



**TWO MASSES:
VICTORIA & FRALEY**

CASCADIAN CHORALE
Gary Cannon, Artistic Director

Saturday, November 19, 2011, 7:00pm
St. Thomas Episcopal Church, 8398 NE 12th Street, Medina

Sunday, November 20, 2011, 3:00pm
Holy Innocents Catholic Church, 26526 NE Cherry Valley Road, Duvall

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TWO MASSES: VICTORIA & FRALEY

Jesu dulcis memoriaattr. Tomás Luis de Victoria (1548–1611)
Ascendens Christus in altum (1572) Victoria
O magnum mysterium (1572) Victoria
Missa Brevis (2010)Christopher Lee Fraley (b.1967)
 Kyrie
 Gloria
 Amen
 Credo
 Sanctus
 Agnus Dei

∞ intermission ∞

Missa 'O magnum mysterium' (1592) Victoria
 Kyrie
 Gloria
 Credo
 Sanctus et Benedictus
 Agnus Dei

Cascadian Chorale
Gary D. Cannon, conductor

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Tomás Luis de Victoria (1548–1611)

Tomás Luis de Victoria sang as a choirboy at the cathedral in Ávila, a prosperous but small town in central Spain. Here also lived the famed mystic St. Teresa of Ávila, who in 1562 established a new group of Carmelite nuns known as the Discalced (or Barefoot) Order. Hers was an especially strict regime involving poverty, ceremonial flagellation, and deep meditation as means to achieve religious ecstasy. Victoria's family was socially well connected: not only did St. Teresa know them, but King Philip II was patron to young Tomás, facilitating his studies from 1565 at the Collegio Germanico, a noted boarding school for German, English, and Spanish seminarians in Rome. There he met and possibly studied with the great Italian master, Giovanni Pierluigi da Palestrina.

From 1569, Victoria sang at Santa Maria di Montserrat, the leading Spanish church in Rome, and in 1571 he began to teach at his old haunt, the Collegio Germanico, serving as its *maestro di cappella* from 1573–6. During that time, he published his first volume of motets, which included both *Ascendens Christus in altum* and *O magnum mysterium*. In 1575, Victoria was ordained to the priesthood and joined the Congregazione dell'Oratorio, a joyful and devout order founded by St. Philip Neri; they took their name after the habit of standing outside churches to call the faithful to worship. He became chaplain of San Girolamo della Carità, an important Oratorian church, and held minor posts among various Spanish congregations throughout Rome.

By 1587, Philip II had acquiesced to Victoria's request to return to Spain, embarking on the peaceful life of a priest. Victoria was granted a lofty appointment as personal chaplain to the king's sister, Dowager Empress Maria, daughter of Holy Roman Emperor Charles V and widow of his successor, Maximilian II. Maria had settled in 1584 as a lay oblate at the Monasterio de las Descalzas Reales de Santa Clara, a convent for noble widows and spinsters along the order established by St. Teresa of Ávila. The thirty-three nuns were strictly cloistered, attended at daily Mass by priests who were also excellent singers. Victoria's post as Empress Maria's chaplain and the convent's choirmaster was a rather cushy one: he maintained a personal servant, and his meals were received in private quarters. This perhaps explains why, soon after his return to Spain, he declined offers to become *maestro di cappella* at prestigious cathedrals in both Seville and Zaragoza.

Other than a Roman sojourn in 1592–5 to supervise publication of more music (on which trip he also attended Palestrina's funeral), Victoria remained at the convent in Madrid until his death in 1611. After his magnum opus, a Requiem Mass for Empress Maria's funeral in 1603, Victoria is not known to have composed any more music. Nevertheless, his compositions disseminated throughout Catholic Europe (he wrote exclusively sacred music), and even in the Spanish Americas. His fame slowly waned over the centuries, but was revived around 1900 by publication of his collected works in a modern edition. We present these concerts in commemoration of the four-hundredth anniversary of this great master's death.

