsen sang with the composer in Seattle Pro Musica at the time of the work's composition. *The 21st Century* received its premiere performance in Virginia on February 8, 2003, by the choir of The College of William & Mary, Bartholomew's alma mater. The occasion was the college's Charter Day, the music serving as a prelude to the keynote speech given by Kofi Annan himself.

*See page 4 for text.*

Your Majesties, Your Royal Highnesses, Excellencies,  
Members of the Norwegian Nobel Committee,  
Ladies and Gentlemen,  
  
Today, in Afghanistan, a girl will be born.  
Her mother will hold her and feed her,  
comfort her and care for her—  
just as any mother would anywhere in the world.  
In these basic acts of human nature, humanity knows no divisions.

Ladies and Gentlemen,  
We have entered the third millennium through a gate of fire.  
Awareness of the bonds that bind us all—in pain as in prosperity  
—has gripped young and old.

In the 21st Century we must look beyond States,  
we must look beneath the surface of nations.  
We must focus on improving conditions of men and women.  
We must begin with the young Afghan girl.  
Saving that one life is to save humanity itself.

— Kofi Annan, 10 December 2001, adapted by the composer

In this new century, we must start from understanding:  
Peace must be made real and tangible in the daily lives of every  
man and woman.

Distinguished guests,  
The notion that what is ours must conflict with what is theirs is  
both false and dangerous.  
It has resulted in endless enmity and conflict.  
It has led men to commit great crimes in the name of a higher power.

It need not be so.  
We *can* love what we are, without hating what we are *not*,  
without hating *who* we are not.

Your Majesties, Excellencies, Ladies and Gentlemen,  
the girl born in Afghanistan today  
is just one test of our humanity—  
but it is the only test that matters.

## De omnibus apostolis (2003)

by David Hahn (born 1956)

When one prepares to hear music by David Hahn, one never knows what to expect. Perhaps it will be a neo-Renaissance motet, such as *De omnibus apostolis* ... perhaps a neo-ethnic work such as *Concerto Anatolia*, a guitar concerto based on Turkish themes ... perhaps a post-modern, pacifist electronic composition such as *Apocalypse Cow*, incorporating fragments from speeches by George Bush and Donald Rumsfeld ... or, as when tonight's conductor first met him, perhaps a pitchless, intentionally silly, phonetic deconstruction of text, as in *Turkey, Turkey*.

Born in Philadelphia, Hahn attended a Quaker school and studied comparative literature at Brown University. He converted eventually to music, continuing his studies at the New England Conservatory in Boston and London's Guildhall School of Music and Drama. Upon returning to Boston, he developed a career as lutenist, founded the award-winning Boston Renaissance Ensemble and joined the faculty at NEC. Hahn's love of early music took him to a doctoral fellowship in historical musicology at Stanford, where he began to learn composition by analyzing the scores of the great Renaissance masters, particularly Josquin. In 1993 he made his way to Seattle, where he has taught music at all levels.

Hahn's dedication to Renaissance music has directly resulted in the motet *De omnibus apostolis* ["Of all the apostles"], which is dedicated "in homage of the Renaissance masters Orlando di Lasso and Josquin Desprez." The text comes from a Flemish primer published in 1599, the same year as Shakespeare's *Hamlet*. It is an exhortation to the apostles—and by proxy to all Christian missionaries—as they travel throughout the world. Hahn's work is filled with moments of text-painting, when the meaning of the words is depicted in the music itself. For example, note the staid, chordal quality of the opening "Dum steteritis" ("When you stand"), reflecting in music the pride of standing before kings. Also, the choral parts take the text "qualiter respondeatis" ("how to respond") in turns, as if responding to each other. Perhaps most telling are the many repetitions of "in omnem terram" ("to all the earth"), which reflect how often the apostles must repeat their message in order to access all the earth. Such moments of text-painting were particularly beloved of Hahn's favorites, Lasso and Josquin, and indeed much of Hahn's composition would have sounded right at home in the Renaissance.

Dum steteritis ante reges et praesides  
nolite cogitare qualiter respondeatis  
dabitur enim vobis in illa hora quid loquamini.

In omnem terram exivit sonus eorum  
et in fines orbis terrae verba eorum.

