



CASCADIAN
CHORALE

Rejoice in the Lamb

A British Christmas

Gary Cannon, Artistic Director

Friday, December 13, 2013, 7:30pm
Mercer Island Presbyterian Church
3605 84th Ave SE
Mercer Island WA, 98040

Sunday, December 15, 2013, 4:00pm
Faith Lutheran Church
9041 166th Ave NE
Redmond, WA 98052

www.cascadianchorale.org

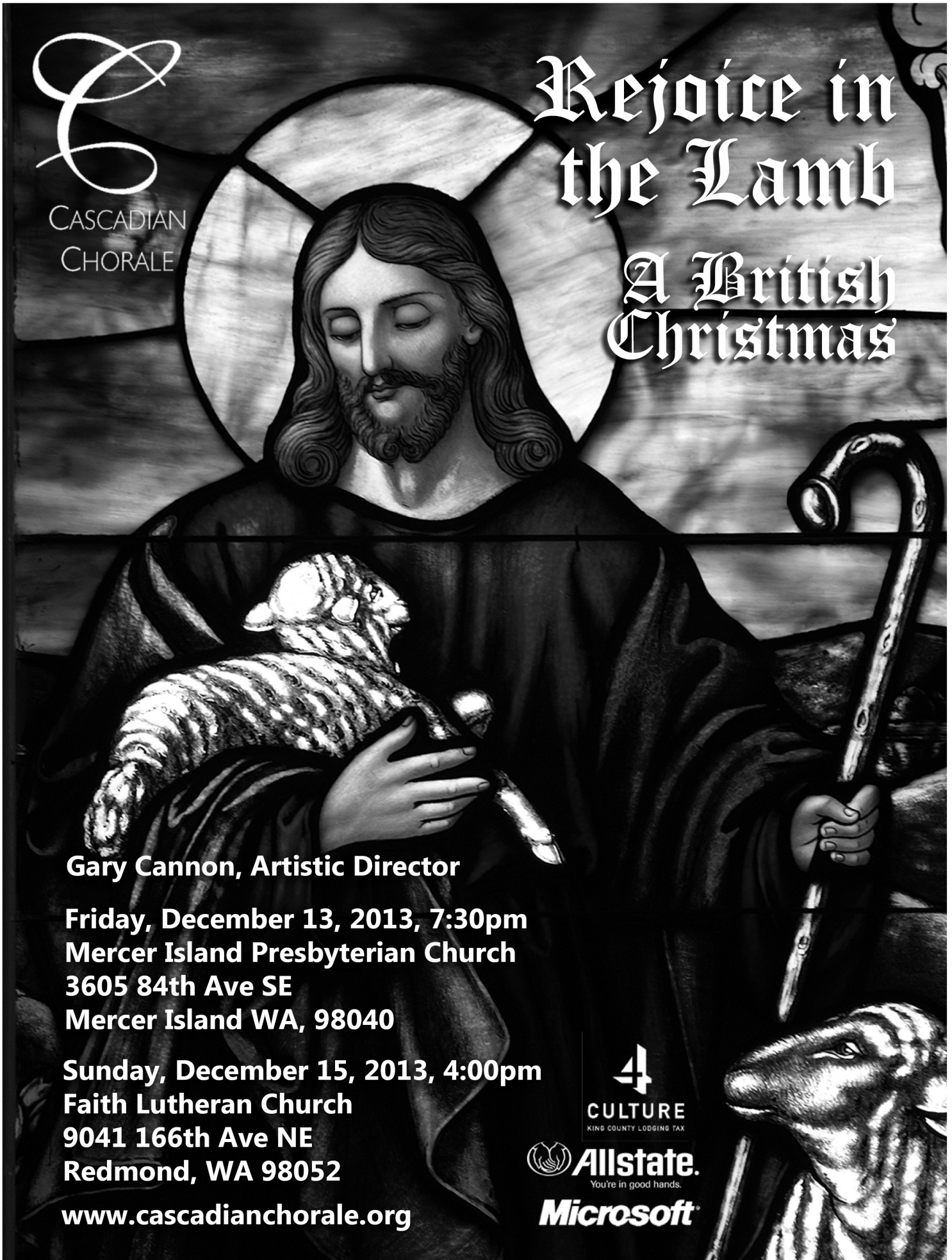


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REJOICE IN THE LAMB: A BRITISH CHRISTMAS

O Radiant Dawn (2007) James MacMillan (b. 1959)
 The Lamb (1982) John Tavener (1944–2013)
 The Sycamore Tree (1930/67) Benjamin Britten (1913–1976)
 Rejoice in the Lamb (1943) Benjamin Britten
 Alleluya, A New Work is come on Hand (1953) Peter Wishart (1921–1984)

