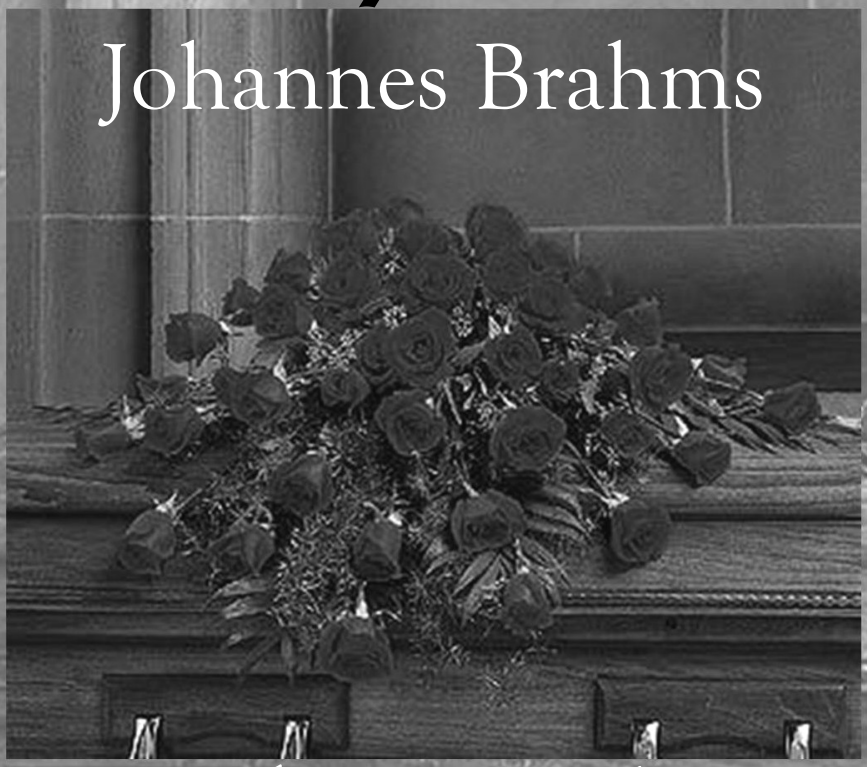
Ein Deutsches Requiem

Johannes Brahms



Cascadian Chorale

Gary D. Cannon, Artistic Director

CASCADIAN CHORALE

7:30 P.M., Saturday, March 21st, 2009
St. Margaret's Episcopal Church
4228 Factoria Blvd SE, Bellevue

2:30 P.M., Sunday, March 22nd, 2009
Trinity Parish Episcopal Church
609 Eighth Ave, Seattle

Ein Deutsches Requiem

Johannes Brahms (1833-1897)

1. Selig sind, die da Leid tragen
2. Denn alles Fleisch, es ist wie Gras
3. Herr, lehre doch mich

intermission

4. Wie lieblich sind deine Wohnungen
5. Ihr habt nun Traurigkeit
6. Denn wir haben hie keine bleibende Statt
7. Selig sind die Toten

Megan Weston, soprano — *Glenn Guhr, baritone*

Michael Fennelly, piano — *Andrés Peláez, piano*

Cascadian Chorale

Gary D. Cannon, conductor

Soprano
Nancy Dain-Smith
Cristina Dutu
Barb Fraley *
Sue Maybee
Angela Moore
Paula Rattigan

Alto
Susan Cotton
Carol Fielding
Martha Freitag
Joanne Hinkle
Mary L'Hommedieu
Elfie Luther
Kaye Lysen
Tara O'Brien Pride *
Katherine Robbs
Elaine Tsang

Tenor
Christopher Fraley
Russ Jones *
Kenta Matter
Brian Pattinson
Pradeep Shenoy

Bass
Kenneth Black
Rick Commo
Ben Grover
Ken Lysen
David Nichols
Trevor Tsang
Doug Wyatt *

* Section Leader

1. Selig sind, die da Leid tragen

Selig sind, die da Leid tragen,
denn sie sollen getröstet werden.
— Matthew 5: 4

Blessed are they that carry sorrow,
for they shall grow consoled.