When you stand before kings and princes,  
do not wish to consider how you should respond,  
for it shall be given to you in that hour what to say.

To all the earth has gone forth their sound,  
and to the ends of the earthly orb their words.

## Love Letters (2005)

by **Bern Herbolzheimer** (born 1948)

The Tatar people's historical home was the broad steppes of Russia, especially the region about five hundred miles south and east of Moscow, along the Volga River. For his unaccompanied choral cycle *Love Letters*, Bern Herbolzheimer has chosen four traditional Tatar love-songs in the four-line poetic form of a ruba'i (the plural is "rubaiyat"). The poems are united by the mention of colors and by the composer's natural lyricism and craftsmanship. Composed in April 2005, *Love Letters* is a perfect example of Herbolzheimer's luscious lyricism and consummate craftsmanship.

Born in Montana, Herbolzheimer has long made his home in Seattle. He has taught at the University of Washington and Cornish College of the Arts and is among the most accomplished composers in the Northwest. His operas have been performed internationally; his symphonic music, across the country. His output is well known to Seattle choral audiences, as his works are often performed by the Cascadian Chorale (where he served as Composer-in-Residence for many years), Opus 7, and the choirs of St. James Cathedral. Herbolzheimer is a remarkably prolific composer for whom the choral soundworld seems to have special resonance.

### 1. Gold and Silver

Once I had a gold and silver thimble,  
But I can't set it on the table now.  
I would go to you within this note I write,  
But I can't fit inside of it.

### 2. Red or Coral

There are six rows of beads in that red necklace,  
But this one of coral has seven shiny rows.  
I will not write. I'll not send a letter.  
If you really miss me you'll come back on your own!

### 3. White

On this sheet, this white sheet of paper,  
I wrote your name again and again.  
O! my dove, O! my beauty,  
Only God knows how much I love you.

### 4. Rosy

Many flowers in the garden; only one is the sweetest rose.  
Yesterday I read your letter; all day long I was rosy-cheeked!  
Many trees are in the orchard; only one has the sweetest fruit.  
Yesterday I read your letter; all day long I was rosy-cheeked!

— Traditional Tatar, translated by Aidar Galeev and the composer

## A Red, Red Rose (2012)

by **Jeremy Kings** (born 1987)

Jeremy Kings's father was a Lutheran pastor; his mother, the church organist. From her, young Jeremy received his first training in music, though he was rather more interested in technology, especially computer gaming. Attending high school in La Grange, a suburb of Chicago, he joined the choir and fell in love with the world of choral music. In his senior year, he had the rare opportunity to take a class in music theory and—even more rare—to hear his works performed. He kept singing and composing while a computer science major at Illinois Wesleyan University in Bloomington (where he first sang Jaakko Mäntyjärvi's *Canticum calamitatis maritimæ*, which appears later in tonight's program with Kings as the baritone soloist). In 2010 he relocated to the Seattle area to study computer game programming at the DigiPen Institute of Technology, from which he received a master's degree earlier this year. Information about his activities both musical and technological—plus his fascinating blog which deals with topics such as the process of composing music for computer games—is available at his website, [jeremykings.com](http://jeremykings.com).

Last year Kings undertook to set to music Robert Burns's famous ballad *Oh my Luve's like a red, red rose*, which he had previously sung in a choral setting by Indianapolis composer James Mulholland. Kings's practical experience composing for computer games has served him well in developing a deep understanding of counterpoint, harmony, structure, and subtle variety. After a brief introduction, the principal tune, with its soaring initial octave leap, is first heard in the sopranos. Love's "melodie" is reflected in a sumptuous seven-part chord. The work is in AABA form, with each "A" section invoking the main theme in a different guise. At the end, the men's voices virtually run the final stretch of the poet's "ten thousand mile."

Oh my Luve's like a red, red rose  
That's newly sprung in June;  
Oh my Luve's like a melodie  
That's sweetly play'd in tune.

As fair art thou, my bonnie lass,  
So deep in luve am I:  
And I will luve thee still, my dear  
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,  
And rocks melt wi' the sun:  
I will luve thee still, my dear,  
While the sands o' life shall run.