∞ intermission ∞

A Boy Was Born: Theme (1933) Benjamin Britten
 A Babe Is Born (1971) William Mathias (1934–1992)
 A Hymn to the Virgin (1930) Benjamin Britten
 Ave Maria (2002) Giselle Wyers (b. 1969)
 Festival Te Deum (1944) Benjamin Britten
 Let the people praise thee, O God (1981) William Mathias

Nicholas Abbott, organ

Cascadian Chorale

Gary D. Cannon, conductor

Soprano

Holly Allin ▲ ✕
 Debbi Bardsley
 Nancy Dain-Smith
 Shiloh Gillespie
 Joscelyne Gray †
 Anita Gross *
 Christine Kendrick
 Brenda Kruse
 Kara Montague
 Paula Rattigan
 Billie Shung

Alto

Carol Fielding
 Susan Flores
 Barb Fraley
 Joanne Hinkle
 Laurene Kelly
 Tara O'Brien Pride * †
 Joy Porter
 Katherine Robbs
 Debra Schilling
 Nikki Schilling ▲
 Pamela Silimperi
 Hannah Won

Tenor

Christopher Fraley
 Corey Fujimoto †
 Russ Jones *
 Özer Özkaraoglu ▲
 * Section Leader
 † Voice Coach
 Soloists:
 † *Rejoice in the Lamb*
 ▲ *A Hymn to the Virgin*

Bass

Ken Black
 Rick Commo
 Jeremy Kings ▲
 Dennis Kruse †
 David Nichols
 Trevor Tsang ♦
 Jim Whitehead
 Doug Wyatt *
 Robin Wyatt-Stone †
 ♦ *Ave Maria*
 ✕ *Festival Te Deum*

O Radiant Dawn (2007)

by **James MacMillan** (born 1959)

Most of today's big name composers focus their efforts on orchestral music, opera, chamber music, and the like. Choral music is primarily the domain of a few specialists, such as Morten Lauridsen and Eric Whitacre. James MacMillan is one of very few big names who have made choral music an integral part of their output. His large-scale *Cantos sagrados* (1989) and *Seven Last Words from the Cross* (1993) were early masterpieces; the more recent *St. John Passion* (2008) has likewise gained attention.

Since his youth MacMillan has been devoutly Catholic. In the midst of his busy schedule composing and conducting for the world's most prestigious orchestras, he still finds time to direct the amateur choir at St. Columba's Church, Maryhill, in Glasgow, Scotland. The Chamber Choir of nearby Strathclyde University also makes occasional appearances at St. Columba's. For these two ensembles MacMillan has composed a series of *Strathclyde Motets* to be sung during communion on Sundays and feast days. They vary in difficulty and mood. *O Radiant Dawn* is one of the simplest in construction but darkest in color. The text is one of the famed "O Antiphons" sung in the seven days before Christmas. The harmonies are spare, even severe, as befits an appeal for the coming dawn or the imminent birth of Christ.

O Radiant Dawn, Splendor of eternal Light, Sun of Justice:
 come, shine on those who dwell in darkness and the shadow of death.
 Isaiah had prophesied, 'The people who walked in darkness have seen a great light;
 upon those who dwelt in the land of gloom a light has shone.'

O Radiant Dawn... Amen.

— *O oriens, splendor lucis æternæ*, Antiphon for December 21

The Lamb (1982)

by **Sir John Tavener** (1944–2013)

Upon graduating from the Royal Academy of Music, John Tavener used ultra-modernist compositional techniques: complex structures, abundant dissonances, electro-acoustic sonorities, and the like. These works came to the attention of John Lennon—yes, he of Beatles fame—who proceeded to release Tavener's cantata *The Whale* (1968) on the Apple label. Fame quickly followed. But Tavener's conversion to Greek Orthodoxy in 1977 also marked a stylistic sea-change; he came to be known as a "Holy Minimalist." The carol *The Lamb*, composed in 1982, became an instant classic. Written in a mere fifteen minutes, *The Lamb* embraces both stylistic simplicity and creative craftsmanship. The opening material, sung by the sopranos, is then simultaneously sung by the altos in inversion (i.e. upside-down). This juxtaposition provides the basis for the rest of the composition.

Tavener's best known works are his choral miniatures, especially *Song for Athene* (1993), which was famously sung at the funeral of Princess Diana in 1997. But his larger-scale works for chorus and orchestra can add drama and a sense of architectural scale; my personal favorite is probably *Lament for Jerusalem* (2002). All of his output, even purely instrumental works such as *The Protecting Veil* (1987) for cello and string orchestra, is based on his deep religious belief. As he once said: "I think there are an awful lot of artists around who are very good at leading us into Hell. I would rather someone would show me the way to Paradise." Tavener had been in poor health for most of his life, and his death last month has robbed choral musicians of one of their few truly unique voices.