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Jesu dulcis memoria

In the Renaissance, the term *hymn* generally referred to a sacred, strophic poem (not of Biblical origin, as a psalm) with short, rhyming phrases. They were sung to chants during the Divine Office, a series of daily prayer services distinct from the Mass. Occasionally the chant would be replaced by a newly composed setting of the hymn text for polyphonic voices (i.e. the voices function independently, not moving simultaneously). In 1581, Victoria published a volume of thirty-two such hymns. However, the present *Jesu dulcis memoria* is not found in that volume, and modern scholarship questions the authenticity of its attribution to him. There are indeed certain moments of dissonance and part-writing that don't seem quite like Victoria.

The text of *Jesu dulcis memoria* is generally attributed to the twelfth-century monk St. Bernard of Clairvaux, though this attribution is also uncertain. The full poem consists of between forty-two and fifty-three stanzas, in each of which all four lines rhyme. The single strophe set here was used for the Vespers (evening) service on the Feast of the Holy Name of Jesus, soon after Christmas. Most hymn settings of this type would incorporate the traditional chant into the choral texture, but no chant source can be found here. Notwithstanding its spurious attribution and unusual approach, this setting of *Jesu dulcis memoria* is a brief but beautiful example of Renaissance polyphonic hymnody.

Jesu dulcis memoria,
dans vera cordi gaudia:
sed super mel et omnia,
ejus dulcis praesentia.

Jesus, the sweet memory,
giving, to true hearts, joy:
but above honey and all else,
sweet is his presence.

Ascendens Christus in altum

Victoria's most popular compositions today—such as *O magnum mysterium* and the 1603 Requiem—have contributed to a misperception of the composer as a dour, severe individual. Quite to the contrary, the Oratorian order to which he belonged was known for being particularly joyful, and in 1649 King John IV of Portugal remembered the composer's "disposition being naturally sunny." In *Ascendens Christus in altum*, we hear the ebullient side of Victoria's personality. This motet was intended for the Matins service (held between midnight and dawn) on the Feast of the Ascension. This occasion, commemorating Christ's rising to heaven after his resurrection, took place forty days after Easter. *Ascendens* was one of Victoria's most popular pieces during his lifetime, being published five times.

Though Victoria never composed any secular music, *Ascendens Christus* is littered with examples of text-painting more often found in madrigals. For example, in the opening line, the first three voices rise a full octave to depict Christ's ascension. Triumphant vocal fanfares accompany the "voce tubae" ("the voice of a trumpet"). *Ascendens* is also a fine example of imitative polyphony, in which each voice begins each phrase of text with the same melodic gesture. The structure of this motet is such that the final line of each strophe ("Dedit dona...") is given the same music, though the two soprano lines trade parts.

Ascendens Christus in altum, alleluia.
Captivam duxit captivitatem, alleluia.
Dedit dona hominibus, alleluia.

Ascendit Deus in jubilatione,
et Dominus in voce tubae, alleluia.
Dedit dona hominibus, alleluia.

Christ ascends to the heights, alleluia.
Captivity he led captive, alleluia.
He gave gifts to men, alleluia.

God ascended in jubilation,
and the Lord in the voice of a trumpet, alleluia.
He gave gifts to men, alleluia.

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O magnum mysterium

Victoria's motet *O magnum mysterium* is today perhaps the single most famous work of the Renaissance period. It was composed for the Feast of the Lord's Circumcision, though the text is taken from the Matins service on Christmas. Victoria's treatment of the text is delicate and sensitive. For example, the opening line could hardly sound more mysterious or wondrous. There is a certain gentleness as we come to the animals who witnessed Christ's birth. A yet greater hush invokes the virgin mother; we may remember that Victoria spent his mature life working at a convent. The final *Alleluia* moves into an almost dance-like triple-time, culminating in a grand affirmation.

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

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

Missa 'O magnum mysterium'

Victoria is best known for his motets (short liturgical works intended for the daily Offices, rather than for the full Mass ceremony), but his twenty Mass settings are masterworks of the genre. Most of them are so-called parody Masses, meaning that they are based on a pre-existing composition. He tended to use his own motets as the source for his larger constructions, including Masses on both *Ascendens Christus in altum* and *O magnum mysterium*. It is noteworthy that he invariably chose to base Masses on joyful rather than penitential motets; to Victoria, the Mass was an uplifting, optimistic event. As with the *O magnum mysterium* motet, its eponymous Mass was written for the Feast of Circumcision.