And fare thee well, my only Luve,  
And fare thee well, a while!  
And I will come again, my Luve,  
Tho' it were ten thousand mile.

— Robert Burns (1759–1796)

## I love my love, No. 5 from Six Choral Folk Songs, opus 36b (1916)

Cornish folksong, arranged by **Gustav Holst** (1874–1934)

The title page of this work bears the names of three men whose combined histories tell the story of this music's genesis. First is George Barnet Gardiner (1852–1910): Scotsman, teacher of classics at Edinburgh Academy, and one of a growing number of scholars interested in folksong. Such individuals often walked from village to village, transcribing folksong texts and melodies they encountered. In 1904, Gardiner began his investigations into the folk music of England's southwest, especially of Hampshire. In just six years, he collected 1460 folksong texts and 1165 melodies. It was in the region of Cornwall, at the extreme southwestern corner of Great Britain, that he encountered the folksong *I love my love*.

Another individual prominent in the field of folksong-collecting was the composer Gustav Holst (1874–1934): Cheltenham-born of Latvian-German descent, former student of Stanford and Parry at the Royal College of Music and teacher of music at St. Paul's Girls' School and Morley College in London. Holst, together with his friend Ralph Vaughan Williams and many other English composers, celebrated their country's folksong tradition by making arrangements of the tunes for choir, orchestra, piano, solo voice, or wind band. As Holst arranged *I love my love* for unaccompanied mixed choir, he had recently completed the behemoth orchestral suite *The Planets* which would later bring him global renown.

The third man represented on the title page is Charles Kennedy Scott (1876–1965): Englishman educated at the Brussels Conservatoire, scholar of English Renaissance madrigals, and founding conductor of the Oriana Madrigal Society. "C.K.S. and the Oriana," as the score's dedication identifies them, were renowned for their editions and performances of English secular music from around the year 1600, especially the madrigals of John Wilbye and his ilk. They eventually added traditional English carols and newly composed works to their repertory. Scott remained with the Oriana Society for over fifty years, and his work with them, the Philharmonic Choir, the professional A Cappella Singers, and the Bach Cantata Club brought him a reputation as one of the leading choral conductors in Britain.

Holst's arrangement of the folksong *I love my love* has many story-telling, text-centric features of the madrigals beloved of Scott and the Oriana Society. The first two verses are straightforward, the folk melody assigned to the sopranos as the three lower voices harmonize. They introduce the story of a maiden who has been committed to an asylum by her beloved's cruel parents, who have gone so far as to send their son to sea. In the third verse, the tenors sing of the maiden's confidence that she will be rescued, but the sopranos' and altos' gently repeated phrases ("I love my love, love my love... I love my love, love my love...") give the impression that she sits alone, rocking back and forth as her patience challenges her mental faculties. The basses return to the texture as the sailor returns home and flies dramatically—the score is marked "con passione" (i.e., "with passion")—to his lover's aid. The maiden is at first afraid, but the sailor promises to remedy all. For the sixth and final verse the tenors tell the comforting moral of the story, but the sopranos and altos return to their gentle oscillations: though the maiden is loved and now well tended, she has nevertheless gone insane.

Abroad as I was walking, one evening in the spring,  
I heard a maid in Bedlam\* so sweetly for to sing;  
Her chains she rattled with her hands, and thus replied she:  
"I love my love because I know my love loves me!

"O cruel were his parents who sent my love to sea,  
And cruel was the ship that bore my love from me;  
Yet I love his parents since they're his although they've ruined me:  
I love my love because I know my love loves me!

"With straw I'll weave a garland, I'll weave it very fine;  
With roses, lilies, daisies, I'll mix the eglantine;  
And I'll present it to my love when he returns from sea.  
For I love my love, because I know my love loves me."

Just as she there sat weeping, her love he came on land,  
Then, hearing she was in Bedlam, he ran straight out of hand;  
He flew into her snow-white arms, and thus replied he:  
"I love my love, because I know my love loves me."

She said: "My love, don't frighten me; are you my love or no?"  
"O yes, my dearest Nancy, I am your love, also  
I am returned to make amends for all your injury;  
I love my love, because I know my love loves me."