Little Lamb, who made thee?
 Dost thou know who made thee?
 Gave thee life, & bid thee feed
 By the stream & o'er the mead;
 Gave thee clothing of delight,
 Softest clothing, woolly, bright;
 Gave thee such a tender voice,
 Making all the vales rejoice?
 Little Lamb, who made thee?
 Dost thou know who made thee?

Little Lamb, I'll tell thee,
 Little Lamb, I'll tell thee:
 He is called by thy name,
 For he calls himself a Lamb.
 He is meek, & he is mild;
 He became a little child.
 I, a child, & thou a lamb,
 We are called by his name.
 Little Lamb, God bless thee!
 Little Lamb, God bless thee!

— William Blake (1757–1827), published in *Songs of Innocence* (1789)



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The Sycamore Tree (1930, revised 1967)

by Benjamin Britten (1913–1976)

Benjamin Britten is usually hailed as the most important British composer of the twentieth century. And he belongs on every list of the most important choral composers in all of history. Thus it is with special pleasure that we present several of his works to commemorate the hundredth anniversary of his birth. Some are well known, others less so, but all demonstrate his consummate skill and passionate voice.

Britten was born in the bleak but beautiful coastal region of Suffolk, in the east of England, and commentators often claim that his music shares an aesthetic with that region's starkness. His passion for composition began at an early age: his surviving juvenilia number nearly seven hundred works. He studied privately with Frank Bridge, one of the more unusual voices in English composition. Neither Bridge nor Britten found appeal in the pastoralism of Vaughan Williams or the Victorian grandeur of Elgar, but rather they preferred a perennial quest for solid craft that embraced continental models. Britten's great desire was to study with Alban Berg, the Austrian modernist who wedded Schoenberg's atonality with nineteenth-century Romanticism.

It was at this stage in his life that, over the two-day period of 12–13 September 1930, Britten composed a Christmas miniature titled *I saw three ships* which was first performed the following January, together with *A Hymn to the Virgin* (see below). It lay neglected until November 1967, when he revised it as *The Sycamore Tree* for the Ambrosian Singers, a renowned professional choir. Britten indicated a clue to his intent when he published it with the dedication: "For Imo," i.e. Imogen Holst, daughter of Gustav Holst, who had composed many carol settings for amateur choirs. Britten's music is quick and light, beginning straightforwardly but gradually gaining in contrapuntal complexity and harmonic invention. After the first verse, the melody is sliced and shared by the various parts. The ringing of bells notably appears with the text "for joy" and at the sopranos' cascading line as the men begin the final verse.

Needless to say, this traditional text is not meant to be literally or dogmatically accurate. Bethlehem is not a coastal town. Likewise there is no account of bells ringing at Jesus's birth. The biblical sycamore tree was a variety of fig tree native to the Middle East, not the variety of maple found in central Europe. The text is, however, wonderfully tailored to engage the English public—with its seafaring culture, fondness for church bells, and awareness of continental horticulture—in the Christmas story.

As I sat under a sycamore tree,
A sycamore tree, a sycamore tree,
I looked me out upon the sea
On Christ's Sunday at morn.

I saw three ships a-sailing there,
A-sailing there, a-sailing there,
Jesu, Mary and Joseph they bare
On Christ's Sunday at morn.

Joseph did whistle and Mary did sing,
Mary did sing, Mary did sing,
And all the bells on earth did ring
For joy our Lord was born.

O they sail'd into Bethlehem!
To Bethlehem, to Bethlehem:
Saint Michael was the steersman,
Saint John sat in the horn [i.e. prow].

And all the bells on earth did ring,
On earth did ring, on earth did ring:
'Welcome be thou Heaven's King,
On Christ's Sunday at morn!'