Die mit Tränen säen, werden mit Freuden ernten.
Sie gehen hin und weinen und tragen edlen Samen,
und kommen mit Freuden und bringen ihre Garben.
— Psalm 126: 5–6

They who sow with tears, grow with harvested joys.
They who go out weeping and carrying noble seeds
will come with joys and will bring their sheaves.

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2. Denn alles Fleisch, es ist wie Gras

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret und die Blume abgefallen.
— 1 Peter 1: 24

For all flesh, it is as grass,
and all the glory of mankind
as the grass's flowers.
The grass has dried up, and the flower fallen off.

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackermann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfahe den Morgenregen und Abendregen.
— James 5: 7

So be now patient, beloved brothers,
until the coming of the Lord.
See how the fieldsman waits
for the more delicious fruit of the earth,
and is beyond patient,
until he receives the morning and evening rain.

Denn alles Fleisch es ist wie Gras…

For all flesh, it is as grass…

Aber des Herrn Wort bleibet in Ewigkeit.
— 1 Peter 1: 25

But the Lord's word remains for eternity.

Die erlöseten des Herrn werden wieder kommen,
und gen Zion kommen mit Jauchzen;
ewige Freude wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.
— Isaiah 35: 10

The redeemed of the Lord will again come,
and toward Zion come with rejoicing;
eternal joy will be on their heads;
joy and bliss will be achieved,
and pain and sighing must go away.

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3. Herr, lehre doch mich

Herr, lehre doch mich,
daß ein Ende mit mir haben muß,
und mein Leben ein Ziel hat, und ich davon muß.

Lord, teach me yet
that I must have an end,
and my life has a finish, and I must have thereof.

Siehe, meine Tage sind einer Handbreit vor dir,
und mein Leben ist wie nichts vor dir.

Behold, my days are a hand's width to you,
and my life is as nothing to you.

continued

Ach, wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergebliche Unruhe;
sie sammeln und wissen nicht wer es kriegen wird.

Alas, even as nothing is all mankind,
those who are yet so certain to live.
You go therefore as a silhouette,
and make them much needless unrest;
they gather it, and know not who will get it.

Nun Herr, wess soll ich mich trösten?
Ich hoffe auf dich.
— Psalm 39: 5–8

Now Lord, who shall comfort me?
I hope in you.

Der Gerechten Seelen sind in Gottes Hand
und keine Qual rühret sie an.
— Wisdom of Solomon 3:1

The souls of the righteous are in God's hand
and no torment will touch them.

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4. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

How lovely are your dwellings, Lord of hosts!

Meine Seele verlanget und sehnet sich nach
den Vorhöfen des Herrn;
mein Leib und Seele freuen sich
in dem lebendigen Gott.

My soul longs and yearns for
the fore-courts of the Lord;
my body and soul look for
the living God.

Wohl denen, die in deinem Hause wohnen,
die loben dich immerdar!
— Psalm 84: 2–3, 5

Fortunate are those who dwell in your house,
who praise you forever.

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5. Ihr habt nun Traurigkeit

Ihr habt nun Traurigkeit;
aber ich will euch wieder sehen
und euer Herz soll sich freuen
und eure Freude soll niemand von euch nehmen.
— John 16:22

You now have sadness;
but I will see you again,
and your heart shall rejoice,
and your joy shall no one take from you.

Sehet mich an:
Ich habe eine kleine Zeit Mühe und Arbeit gehabt
und habe großen Trost gefunden.
— Ecclesiasticus 51:27

See me:
I have a little time of toil and work,
and have found great comfort.

Ich will euch trösten, wie einen seine Mutter tröstet.
— Isaiah 66:13

I will comfort you, as one's mother comforts.