So now these two are married, and happy may they be  
Like turtle doves together, in love and unity.  
All pretty maids with patience wait that have got loves at sea;  
I love my love because I know my love loves me.

— Traditional Cornish folksong, as collected (1904?) by George Barnet Gardiner (1852–1910)

\* Bedlam = Bethlem Royal Hospital, which notoriously specialized in extreme treatment of mental illnesses



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## Canticum calamitatis maritimæ (1997)

by Jaakko Mäntyjärvi (born 1963)

On the evening of Tuesday, September 27, 1994, about a thousand people embarked on the car ferry MS *Estonia*. Departing from Tallinn, Estonia, they were to cross the Baltic Sea, due to arrive the next morning in Stockholm, Sweden. The weather was stormy but not extraordinarily so. Shortly before 1:00 a.m., a heavy wave hit the ship's bow. There followed a loud, metallic bang. No lights on the bridge indicated cause for immediate attention, but in the following minutes, further crashes were heard. At about 1:15, the vehicle ramp's external door, which had evidently been flapping against the ship's bow, finally broke free. The sea flooded the vehicle deck, and the *Estonia* strongly listed to starboard. Turning the ship to port did not resolve the situation. The engines ceased, the crew sounded the general alarm, and the bridge radioed for assistance. The starboard tilt was so strong and sudden—90° within fifteen minutes—that many passengers were unable to escape their cabins to the lifeboat deck. By 1:50, the *Estonia* no longer appeared on the incoming rescue ships' radars. About 650 passengers sank with the ship. A further two hundred died in the frigid, stormy waters before rescue ferries and helicopters arrived. In total, 850 people were killed, and only 137 survived. The sinking of the MS *Estonia* remains one of the world's worst maritime disasters.

This catastrophe deeply affected the entire Baltic region, which is tightly knit by economic, cultural and even familial ties. After all, the ferry's route was fairly routine: just as most people in Seattle know someone who has taken a cruise to Alaska, most Estonians and Swedes likely knew someone who had embarked on that same passage. Memorials to the event were constructed in Tallinn and Stockholm. The Finn Jaakko Mäntyjärvi, freelance translator by day and semi-professional choral singer and composer by night, commemorated the disaster in his *Canticum calamitatis maritimæ*, or "Song of a maritime calamity."

Mäntyjärvi's *Canticum* is in three main sections, each of which laments the *Estonia* in different ways. First the soprano soloist keens a wordless, folksong-like melody above open fifths in the lower voices. This melody is designed, as the composer has written, "to sound like a generic (and hence unidentifiable) Western pentatonic folk tune that could be from any country, albeit more probably from the north than from the south. The tune is in fact a highly corrupted version of *Nearer, my God, to thee*, the hymn tune traditionally (though falsely) held to be the last tune played by the band of the *Titanic*." Mäntyjärvi describes this section as representative of "the individual aspect" of mourning, which "can, but does not have to be, interpreted as the keening or lament of a sailor's widow." Meanwhile the chorus whispers and sings fragments of text from the Catholic Requiem Mass.

In the second section, a baritone soloist takes on the role of precentor, or, liturgically speaking, lead singer. Here is "the objective aspect" of mourning, as the soloist presents "the bare facts of the event in newsreader style." The text is in fact taken from broadcasts on Finland's Latin-language news service, Nuntii Latini. (The numerical details of these initial reports differ slightly from the eventually ascertained facts indicated in the first paragraph above.) At times the soloist's objectivism is stretched, as at "eversa et submersa est" ("overturned and submerged"), where the pitches sink as did the ship. In the preface to the body count ("calamitate Estoniæ", or "in the disaster of the *Estonia*"), the precentor/newsman recalls the soprano's opening lament, as the objective and the individual briefly become one.

The bulk of the composition is an elaborate tone-poem for unaccompanied choir, in which the events of September 28, 1994, are depicted aurally to the text of Psalm 106: "They that go down to the sea in ships." Mäntyjärvi equates this with "the collective aspect" of mourning. We hear the gentle rocking of the bass line in 12/8 meter, recalling the gentle rocking of the ferry at sea. The composer specifies that the Scandinavian style of pronouncing Latin is to be employed, which is slightly different than the Italianate Latin commonly used by American choirs today. With its greater emphasis on "s" rather than "z" or "sh", and on "kv" rather than "qu", this diction onomatopoeically conveys the sounds of falling rain and splashing water, as they would have been heard on board the *Estonia*. The music is not in a standard major or minor mode, but uses the octatonic scale of alternating half-steps and whole-steps to provide a sense of unrest.