Rejoice in the Lamb: Festival Cantata, opus 30 (1943)

by Benjamin Britten (1913–1976)

Britten studied at the Royal College of Music, that great bastion of conservatism, from 1930 to 1932. His music began to draw attention outside of his hometown, with a BBC broadcast of *A Boy Was Born* (see below) in 1934 and a job composing incidental music for government films and radio. Prominent premieres for major works such as the orchestral song-cycle *Our Hunting Fathers* (1936), the Variations on a Theme of Frank Bridge (1937) for string orchestra, and the Piano Concerto (1938) added up. By the time of his departure for Canada and the United States in April 1939, Britten was among the leading English composers of his generation. His time in North America was noteworthy for many reasons: a refinement of his orchestral voice in the Violin Concerto (1939) and *Sinfonia da Requiem* (1940), his first foray into theatrical writing with the operetta *Paul Bunyan* (1941, to a text by W.H. Auden), and, most importantly, a flowering of love for tenor Peter Pears, and the concomitant outpouring of works for Pears's unique timbre. As war raged in Europe, Britten and Pears began to feel that their rightful place was home in England, even if that meant facing tribunals as conscientious objectors. On the sea journey in May 1942, Britten composed two of his most loved choral works, *A Ceremony of Carols* and *Hymn to St. Cecilia*. In the following years, Britten composed for Pears two works which showed a true mature voice and which have become central to twentieth-century classical music: the Serenade for Tenor, Horn and Strings (1943), and the opera *Peter Grimes* (1945). From this remarkable period also dates *Rejoice in the Lamb*.

This "Festival Cantata" was commissioned for the fiftieth anniversary of St. Matthew's Church in Northampton, thanks to the efforts of its artistically inclined vicar, the Rev. Walter Hussey. (Henry Moore's sculpture *Madonna and Child* was created for the same occasion.) Britten proposed setting excerpts from the recently published poem *Jubilate Agno* (or "Rejoice in the Lamb"), by Christopher

Smart, a poet-scholar who was a prominent voice in London in the 1740s and '50s. In 1757, Smart's father-in-law committed him to an insane asylum, though there remains some question as to whether this was due to Smart's perceived religious mania, a nervous breakdown brought on by overwork, financial debts, or the fact that the father-in-law simply didn't like him. Before leaving the asylum in 1763, Smart had penned his most original output, including *Jubilate Agno*, the oddness of which is sometimes taken to confirm his alleged insanity.

Smart's concern is how all the facets of life glorify God. Britten's cantata is in ten sections (in the text below, each musical section begins with an indented line). After an initial acclamation based on the pitch of middle C, we proceed to a quick section wherein Smart recalls various figures from the Old Testament. Then Britten deftly depicts the lounging of a cat, the scurrying of a mouse, and the steady growing of a flower, as each glorifies God in three brief arias. (Smart did indeed have a cat named Jeffry with him in the asylum.) Here follows a dramatic central section, wherein Smart compares himself to Christ: both were believed to be insane, or "besides himself." One can hear in Britten's music the menacing uplift of the asylum watchman's staff. The bass soloist sings how even letters of the alphabet show God's glory and the full choir responds how the sonorities of musical instruments do the same. Britten concludes in a gently lilting "Hallelujah," with a dotted rhythmic figure reminiscent of Henry Purcell, the seventeenth-century English composer whom Britten studied in detail during this period. Indeed, the cantata's structure is comparable to that of verse anthems composed by Purcell and his contemporaries.

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear—The beginning of victory to the Lord—to the Lord the perfection of excellence.—

Hallelujah from the heart of God, and from the hand of the artist inimitable,
and from the echo of the heavenly harp in sweetness magnificent and mighty.

For I will consider my Cat Jeffry.
For he is the servant of the Living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

For the Mouse is a creature of great personal valour.
For—this is a true case—Cat takes female mouse—male mouse will not depart, but stands threat'ning and daring.
. . . . If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

For I am under the same accusation with my Saviour—
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites me with his staff.
For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver me out of all.

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

Text continues on page 6

For the instruments are by their rhimes.
 For the Shawm rhimes are lawn fawn moon boon and the like.
 For the harp rhimes are sing ring string and the like.
 For the cymbal rhimes are bell well toll soul and the like.
 For the flute rhimes are tooth youth suit mute and the like.
 For the Bassoon rhimes are pass class and the like.
 For the dulcimer rhimes are grace place beat heat and the like.
 For the Clarinet rhimes are clean seen and the like.
 For the trumpet rhimes are sound bound soar more and the like.
 For the TRUMPET of God is a blessed intelligence and so are all the instruments in HEAVEN.
 For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
 For at that time malignity ceases and the devils themselves are at peace.
 For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God, and from the hand of the artist inimitable,
 and from the echo of the heavenly harp in sweetness magnificent and mighty.

— Christopher Smart (1722–1771), from *Jubilate Agno* (1759–62)

Alleluya, A New Work is come on Hand, No. 3 from Three Carols (1953) by Peter Wishart (1921–1984)

Born in Sussex, Peter Wishart began his studies at Birmingham University. He then became one of many English and especially American composers to study under Nadia Boulanger in Paris. Wishart taught at his *alma mater*, then at King’s College in London, the Guildhall School of Music, and eventually at Reading University. He wrote five operas, many songs, and some purely instrumental works, but he is best known for the sprightly carol, *Alleluya, A New Work is come on Hand*. The opening flourish gives the effect of a mighty organ improvisation: the women cascade from high as the men sing staunchly and in a detached manner. For each of the three verses, the men take the melody as the women comment above. The text dates from the fifteenth century.