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6. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende Statt,
sondern die zukünftige suchen wir.
— Hebrews 13:14

For we have here no permanent city,
but the future city we seek.

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick,
zu der Zeit der letzten Posaune.

Behold, I tell you a mystery:
we shall not all pass away,
but we shall all be changed
in a sudden moment, in the glimpse of an eye,
at the hour of the last horn.

continued

Denn es wird die Posaune schallen,
und die Toten werden auferstehen unverweslich,
und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort,
das geschrieben steht:
Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
— 1 Corinthians 15:51–52, 54–55

Herr, du bist würdig zu nehmen Preis
und Ehre und Kraft,
denn du hast alle Dinge geschaffen,
und durch deinen Willen haben,
sie das Wesen und sind geschaffen.
— Revelation 4:11

For the horn will resound,
and the dead shall arise un-decomposable,
and we shall be changed.

Then shall be fulfilled the word
that is written:
Death is devoured in victory.
Death, where is your sting?
Hell, where is your victory?

Lord, you are worthy to take praise
and honor and power,
for you have created all things,
and by your will
they, the entities, are created.

7. Selig sind die Toten

Selig sind die Toten,
die in dem Herren sterben, von nun an.
Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit,
denn ihre Werke folgen ihnen nach.
— Revelation 14: 13

Blessed are the dead,
those who die in the Lord, from now on.
Yes, the Spirit says that they rest from their work,
and their deeds follow after them.

Program Notes

The History of Brahms's *Requiem*

What were you like at age twenty? Perhaps you were in college, training for a career. Perhaps you had already embarked on that career, with varying degrees of confidence and trepidation. Perhaps you saw a life of many diverse opportunities yet awaiting you. In any case, recall yourself at age twenty, and imagine that the world's leading authority in your field crowned you the next global genius. Would this increase your confidence? Or cause a new wave of self-criticism, even fear of inevitable failure? Thus was Brahms's blessing and curse when Robert Schumann, the leading figure in German concert music, acclaimed his younger colleague in the October 1853 edition of his newspaper, *Neue Zeitschrift für Musik*. Brahms was seen as the next Beethoven, the chosen one who would lead the a generation of German composers to their rightful place as the world's supreme musicians.

Brahms's life had been relatively unprepossessing. He was born in 1833 in Hamburg, a port city in northern Germany not noted for its musical establishment. His father would today be classified as a freelance musician, playing frequently at taverns and joining the militia band. The young Brahms studied piano from age seven and eventually began playing professionally in restaurants and theaters (though not seaside brothels, as is commonly believed). In 1853, while touring Germany as the accompanist for an expatriate Hungarian violinist, he met Liszt and the day's leading violinist, Joseph Joachim. The latter encouraged Brahms to introduce himself to Robert Schumann, which he did in September 1853. The very next month, the master-composer introduced his new young friend to the world.

That spring, Schumann suffered a mental breakdown and attempted suicide, leading to his incarceration in an asylum. His wife, Clara, was one of the nineteenth century's greatest pianists. In order to make ends meet, she re-energized her concertizing throughout Europe. Brahms, having developed a close relationship with the Schumann household, moved in with them to attend to household

and business duties. He remained there until Robert's death in July 1856, when he began to perform with greater frequency. Brahms gained seasonal appointments as conductor of the amateur court choir at Detmold and a women's choir in Hamburg. He began to develop a reputation as composer of chamber music, piano works, and art songs. In 1862 Brahms first visited Vienna, and he soon became a central figure in the Austrian capital's musical circles. The very next year he began his only long-term job: conductor of the Vienna Singakademie. He programmed Renaissance motets, Bach, and earlier nineteenth-century works, showing a refined ear for music of the near and distant past. These early styles would later fundamentally influence his own choral compositions.