*continued*



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At the word “dixit” (“he speaks”), the full choir sings together for the first time in octave G’s, as striking a sound in this context as the first metallic clang that signalled eventual disaster. As the water level rises, the sopranos and altos repeat a rising octatonic melody, offset by two beats, and the tenors and basses unsteadily rock below. The pitch dramatically rises, as did the waters “as if to heaven” (“ascendant usque ad caelos”), after which the ship quickly “sinks as if to hell” (“descendant usque ad abyssos”), and the bottom basses land on a low C. Here follows perhaps the most harrowing section of the work, as ominous chanting and the sopranos’ disconnected tritones represent the falling rain and lapping waves as heard through the ears of those awaiting rescue. There follows a modified version of the earlier octatonic melody, recalling the rising waters aboard ship, and the soprano soloist interrupts with fragments of her folksong as the survivors “are at their wits’ end” (“et omnis sapientia...”). The tempo speeds as the disaster victims “cry to God in their trouble” (“et clamaverunt...”). Eventually the waves calm, though the music’s harmonic tension make it clear that it is too late: the “desired port” (“portum voluntatis”) is not Stockholm, but heaven. The *Canticum* closes as it began: with low open fifths, watery whispers, and a solo soprano’s lonely lament.

Lux aeterna luceat eis, Domine,  
et lux perpetua luceat eis.  
Miserere Domine.

May eternal light shine on them, Lord,  
and may perpetual light shine on them.  
Have mercy, Lord.

— from the Requiem Mass

Plus octingenti homines vitam amiserunt  
calamitate navali in Mari Baltico septentrionali facta.  
Navis traectoria nomine Estonia,  
cum Tallinno Stockholmiam versus navigaret,  
sæva tempestate orta eversa et submersa est.  
In navi circiter mille vectores erant.  
Calamitate Estoniæ  
nongenti decem homines perierunt;  
centum undequadragesima sunt servati.

Over eight hundred people’s lives were lost  
in a naval disaster in the northern Baltic Sea.  
The transport ship [i.e. car-ferry] named Estonia,  
travelling from Tallinn to Stockholm,  
in a fierce storm was overturned and submerged.  
On the ship were about a thousand passengers.  
In the disaster of the Estonia  
nine hundred ten people perished;  
one hundred thirty-nine were saved.

— Broadcast on Nuntii Latini, a weekly Latin-language news service in Finland, on 30 September and 7 October 1994

Qui descendunt mare in navibus,  
facientes operationem in aquis multis,  
ipsi viderunt opera Domini  
et mirabilia eius in profundo.  
Dixit et stetit spiritus procellæ  
et exaltati sunt fluctus eius;  
ascendunt usque ad cælos  
et descendunt usque ad abyssos.  
Anima eorum in malis tabescebat,  
turbati et moti sunt sicut ebrius,  
et omnis sapientia eorum devorata est.  
Et clamaverunt ad Dominum cum tribularentur  
et de necessitatibus eorum eduxit eos  
et statuit procellam eius;  
in auram et siluerunt fluctus eius  
et lætati sunt quia siluerunt  
et deduxit eos in portum voluntatis eorum. Amen.

Those who descend to the sea in ships,  
making business in great waters,  
they see the works of the Lord  
and his marvels in the deep.  
He speaks, and he causes the stormy wind to stand,  
and its waves are raised high;  
they ascend as if to heaven  
and descend as if to the abyss.  
Their soul does melt in trouble,  
they are agitated and stirred as if drunk,  
and all their wisdom has wasted away.  
And they cry to the Lord in their trouble,  
and in their necessity he leads them out  
and he sets the storm down;  
the wind and the waves grow quiet,  
and the sailors are joyful, for the waves are quiet,  
and he leads them to their desired port. Amen.