Alleluya: A new work is come on hand
 through might and graces of Gode’s son
 to save the lost of every land: Alleluya.

For now is free that erst was bound
 we may well sing: Alleluya.

Alleluya: Now is fulfilled the prophecy
 of David and of Jeremy
 and also of Isaiah: Alleluya.

Sing we therefore both loud and high,
 both loud and high: Alleluya.

Alleluya: This sweeté song
 out of a green branch is sprung
 God send us the life that lasteth long: Alleluya.

Now joy and bliss be him among
 that thus can sing: Alleluya.



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Theme from **A Boy Was Born**: Choral Variations, opus 3 (1933)

by **Benjamin Britten** (1913–1976)

Britten kept a diary for much of his life. The entry for 12 November 1932 includes: “Go to Whiteley’s in the morning to have hair cut, & then on to St. Martin’s Lane to Chatto & Windus to get a copy of Ancient English Carols. I am setting some in a work for chorus soon, I expect.” Thus the innocuous beginning of his first masterpiece: *A Boy Was Born*. It is a massive, half-hour theme-and-variations, a form common enough in orchestral writing but unique in the realm of unaccompanied choral music. At it happens, the theme, setting a sixteenth-century German text, is a miniature theme-and-variations unto itself. The first four notes—D, E, G, E—form the melodic cell from which the theme is constructed. Those pitches are repeated, then sung a step higher. The “Alleluya” statements maintain the same intervallic pattern, but starting on G-sharp. There are three verses, each handling this material slightly differently while remaining strictly chordal. The theme was published separately from the variations, as a stand-alone piece, and we will present it in this form. Indeed, the theme alone would have been a remarkable achievement for any nineteen-year-old student, but the complete set of variations point to a burgeoning master.

The complete *A Boy Was Born* received its premiere in a BBC broadcast on 23 February 1934, the very day Edward Elgar died. It is a remarkable coincidence, as the greatest English composer of one era passed the baton to his eventual successor. If you have occasion to hear the whole cycle—and it is being performed by several Seattle choirs as part of their Britten commemorations—I encourage you not to miss it.

A BOY WAS BORN in Bethlehem;
Rejoice for that, Jerusalem!
Alleluya.

He let himself a servant be,
That all mankind he might set free:
Alleluya.

Then praise the Word of God who came
To dwell within a human frame:
Alleluya.

A Babe Is Born, opus 55 (1971)

by **William Mathias** (1934–1992)

Other than brief periods spent studying at the Royal Academy of Music in London and teaching at Edinburgh University, Mathias spent most of his life in his native Wales, gaining a doctorate at the University of Wales and a professorship at the University College of North Wales (now Bangor University). But his outlook was far more global. Likewise he is best known for his choral music, especially for the church, but his orchestral music is of excellent quality—I especially recommend his Third Symphony (1991)—and he also composed a fair amount of chamber music.

Mathias had a great love for things medieval, perceiving himself as successor to the Welsh “praise poets” of that era. Medievalisms are found even in such otherwise innocuous works as the current church anthem, *A Babe Is Born*. The offset choral rhythms are not jazzy syncopations but are displaced metric emphases. Likewise occasional passing dissonances stem not from modernism but from medieval modality. The anonymous text dates from the fifteenth century; the final lines of each verse are also prominent in medieval Catholic hymnody. Mathias repeats the first verse at the end, closing with a grand “Noel!”

A babe is born all of a may,
To bring salvation unto us.
To him we sing both night and day.
Veni Creator Spiritus. [Come, Creator Spirit]

At Bethlehem, that blessed place,
The child of bliss now born he was;
And him to serve God give us grace,
O lux beata Trinitas. [O Trinity of blessed light]

There came three kings out of the East,
To worship the King that is so free,
With gold and myrrh and frankincense,
A solis ortus cardine. [From the region of the rising sun]

The angels came down with one cry,
A fair song that night sung they
In worship of that child:
Gloria tibi Domine. [Glory be to thee, Lord]

A Hymn to the Virgin (1930)

by Benjamin Britten (1913–1976)

Britten won a copy of *The Oxford Book of English Verse* as a school prize. Here he found the anonymous fourteen-century text of *A Hymn to the Virgin*, which he set to music on 9 July 1930 while convalescing in his school's medical facility. It was first performed, together with the original version of *The Sycamore Tree*, on 5 January 1931, by a local choral society in Lowestoft, the coastal town of Britten's birth. (On that occasion, the composer's mother sang alto in the solo quartet.) He revised it on 29 April 1934 in preparation for publication the next year, and it has become one of his best-loved choral miniatures. Britten takes an original approach to setting a macaronic text (i.e. a text in more than one language). He divides the singers into two groups: the large ensemble sings the main English words, and a solo quartet interjects with the Latin phrases. The first two verses are musically very similar, with slight changes to emphasize certain words. The third verse begins with a dramatic build-up but returns to the modal gentleness of the opening.