Music today tends to be composed in either the major or minor mode, each of which uses a distinct group of possible notes built from a home pitch. This convention, however, did not evolve until the turn of the seventeenth century. Before then, as in Victoria's early works like the *O magnum mysterium* motet, composers chose from a broader wealth of modes. Victoria was well aware of the new trend, and the *O magnum mysterium* Mass is much less modal than the rather earlier motet. He achieves this by making slight adaptations to the original source material, modifying pitches chromatically (i.e. going outside the original group of notes) to give a more major or minor sound. Though Victoria uses almost every motive from the original motet somewhere in the Mass (except for the chordal "O beata virgo" section), these slight adaptations make it harder to detect the source. Nevertheless, the motet's opening motive remains very clear at the start of the Kyrie and Sanctus.

It is fascinating to observe how Victoria's early Masses, which appeared in 1576, differ from the later works published in 1592 (such as the *O magnum mysterium* Mass) and in 1600. As a practical priest, Victoria increasingly composed Masses that were more concise than those of his most prominent contemporaries, such as Palestrina or Francisco Guerrero. The later Masses have several episodes in which the standard duple time (two long beats per measure) shifts into triple time (three short beats per measure); in the *Missa 'O magnum mysterium'* there are only four such instances, three of which are in the Credo, which lends one to believe this Mass was probably written well before its 1592 publication.

A few conventions of performance are worth noting. As this Mass was intended for performance in the liturgical service, the first lines of the Gloria and Credo would have been sung in chant by the presiding priest; in concert, a baritone soloist takes on that role. Also, the Agnus Dei, in its liturgical context, would have been intoned three times, whereas Victoria's Mass includes but one iteration. We have chosen to interpolate the traditional chant for the second statement, then to repeat Victoria's music to fit a conventional mold, changing the final text as the liturgy requires.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria in excelsis Deo,
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex coelestis, Deus pater omnipotens.
Domine fili unigenite, Jesu Christe.
Domine Deus, agnus Dei, filius patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus, tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu in gloria Dei patris.
Amen.

Credo in unum Deum, patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
filium Dei unigenitum,
et ex patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem patri,
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine, et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die
secundum scripturas.
Et ascendit in coelum,
sedet ad dexteram patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum, Dominum et vivificantem,
qui ex patre filioque procedit,
qui cum patre et filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.
Et unam sanctam catholicam et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

Glory to God in the highest,
and on earth, peace to men of goodwill.
We praise you. We bless you.
We worship you. We glorify you.
Thanks we give you for your great glory.
Lord God, heavenly king, God the omnipotent father.
Lord the only begotten son, Jesus Christ.
Lord God, lamb of God, son of the father.
Who takes the sin of the world, have mercy on us.
Who takes the sin of the world,
hear our prayer.
Who sits at the right hand of the father,
have mercy on us.
For you only are holy, you only are the Lord,
you only are highest, Jesus Christ,
with the Holy Spirit, in the glory of God the father.
Amen.

I believe in one God, omnipotent Father,
maker of heaven and earth,
of all things visible and invisible;
And in one Lord Jesus Christ,
only begotten son of God,
and from the father born before all worlds.
God from God, light from light,
True God from true God,
begotten, not made,
of one substance with the father,
by whom all things were made,
Who for us men, and for our salvation,
descended from heaven.
And was incarnate by the Holy Ghost
through the virgin Mary, and was made man.
He was crucified for us:
under Pontius Pilate he died and was buried.
And he rose again on the third day
according to the scriptures.
And he ascended to heaven,
seated at the right hand of the father.
And he will come again in glory
to judge the living and the dead,
whose kingdom will have no end.
And in the Holy Ghost, Lord and giver of life,
who proceeds from the father and the son,
who with the father and the son
is worshipped and glorified,
who spoke through the prophets;
And one holy, catholic and apostolic church.
I confess one baptism
for the remission of sins,
And I expect the resurrection of the dead,
and the life of the coming world. Amen.

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

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

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes the sin of the world,
have mercy on us.
Lamb of God, who takes the sin of the world,
have mercy on us.
Lamb of God, who takes the sin of the world,
grant us peace.