In 1864 Brahms's father left his wife, a bourgeois seamstress who was seventeen years his senior. The composer remained on excellent terms with both parents, even helping to secure his father a position with the Hamburg Philharmonie. When his mother died in February 1865, Brahms was deeply stricken. He soon after began composing his *Requiem*, a major work for baritone soloist, mixed chorus, and large orchestra. His feelings about the death of his mother certainly mingled with his memories of the death of Robert Schumann, his mentor and friend; indeed, Brahms even resurrected materials he had initially composed in 1854, the year of Schumann's breakdown. With rapidity remarkable for a composer so plagued by self-criticism, Brahms completed a six-movement work of about an hour's duration by summer 1866.

The first three movements were performed in Vienna on 1 December 1867, to mixed reaction. The full work waited for its premiere until 10 April (Good Friday) 1868, at the cathedral in Bremen. This performance was greeted with a rousing success, but the *Requiem*'s story is not over yet. The following month, Brahms appended what is now the fifth movement, with soprano solo. (Legend avers that he composed this movement soon after visiting his mother's gravesite.) The work received its first truly complete performance on 18 February 1869 at the famed Gewandhaus in Leipzig, where it was a decided failure. But the Bremen performance had achieved such renown throughout Europe that the work's fame was secure. Here was Brahms's first glimpse of major accomplishment. The *Requiem* pre-dates all the symphonies, most of the concertos (the 1859 premiere of the First Piano Concerto, also in Leipzig, was a flop), and the many shorter works for chorus and orchestra. Schumann's 1853 article had encouraged Brahms to "direct his magic wand where the massed forces of chorus and orchestra may lend him their power." Schumann was right. It was this *Requiem* that confirmed his pronouncement that Brahms would proceed to become the most prominent composer of his generation.

A Note on the Version for Piano Four-Hands

Robert Schumann commented that, in the hands of Brahms the pianist-composer, the instrument became "an orchestra of lamenting and loudly jubilant voices." More than almost any composer, Brahms understood the keyboard's ability to mimic orchestral sounds. It was far more difficult, even in culture-savvy Germany, to hear a live orchestra perform in the late nineteenth century than it is now. On the other hand, every self-respecting middle-class home had a piano, and children, especially daughters, were routinely taught to play piano in their youth. Thus developed a great tradition of publishing reductions of orchestral works for "piano four-hands," i.e. two pianists sharing one keyboard. Such versions played a cultural role akin to today's recordings, allowing a broader public to encounter the music directly.

Brahms made such a reduction of his *Requiem*, re-working the entire score—including the choral and solo vocal parts—into the piano. This version was published in 1869 and was used in the work's first performance in Britain. That 1871 presentation took place at the fashionable London home of the eminent surgeon Sir Henry Thompson and was very much a private event. The pianists were the host's wife and the aged composer Cipriani Potter. Julius Stockhausen, a friend and occasional touring partner of Brahms, undertook the dual roles of conductor and baritone soloist. The choir numbered about thirty voices. Brahms's reduced version therefore allows chamber choirs—such as the Cascadian Chorale—to present a masterwork which would otherwise be logistically and financially unfeasible. We will perform a slight adaptation, omitting the piano part where it functions merely to double the choir or soloists.

In some respects, the piano four-hands version allows Brahms's craftsmanship to shine through with even greater clarity than the original orchestral version. The *Requiem* is perhaps Brahms's most personal work, and in this version we hear layers of nuance which are generally hidden by the full orchestra. The text is distinct and audible. The choral bass line is pronounced, not hidden within Brahms's typically bass-heavy orchestration. The fifth movement becomes an art song for soprano soloist with choral back-up support. Essentially, Brahms's voice becomes more intimate, more delicate, and even more personal.