Of one that is so fair and bright
Velut maris stella, [like the star of the sea]
Brighter than the day is light,
Parens et puella: [mother and maiden]
I cry to thee, thou see to me,
Lady, pray thy Son for me,
Tam pia, [so holy]
That I may come to thee,
Maria!

All this world was forlorn
Eva peccatrice, [because of Eve's sin]
'Til our Lord was y-born
De te genetrice. [of you, his mother]
With *ave* [a hail] it went away

Darkest night, and comes the day
Salutis; [of salvation]
The will springeth out of thee:
Virtutis. [goodness]

Lady, flower of everything,
Rosa sine spina, [rose without thorn]
Thou bare Jesu, Heaven's King,
Gratia divina: [grace divine]
Of all thou bear'st the prize,
Lady, queen of paradise
Electa: [chosen one]
Maid mild, mother *es*
Effecta. [because of you]

Ave Maria (2002)

by Giselle Wyers (born 1969)

Giselle Wyers, professor at the University of Washington, is our Composer-in-Residence this season. (Her biography is below.) You will have the opportunity to hear several of her works in our February and May concerts, but we begin our survey with her very first composition. Wyers's *Ave Maria* is a truly remarkable Opus 1, obviously the product of one who, as conductor and singer, had already known well the choir and its various possibilities. She sprinkles several melodic cells throughout the work, thereby providing both variety and unity. First is the chant-like opening melody (on "Ave"), followed by the baritone soloist's two-note figure ("Maria"). The altos sing a syncopated descent followed by an upward leap ("gratia plena"), after which the sopranos are given a smoothly falling line ("Dominus tecum"). The women then intone a busy, repeated-note figure ("benedicta tu..."), while the tenors float in the middle. For the second verse, Wyers compiles all of these elements together, almost simultaneously, to create a grand climax that subsides for the final, brief "Amen."

Ave Maria, gratia plena:
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae, Jesus. Amen.

Hail Mary, full of grace:
the Lord be with you;
blessed are you among women,
and blessed is the fruit of your womb, Jesus.

Holy Mary, Mother of God,
plead to Jesus for us sinners,
now and in the hour of our death. Amen.

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Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

Festival Te Deum, opus 32 (1944)

by Benjamin Britten (1913–1976)

Britten was in the process of orchestrating the opera *Peter Grimes* when he paused to fulfill a commission for the centenary of St. Mark's Church in Swindon. Indeed, listeners familiar with that opera may note similarities between the Sunday morning Prayer scene in that opera and the present *Festival Te Deum*. This begins with the organ with grace notes and chords in strict three-four time, while the unison chorus sings in compound meters: five-eight, then seven-eight, then four-four, and so forth. When described in simple prose it seems a rather complex, modernist maneuver, but the effect is timeless, akin to chant intoned above an organ pedal. After rousing central acclamations, a soprano soloist invokes a prayer on behalf of the worshippers above the organ's initial motive. (One wonders if Britten intended a subtle wordplay on God's grace and the organ's grace notes.) When the chorus joins the prayer, the organ brings back the initial chant.

The *Festival Te Deum* dates from the same productive period as *Rejoice in the Lamb* (see above for more). It is the latest work in our survey of Britten's sacred works, but there is much worthwhile left to say about Britten's life and output. At the premiere of *Peter Grimes* in 1945, Britten was hailed as the leading British composer of the day. Orchestral works, solo songs, and choral music poured from his pen, and each new work was hailed as a major masterwork. Through his fifteen operas, he is often credited as being single-handedly responsible for the resuscitation of opera in the English language. In the choral realm, special note must be made of one of the last century's most seminal musical works, the *War Requiem* (1962) composed for the dedication of the newly constructed Coventry Cathedral, which had been destroyed by bombing in the Second World War. Britten settled in his home county of Suffolk and founded the Aldeburgh Festival, promoting his works and those of composers past and present whom he deemed worthy. He continued to travel widely as a conductor and pianist, especially as accompanist for his partner, tenor Peter Pears. For Decca Records he conducted or supervised recordings of nearly all of his major works, a legacy almost unparalleled among composers. He composed demanding works for the world's leading virtuosos but also left many works intended for children to perform. Few composers have left such an extraordinary legacy, one worthy of commemoration across the globe on the centenary of his birth.