Christopher Lee Fraley (born 1967)

Missa Brevis

Raised near Philadelphia, Chris Fraley grew up writing “hundreds of songs” for the band in which he played guitar. He went on to study computer engineering and music composition at Carnegie Mellon University in Pittsburgh. He joined the fledgling staff of Microsoft in 1989, working as a software code developer. Some of you may remember the delightful computer game *Rodent’s Revenge*, which was one of Fraley’s creations for Microsoft. He found many fellow musicians at the company, former professionals and even ongoing freelancers, and thus never neglected his love for music. After nine years as a self-professed “code monkey,” Fraley left Microsoft to start a new technology firm with his brother in Pittsburgh. He eventually returned to Seattle, continuing his studies with composer Peter Wolf. Until about five years ago, he focused his musical efforts on orchestral and chamber music, but has recently embraced the choral milieu with vigor.

Fraley imbues his compositions with formal structure, motivic unity, and harmonic consistency. In the case of his *Missa Brevis*, the unifying idea is an inspiration in the early Mass settings of the Renaissance, such as those of Victoria. Each movement handles its early-music influence in a different way. The Kyrie’s style is most similar to that of the Renaissance, with its smoothly flowing, independently functioning polyphonic lines and modal harmony. It also takes the traditional three-part structure, in which the central text, “Christe eleison,” is given different music than the surrounding “Kyrie eleison” sections. The Gloria movement begins with a newly composed incipit to mirror the chant introductions used during the Renaissance. The harmony in this movement is based on fifths and fourths, intervals which were considered “perfect” in the medieval era but are now generally filled in by a full triad. This is followed without interruption by a separate Amen movement which is a fine example of imitative polyphony: the sopranos start, followed by the altos in strict canon a fifth below. The tenors and basses then follow suit. Indeed, the tradition of dealing separately with the higher and lower voices was established by the great Renaissance master, Josquin Desprez.

Chant is the direct inspiration for Fraley’s Credo, as the music moves rapidly in mixed meters to reflect the natural syllabic stresses of the text. This also resolves the problem faced by anyone who composes a Mass setting: how to make the Credo, which has substantially more words than the other movements, not take up the vast majority of the piece. The Sanctus is perhaps the most modern-sounding movement in the *Missa Brevis*. Upper voices oscillate above a baritone solo, but all join together for an exclamatory “Hosanna.” The following Agnus Dei is a gem of musical concision. In the liturgy this text is spoken three times. Fraley’s movement is in AAB form, meaning that he repeats the first “Agnus Dei” music for the text’s second statement. Unusually, Fraley repeats the music a whole step lower. The third section begins another whole step lower, but is more dissonant and impassioned in the plea for mercy. Fraley’s true masterstroke is the final statement of “Dona nobis pacem” (“Grant us peace”), as the music settles into F major in a calm, indeed peaceful, manner worthy of Schubert at his best... though not without a few twenty-first-century twists.

(Continued on page 8)

I conclude with a personal note about the work's genesis. Soon after Chris joined Cascadian Chorale's tenor section in 2008, he showed me his recently composed Kyrie setting. (I had been unaware of the music's instrumental origins dating back to an orchestral tone-poem of 2002, about which see FraleyMusic.com for more information.) Little did I suspect that my ensuing casual suggestion that he write a full Mass would be greeted with such enthusiasm and dedication. Chris promptly began studying modern unaccompanied Mass settings, such as those of Ralph Vaughan Williams, Frank Martin, Henk Badings, and William Albright. In the summer of 2010, Chris set aside time to complete his *Missa Brevis*. Imagine my mirth to discover that the piece was not only written, but was pretty darn good! I soon decided to program the full Mass, and asked Chris to serve as our Composer-in-Residence for the current season. Experiences like these are some of the most rewarding parts of being a musician: interacting with composers who are carrying on fine traditions in a new and lively manner.

[For the text to *Missa Brevis*, see the *Missa 'O magnum mysterium'* note on pages 5-7.]

Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley



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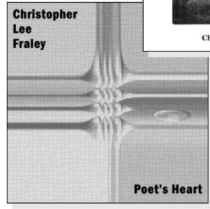
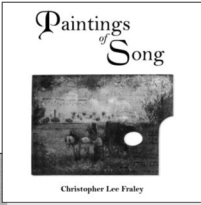
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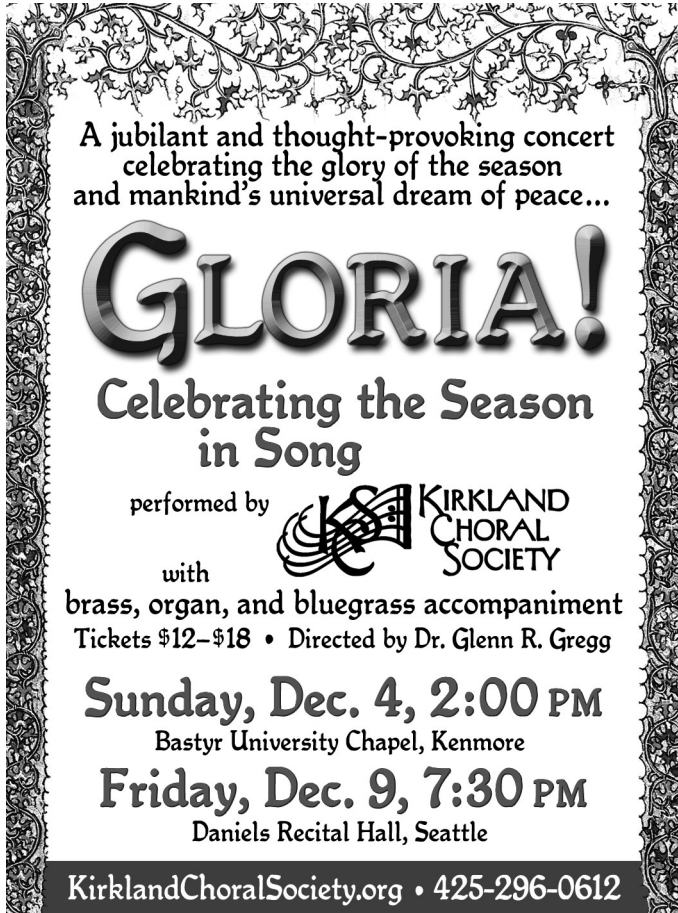
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Gary D. Cannon, Conductor



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

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

Ingrid Verhulsdonk, Piano



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.

Christopher Lee Fraley, Composer-in-Residence



Christopher Lee Fraley, raised in a musical family, played the cello for ten years before switching to the more portable guitar. He studied at Carnegie Mellon University, receiving a BS in Computer Engineering. While in school, Chris pursued additional studies in music and poetry. His major influences include not only Beethoven and Schubert, but also popular artists such as Sting, Peter Gabriel, and King Crimson.

Chris continues to write works for orchestra, chamber ensembles, and chorus, and his credits include a symphony, eight tone poems, two operettas, string quartets, and pieces for piano and various chamber ensembles. When Chris is not busy sharpening his compositional skills under the tutelage of Dr. Peter F. Wolf, he relaxes by pursuing woodworking, gardening, programming, and eating his favorite dessert, pumpkin pie.

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

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- 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.



Follow us on Facebook and Twitter.
Find links at www.CascadianChorale.org.

2011-2012 Season

Save these dates for the rest of this season's concerts:

Cascadian Carols

December 17, 2011, 7 pm, St. Thomas Episcopal, Medina

December 18, 2011, 7 pm, Prince of Peace Lutheran, Shoreline

In Memoriam

March 24, 2012, 7 pm, St. Thomas Episcopal, Medina

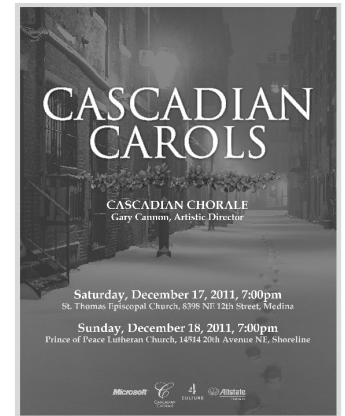
March 25, 2012, 3 pm, Shepherd of the Valley Lutheran, Maple Valley

Water Night

June 2, 2012, 7 pm, St. Thomas Episcopal, Medina

June 3, 2012, 5 pm, Nordstrom Great Hall, Harmony Hill Retreat Center, Union

Presented by Anna's Bay Center for Music



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The Cascadian Chorale thanks the following people and organizations for their generous donations during the past twelve months:

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Many thanks to all of our concert volunteers!