A Closer Look at Brahms's *Requiem*

The traditional Latin Requiem consists of liturgical texts appropriate to a Mass for the Dead, which Brahms opted against. This decision placed him in a tradition dating at least back to Heinrich Schütz in the seventeenth century, when early Lutherans often titled works with Catholic references (Mass, Requiem, Passion, oratorio), but chose Biblical or poetic texts in the vernacular language. After the work was published with the title *Ein deutsches Requiem*—"A German Requiem"—and gained popularity beyond German-speaking lands, Brahms wrote that he expressed regret for his chosen title: "I will admit that I could happily omit the 'German' and simply say 'Human' (or for 'Mankind')." For this reason, the work is often justifiably performed in the local language. We have opted to perform in German, remaining true to Brahms's original careful linkages between words and music.

The composer compiled the texts himself from a modernization of Martin Luther's German translation of the Bible. Brahms's personal library survives to us today, and his Bible includes extensive markings that show his deep knowledge of scripture. Indeed, the libretto's only equal in the history of oratorio is Charles Jennens's libretto for Handel's *Messiah*. Brahms made several interesting decisions while compiling his text. The astute reader will note the absence of any reference to Christ. (This caused quite a problem for the cathedral authorities at the Bremen premiere, where it was finally decided to allow an alto soloist to sing "I know that my Redeemer liveth" from *Messiah* between the third movement and the intermission.) Not only is Christ deliberately avoided, the dead themselves are not mentioned until the penultimate movement, and then only in the context of becoming *unverweslich* ("undecomposable," or, as the King James version has it, "incorruptible"). Instead, it is the living who occupy the verses Brahms chose.

In the *Requiem*, Brahms's reputation as supreme craftsman is brought to the fore. The first movement immediately sets forth many principles which guide the entire work. The first sounds one hears are a low octave followed by the interval of a minor seventh, a striking and unconventional sonority. The minor seventh and its cousin, the tritone, prove a harmonic and melodic linchpin. For example, the minor seventh is again prominent in the alto line of the very first choral entrance: *Selig sind* ("Blessed are"). The sopranos meanwhile introduce another unifying motive: the ascending third followed by a half-step. Nearly every melody in the entire *Requiem* begins with this formation, its inversion (the same intervals, but turned upside side), or its retrograde (the same intervals, but in reverse order). What's more, the first melody one hears, low in the piano (played by the cellos in the orchestral version), is an adaptation of a Lutheran chorale tune. Scholars disagree whether Brahms's intended reference is to *Wer nur den leben Gott läßt walten* ("They who leave all to God") or *Freu dich sehr, o meine Seele* ("Rejoice greatly, O my soul"). (The former has been historically held as the exemplar, but the latter draws a powerful link to Robert Schumann, as it was the only chorale he ever arranged. Both chorales fit Brahms's general use in the *Requiem*. May the musicological battle rage onward!) Nevertheless, the basic materials for the entire *Requiem* can be found in the simple rising-and-falling contour of an old chorale, the interval of a minor-seventh, and the melodic third followed by a half-step. All of these elements are prominent within the first minute of the *Requiem*.

The second movement begins with material that Brahms had sketched for a discarded two-piano sonata from 1854, the year of Schumann's breakdown. The former sarabande-cum-scherzo now takes the guise of an off-kilter funeral march. The unison choral writing—given a darker hue by the omission of sopranos—emphasizes the text's evocation of life's apparent pointlessness. This dark funeral march is interrupted by a trio section in the style of a Ländler. This Austrian peasant dance helps to recall the fieldsman who patiently waits for his crop to grow. The basses begin a grand affirmation that "the redeemed of the Lord will come again," directly flaunting the dark and apparently hopeless texture of the movement's start.