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud, the Heav'ns and all the Pow'rs therein.
To thee Cherubim and Seraphim continually do cry:
Holy! Holy! Holy! Lord God of Sabaoth!
Heav'n and earth are full of the majesty of thy Glory.
The glorious company of the Apostles, praise thee.
The goodly fellowship of the Prophets, praise thee.
The noble army of Martyrs, praise thee.
The Holy Church thro'out all the world doth acknowledge thee,
The Father of an infinite majesty, thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heav'n to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee help thy servants
Whom thou hast redeemed with thy precious blood.
Make them to be number'd with thy Saints in glory everlasting.

O Lord, save thy people and bless thine heritage.
Govern them and lift them up forever.
Day by day we magnify thee and we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

Let the people praise thee, O God, opus 87 (1981)

by William Mathias (1934–1992)

In the United Kingdom, few occasions are as grand as royal weddings. To be commissioned to write music for such an occasion is likewise one of the highest honors for a British composer. The anthem *Let the people praise thee, O God*, was the result of just such a commission: for the wedding of Prince Charles and Princess Diana, held at St. Paul's Cathedral in London on 29 July 1981. On the other hand, the fact that Charles, Prince of Wales, should commission a new work from William Mathias, the leading Welsh composer of church music, also seems rather a given. (For more about Mathias, see the note above for his *A Babe Is Born*.) Here is an exultant setting of Psalm 67, with a prominent organ part. The pervasively ebullient mood is offset by a gentle middle section, which in an Anglican cathedral would be sung by young boys, as an appeal for God's mercy.

Let the people praise thee, O God: yea, let all the people praise thee.
O let the nations rejoice and be glad: for thou shalt judge the folk righteously, and govern the nations upon earth.

Then shall the earth bring forth her increase: and God, even our own God, shall give us his blessing.
God shall bless us: and all the ends of the world shall fear him.

God be merciful unto us, and bless us: and shew us the light of his countenance, and be merciful unto us.
That thy way may be known upon earth: thy saving health among all nations.

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Join us again later this season

And All the Earth Shall Sing

This concert's title is taken from a text by Wendell Berry, as set by Giselle Wyers, Cascadian Chorale's Composer-in-Residence, in her cycle *Three Songs of the Earth*. Several of the concert's texts describe how many aspects of nature—trees, birds, snow, even darkness itself—are imbued with music. We also include celebrations of music itself by William Billings and the Estonian composer Pärt Uusberg. And, since you too are part of the earth, the audience will have opportunities to join in a few sing-alongs!

Saturday, February 22, 2014

7:30 p.m.

Mercer Island Presbyterian Church

3605 84th Ave. SE

Mercer Island, Washington

Sunday, February 23, 2014

4:00 p.m.

Faith Lutheran Church

9041 166th Ave. NE

Redmond, Washington

The Human Heart – Smiles, Tears, Laughter

It has been said that music is a language that expresses feelings that words alone cannot convey. They may be passionate, mournful, humorous, hopeful, languorous, desperate, or any number of subtle combinations. Such is the case for the music on this concert, which largely features music by local composers. Bern Herbolzheimer's *Love Letters* reflect rapture and loneliness alike. Abraham Kaplan and William Billings address both hope and despair in death. Eric Lane Barnes's *Landscape* give a hilarious twist to an old nursery rhyme. Other works use music to delve into deeper meanings in the poetry of William Wordsworth, Robert Burns, and Robert Frost, and their understandings of the human heart.

Saturday, May 3, 2014

7:30 p.m.

Mercer Island Presbyterian Church

3605 84th Ave. SE

Mercer Island, Washington

Sunday, May 4, 2014

4:00 p.m.

Faith Lutheran Church

9041 166th Ave. NE

Redmond, Washington

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.

Nick Abbott, Organist



Born and bred in London, England, Nick began his musical education at St Andrew's Parish Church and School in Enfield, where he studied piano, cello and voice. With the Parish Choir, Nick often deputized for services at St Paul's Cathedral from a very young age, an unforgettable experience that sparked his love of the Anglican choral tradition. He continued his studies at the Latymer School of Music in Edmonton, where he studied organ with Alistair Young and performed the Poulenc Organ Concerto at the Royal Festival Hall in London and on tour at St James's Church in Prague. The latter experience would provide the inspiration for his subsequent career choice several years later.