— Vulgate Bible, Psalm 106:23–30

Requiem æternam...

Eternal rest...

## **Euroclydon: An Anthem for Mariners**, published in *The Psalm-Singer's Amusement* (1781)

by **William Billings** (1746–1800)

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

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

Billings’s music, like the man himself, is rather rough-and-tumble. While mostly avoiding dissonance, the harmony usually doesn’t move akin to chordal progressions of his day. The voice-leading is often static. But in some pieces, especially the anthems such as *Euroclydon*, Billings achieves an expressive purpose that overrides any quibbling about compositional technique. *Euroclydon* is the term for the east or northeast wind, especially the storm that shipwrecked St. Paul on Malta in 60CE. The text to which Billings assigned that title is from Psalm 107, beginning “They that go down to the sea in ships.” This anthem depicts aurally the blowing of the “stormy winds” and the “lifting up [of] the waves.” As the waves descend “down into the deep,” the men’s voices outline a descending arpeggio. As the sailors “reel and stagger to and fro like a drunken man,” the listener senses that Billings knew this sensation all too well. After the storm has calmed, Billings strays from the psalm text, “and all huzza” in a rousing finale.

They that go down to the sea in ships,  
and occupy their business in great waters;  
these men see God’s wonders,  
his great and mighty wonders in the deep.  
For he commanded the stormy winds to blow,  
and he lifted up the waves thereof.  
They are mounted up as it were into heaven,  
and then down into the deep;  
and their souls melt away with trouble.  
They reel and stagger to and fro like a drunken man,  
and are at their wit’s end.  
Then they cry unto God in their trouble,  
and he bringeth them out of their distresses.  
He maketh the storm a calm,  
so that the waves are still.  
Then they [the sailors] are glad because they [the waves] are quiet;  
and he bringeth the vessel into port. And all huzza.  
Their friends assembled on the wharf to welcome them on shore.  
And all huzza. Welcome here again, welcome home.

— King James Bible, Psalm 107:23–30, adapted by the composer

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- Profiles on individual choir members

Program notes and translations  
by Gary D. Cannon

Program produced by Barb Fraley

## Island in Space (Dona nobis pacem) (1989)

by Kirke Mechem (born 1925)

Born in Kansas to a writer father and pianist mother, Kirke Mechem followed his service in World War II with studies at Stanford University, chosen “because they had the best tennis team.” His intention to pursue a writing career stalled after taking a harmony course from Stanford’s choral director. He then took a master’s degree in music at Harvard, where his mentor was Randall Thompson, the leading American choral composer of the era. After further studies in Vienna, Mechem settled in the San Francisco area, which remains his home.

Early in his career, Mechem devoted energies to instrumental works, including two symphonies premiered triumphantly by the San Francisco Symphony. He has composed four operas, most notably *Tartuffe*, which since its 1980 premiere at San Francisco Opera has been performed four hundred times and in six countries, a rare accomplishment for any recent opera. His extensive catalog of over 250 published works includes vast amounts of choral music. However, the most remarkable aspect of Mechem’s choral output is not its quantity, but its consistently fine quality.

*Island in Space* was composed for the A Cappella Choir of California State University, Chico, on the occasion of their 1990 tour to the Soviet Union. Mechem chose texts that he felt uniquely appropriate for such a journey: excerpts from the Latin *Requiem* Mass prayer, “Dona nobis pacem” (“Grant us peace”); an interview of Russell Schweickart, who was, in the Apollo 9 mission of 1969, the first astronaut to conduct an unattached spacewalk; and the poetry of the eminent poet and Librarian of Congress, Archibald MacLeish. This 1968 poem was inspired by the Apollo 8’s famed “Earthrise” photograph, the first photo taken of Earth from space.

The work is roughly in four parts, delineated by the texts. The “Dona nobis pacem” introduction has two sub-sections—one dramatic and chordal, the other atmospheric and oscillating—both of which return later in the piece. The first of two main sections centers on the Schweickart text, given mostly to the men’s voices in unison. One of several noteworthy moments in this section occurs at the key phrase “The earth is a whole,” given to the whole choir. Note also the return of the oscillating figure from the introduction, and the interruptions at “a silence the depth of which you’ve never known.” Mechem then gives a flowing, lyrical treatment of MacLeish’s poem; the composer has added to the poem that we are all brothers “and sisters.” There follows an epilogue which recapitulates the strong, chordal statement from the beginning: “Dona nobis pacem” — “Grant us peace.”