The baritone soloist first appears in the third movement, reminiscent of a Lutheran pastor. Brahms's preference for low, dark textures is evident in the sparse, harmonically unsettled accompaniment. The chorus, akin to a faithful congregation, repeats the baritone's questioning plea: *Herr, lehre doch mich daß ein Ende mit mir haben muß* ("Lord, teach me when I will have my end"). In a brief but remarkable moment of metric ambiguity, the choir finally emerges from such disconsolate musings to decree: *Ich hoffe auf dich* ("I hope in you"). One prominent feature of the ensuing fugue is Brahms's unusual use of a technique known as the pedal-point. Traditionally, a long fugue such as this will lead up to its end with a long note held in the lowest register; this note will final resolve down a fifth to the tonic, or home-pitch, of the work. Brahms's pedal is a low D, but instead of relenting for the final chord, the D stays strong to reveal *itself* as the tonic pitch. Brahms called this the "eternal D." Bernard Shaw, a noted music

critic as well as playwright, spoke less kindly, calling it "mere brute musical faculty" and comparing Brahms to "a first-class undertaker." In any case, it is a striking representation of the positivism of the text.

The fourth movement has gained widespread popularity as a church anthem, generally translated as "How Lovely Is Your Dwelling-Place." So it is particularly odd that Brahms himself was deeply unsatisfied with the movement, wishing that he could compose it anew but knowing that the original was already too popular for him to supplant it. After the weighty theology and complex harmonic developments of the previous two movements, its relaxed, gentle lilt, not unlike a Viennese waltz, is quite refreshing. The movement is virtually a study in hemiola, a rhythmic technique in which a triple-meter (three beats to the measure) is offset by a larger grouping of three statements in double-meter. This comes to a height at the brief double-fugato, in which different choral sections simultaneously take on two different melodic ideas, one quick and the other slow, to represent the angels who *loben dich immerdar* ("praise you [the Lord] forever"). The resulting hemiolas eventually unsettle the entire construction, and the movement ends gently.

Brahms added the fifth movement two years after the completion of the rest of the work. Here Brahms takes a different approach in the relationship between soloist and chorus. In the context of the complete *Requiem*, the soprano soloist's text seems a direct consolation from one deceased to one living. The soprano remains constantly in a high register, reflecting this point of view. One prominent soprano is believed to have commented that a register of such height was needed to explore meanings of such depth. The choir, however, serves simply as back-up, gently intoning: *Ich will euch trösten, wie einen seine Mutter tröstet* ("I will comfort you, as a mother comforts"). The parallel to the recent death of Brahms's own mother is inescapable.

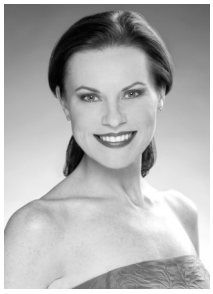
After such comforting words and music in the fifth movement, the sixth comes as an immediate, even shocking, shift. The baritone soloist's declamation is repeated by the chorus. The middle section of this movement is sometimes termed Brahms's "Dies irae," in reference to the hyper-dramatic music that usually accompanies the Latin Requiem's account of the Judgment Day. The music is certainly the fastest and loudest of the work, but it is free from theatrical effects: it is simple harmony that drives the cascading sequences of *Hölle, wo ist dein Sieg* ("Hell, where is your victory") to its homophonic final pronouncement. Likewise, it is not Heaven that judges but rather Hell itself that is conquered in a jubilant celebration.

The concluding fugue *Herr, du bist würdig* ("Lord, you are worthy") is based on a four-measure melody. Three times the music pulls back, modulating mysteriously to new keys with Baroque delicacy. Each time that the fugue subject returns, it is treated in stretto, meaning that subsequent entrances are compressed: the response comes after just two measures, then one, then finally after merely half of a measure, as the full choir acclaims in turn: *Herr* ("Lord"). Even more remarkable is that this tune is purely based on a variant of the opening three-note motive, in this case a descending half-step followed by a third. The fugue also splendidly balances contrapuntal writing, when each voice behaves independently, and homophony, when all move together. The entire fugue is a construction worthy of the great master Bach himself.

Not until the final movement do the dead become Brahms's primary concern: *Selig sind die Toten* ("Blessed are the dead"). As if to emphasize that the dead are with the Lord, the opening pitches of *Selig* ("Blessed") are identical to those of *Herr* ("Lord") in the preceding fugue. The entire *Requiem* has been so carefully constructed around this intervalic pattern that when the *Selig sind* motive returns from the first movement, the feeling is that it never left. Perhaps this is Brahms's point entirely: that the dead never leave but remain present in the hearts of the living. A truly "human" *Requiem* indeed, indicating that we are all *selig*—blessed.

Johannes Brahms 1853

Megan Weston, soprano



Praised as "excellent" (Opera News) and a singer of "remarkable virtuosity and charm" (Financial Times), Megan Weston gained international attention for her portrayal of Lisa in *La sonnambula* with the Orchestra of St. Luke's at the Caramoor Festival and as Lightfoot in the joint premiere of Floyd's *Cold Sassy Tree* with San Diego Opera. She first appeared to international audiences in recital on *The Classical Hour* for Japan's NHK television network. She made her operatic debut as Dorine in *Tartuffe* with Opera San Jose and has sung many roles, such as Olympia in *Les contes d'Hoffmann* and Lapak in *The Cunning Little Vixen* with Tulsa Opera, Norina in *Don Pasquale* and Cunegonde in *Candide* with Lyric Opera San Diego, Zerlina in *Don Giovanni* with Opera Theater of Philadelphia, and Despina in *Così fan tutte* with Utah Opera.

Megan Weston made her Carnegie Hall debut in Mozart's *Coronation Mass* and has sung with the San Diego Symphony, New Haven Symphony, Choir of Hendon St. Mary, England, Cape Cod Symphony, Long Island Choral Society, and San Diego Chamber Orchestra in *Carmina Burana*, *Messiah*, *Knoxville: Summer of 1915*, Copland's *Poems of Emily Dickinson*, Verdi's *Messa da Requiem*, and *Ein deutches Requiem*. The native Californian graduated from CSUF and received further training at the Aspen Opera Theater Center and with Horst Günter at the Hornberg Institute, Germany. A member of the San Diego Opera Ensemble Young Artist Program and Utah Opera Studio Artist Programs, she has won top awards from the Gerda Lissner, Lee Schaenen, and Joyce Dutka Foundations, Metropolitan Opera Western Regional Auditions, and the Pavarotti and Zachary Competitions. Her association with the Composition Department at the Juilliard School has resulted in many performances of new works. (*www.meganweston.com*)

Glenn Guhr, baritone

"Glenn Guhr is terrific with his big warm voice and confident swagger," raves Mary Murfin Bayley of The Seattle Times. Other critics agree: Glenn Guhr is a performer of unique and outstanding ability.

Mr. Guhr is an original member of the Black Box Opera Theater ensemble, with which he appeared in operas by Ned Rorem, Ullmann's *Der Kaiser von Atlantis*, and numerous cabaret performances.

Equally at home in everything from Shakespeare to Sondheim and Monteverdi to Verdi, Mr. Guhr has always prided himself on his versatility. He has appeared in operas, operettas, musicals, plays, and film with the Pacific Northwest Ballet, Seattle Opera, Civic Light Opera, Tacoma Opera, ACT Inc. (St. Louis), The St. Louis Shakespeare Company, Theatre Factory St. Louis and others in such roles as Gianni Schicchi, Papageno (*The Magic Flute*), Ford (*Falstaff*), Germont (*La Traviata*), Guglielmo (*Così fan tutte*), Grosvenor (*Patience*), and Fred Graham/Petruchio (*Kiss Me, Kate*).

In addition to his stage roles, Mr. Guhr appears frequently in recital and concert in the Pacific Northwest, performing with the Walla Walla Symphony, the Bellevue Philharmonic, Orchestra Seattle/Seattle Chamber Singers, the Seattle Choral Company, the Everett Symphony, the Port Angeles Symphony, the Seattle Philharmonic and others.