Dona nobis pacem.

Grant us peace.

Up there you go around the earth every hour and a half, time after time after time.

You look down; you can’t imagine how many borders and boundaries you cross, and you don’t even see them.

The earth is a whole—so beautiful, so small, and so fragile.

You realize that on that small spot is everything that means anything to you:

all history, all poetry, all music, all art, all death, all birth, all love, all tears, all games, all joy, all on that small spot.

And there’s not a sound—only a silence, the depth of which you’ve never known.

— Russell Schweickart (born 1935)

to see the Earth  
as it truly is  
small and blue and beautiful  
in that eternal silence  
where it floats  
is to see ourselves  
as riders on the Earth together  
brothers  
on that bright loveliness  
brothers who know now  
they are truly brothers

— Archibald MacLeish (1892–1982), in *New York Times* (1968)

Dona nobis pacem.

Grant us peace.

## Gary D. Cannon, Conductor



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

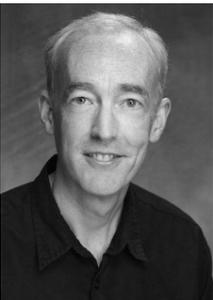
As a tenor, Cannon has appeared as a soloist with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Rainier, and Eastside symphony orchestras. He also sings regularly with The Tudor Choir and Choral Arts. He has performed with the Kronos Quartet, the Seattle Opera Chorus, and members of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

## Ingrid Verhulsdonk, Rehearsal 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.

## Greg Bartholomew, Composer-in-Residence



The music of award-winning composer Greg Bartholomew is frequently performed across the United States and in Canada, Europe and Australia by such highly-regarded instrumental ensembles as Third Angle New Music Ensemble, Alaska Brass, and the Mexico City Wind Quintet, and such acclaimed choral ensembles as Seattle Pro Musica, the Oratorio Society of Minnesota, Austin Vocal Arts Ensemble, and the Pink Singers (London). NPR classical music reviewer Tom Manoff called Bartholomew "a fine composer not afraid of accessibility."

Winner of the 2012 Cheryl A. Spector Prize (for the *First Suite from Razumov*), the Silver Platter Repertoire Award (for *The Tree*), and First Place in the 2006 Orpheus Music Composition Competition (for *Beneath the Apple Tree*), Bartholomew was also named a Finalist in the 2007 Cincinnati Camerata Composition Competition (for *Leo*, commissioned by the Esoterics) and a Finalist for the 2012 American Prize in Choral Composition.

Born in 1957, Bartholomew earned degrees from the College of William & Mary in Virginia and the University of Washington. He sang with Seattle Pro Musica for more than fifteen years. For more information, please visit [gregbartholomew.com](http://gregbartholomew.com).

## Eastside Sings

Please join us in July for **Eastside Sings**:

- July 9 Mozart *Coronation Mass*
- July 16 Bach *Jesu, Meine Freude*
- July 23 Beethoven *Mass in C*
- July 30 Mendelssohn *Elijah*

Tuesdays 7-9:30 p.m.

First Presbyterian Church, 1717 Bellevue Way, Bellevue 98004

\$8 per sing, or \$25 4-sing package

High school students admitted free



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Giving Voice to Our Eastside Community

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**First Presbyterian Church, 1717 Bellevue Way NE, Bellevue WA 98004**  
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<b>July 9</b> Mozart <b>Coronation Mass</b> Conducted by Gary Cannon Hosted by 	<b>July 16</b> Bach <b>Jesu Meine Freude</b> Conducted by Linda Gingrich Hosted by 	<b>July 23</b> Beethoven <b>Mass in C</b> Conducted by Fred Lokken Hosted by 	<b>July 30</b> Mendelssohn <b>Elijah</b> Conducted by Glenn Gregg Hosted by 
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High School Students Admitted FREE  
Tickets available at the door, cash or check only.  
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Bring your own score if you have it. Some will be available to borrow.  
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