This last year Mr. Guhr also made his directorial debut with a highly-successful production of *The Magic Flute*, which he also translated. He is currently on the voice faculty at Shoreline Community College.

Mr. Guhr received a BA in music from Tabor College and an MM in Music History from Kansas State University. He also completed course work towards a PhD in Musicology at Washington University in St. Louis before turning his full attention to performance. In 2002 he finished a DMA in Vocal Performance at the University of Washington, where he studied with renowned baritone Julian Patrick.

Michael Fennelly, piano

Hailed as a pianist with "flair and energy" (New York Times), Bösendorfer Artist Michael Fennelly has toured the world with an array of dynamic programs. He made his first concerto appearance at age ten and subsequently performed with many orchestras throughout California. While still in high school, he was flown to New York as a last-minute replacement for a soloist with the New York Virtuosi Orchestra, and he later performed Brahms's First Piano Concerto in Germany. Most recently, he toured across the United States and performed in Germany and Belgium.

Michael Fennelly was the US winner of the Horowitz Competition, a winner in the Young Artist Peninsula Music Festival, and the Young Keyboard Artist Association. He made his Carnegie Hall solo recital debut as winner of the Artist International Competition. His recordings include *The Legend of Faust, part one* and *Debut*. Michael Fennelly graduated from the Eastman School of Music, where he was a pupil of Dr. Nelita True and was awarded the prestigious Performer's Certificate. He continued his Master's and Doctoral studies with Byron Janis and Dr. Marc Silverman at the Manhattan School of Music, where he received the school's special prize for chamber music and completed his Doctor of Musical Arts degree with a dissertation on Metric Structure. Dr. Fennelly's position as a pianist and coach for The Juilliard School has led to innumerable recitals with every instrument and voice type. This summer Michael Fennelly will perform and teach at the Intermezzo Festival in Bruges, Belgium. (*www.michaelfennelly.com*)

Andrés Peláez, Piano

Andrés Peláez graduated with honors in piano performance and piano teaching from La Plata Conservatory (Argentina) and received his degree in chamber music from La Plata National University in 2000. He has studied with well-known artists such as Edith Fisher in Europe and Craig Sheppard in the USA. A prizewinner of several piano competitions, he has given numerous solo and ensemble performances in Argentina, Spain, Switzerland, and the United States. In 2004 he was a winner of the Ladies Musical Club Competition in Seattle, which featured him in a concert tour around Washington State. In 2005 he received his Master of Music in Piano Performance at the University of Washington School of Music. He has worked at the UW School of Music as a pianist for opera productions, voice lessons, and choir ensembles. He is currently the pianist/keyboardist of Crown Hill United Methodist Church and also works as a freelance accompanist for several voice and instrumental studios. He has been part of the Cascadian Chorale since 2005 working as the main piano accompanist.

Officers and Staff

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Gary D. Cannon, Director

Gary D. Cannon 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. He has also been chorusmaster of the Northwest Mahler Festival since 2001 and choir director at Bethel Lutheran Church in Shoreline since 2007. Cannon has recently appeared as a guest conductor with the Vashon Island Chorale and Kirkland Choral Society. 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 such as 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. Cannon 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; particularly noteworthy 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.

Upcoming concerts

The Animal Kingdom

Our season ends with a light-hearted program of animal-themed music. Drawing from both secular and sacred traditions, we showcase music from the Renaissance to today and every era in between. With the serenity of Palestrina's *Sicut Cervus*, the levity of Z. Randall Stroope's *Old Horatius Had a Farm*, and the beauty of Haydn partsongs, this is a concert sure to put a smile in your heart.

Saturday, June 6, 2009 7:30 p.m.
St. Margaret's Episcopal Church
4228 Factoria Boulevard SE
Bellevue, Washington

Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

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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 Barb Fraley, *president@cascadianchorale.org*.
On the web at **www.cascadianchorale.org.**