Nick received master's degrees in music from the University of Cambridge, where he was Organ Scholar of Girton College, and the University of Bristol. At Cambridge Nick studied organ with Anne Page and directed and accompanied Girton College Chapel Choir for weekly services in the college chapel and for Evensongs at Canterbury, Norwich and St Paul's Cathedrals, and on tours to Mexico, Switzerland and Japan, where they won the gold medal at the prestigious Takarazuka International Chamber Choir Competition. At Bristol, Nick combined post-graduate studies of the life and music of Thomas Attwood Walmisley with a busy career as an organist, harpsichordist and baritone.

By day Nick is a Director of ACFEA Tour Consultants, where he has worked for the past 11 years, organizing choir, orchestra and band tours worldwide. He has toured throughout much of North America, Europe, Africa and Asia. Nick lives in Phinney Ridge in North Seattle with his wife, Kate.

Giselle Wyers, Composer-in-Residence



Giselle Wyers is Associate Professor and Chair of Choral Studies and Voice at the University of Washington, where she conducts the University Chorale and teaches courses in choral conducting and voice. She has conducted semi-professional ensembles and honor choirs across the United States and in Europe. Wyers' dedication to exposing audiences to the music of contemporary American composers is apparent in her work with Solaris Vocal Ensemble, a 12-voice solo ensemble of professional singers who are currently producing their first album of American world premieres for electronics and choir.

As a composer, Wyers edits the "Giselle Wyers Choral Series" through Santa Barbara Music Publishing Company. This series features many choral compositions by Wyers and champions the works of other emerging composers. Commissions for her music have been wide ranging, including the Chamber Choir of

Europe, A Capella Koor Cantabile of the Netherlands, Cascadian Chorale, Choral Arts Ensemble, Dolce Canto Chamber Choir, Virginia Chorale, Georgia Tech Chamber Singers and the University of Tennessee Men's Glee. Wyers won the Cambridge Madrigal Singers International Choral Composition for her *Ave Maria* in 2003, and subsequently was commissioned by the same ensemble to write a work for their 10th anniversary concert.



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KirklandChoralSociety.org | 425-296-0612

ANCORA [S]

www.AncoraChoir.org

Waiting for angels 14 Dec

AVE RENAISSANCE WOMEN'S CHOIR [S]

www.EarlyMusicGuild.org/Programs/CommunityCollegia/Ave

Vox femina 15 Nov

BAINBRIDGE CHORALE [W]

www.BainbridgeChorale.org

Family holiday concert 14 Dec
The sights and sounds of Christmas 14 · 15 Dec
Messiah sing-along 27 Dec

BELLEVUE CHAMBER CHORUS [E S]

www.BellevueChamberChorus.org

Upon a midnight clear 14 · 15 · 21 Dec

BELLEVUE GIRLCHOIR [E]

www.BellevueGirlchoir.com

Good cheer 7 Dec

CANONICI: CONSORT OF VOICES [S S]

www.Canonici.org

German early Baroque music for voices and organ 25 Oct
Madrigalia 4 Feb

CANTABILE OF SKAGIT VALLEY [N]

www.CantabileOfSkagitValley.org

Holiday concert 6 · 7 · 8 Dec

CANTARÉ VOCAL ENSEMBLE [S]

www.CantareVocalEnsemble.org

In time of snow 13 · 14 · 15 Dec

CAPPELLA ROMANA VOCAL ENSEMBLE [S]

www.CappellaRomana.org

A PATRIARCH'S CHANTS: Byzantine music from Constantinople 9 Nov
ARCTIC LIGHT: Finnish Orthodox music 18 Jan

CASCADIAN CHORALE [E]

www.CascadianChorale.org

Rejoice in the lamb: A British Christmas 13 · 15 Dec
And all the earth shall sing 22 · 23 Feb

CHOIR OF THE SOUND [N]

www.ChoirOfTheSound.org

Snow and mistletoe 7 · 8 Dec

CHORAL ARTS [W S]

www.Choral-Arts.org

Ave Maria 5 · 6 Oct
Christmas with Choral Arts 14 · 15 Dec

CITY CANTABILE CHOIR [S]

www.CityCantabileChoir.org

CHRISTMAS IN DUBLIN: excerpts from Handel's 1742 *Messiah* with Celtic music and Irish step-dancing 7 · 8 Dec

COLUMBIA CHOIRS [S]

www.ColumbiaChoirs.com

Cool Yule 1 Dec
YuleFest: A holiday celebration 7 Dec
Lessons and carols 14 Dec
Wonder tidings 15 Dec

CORA VOCE [W S]

www.CoraVoce.org

Carol of the seven signs 16 · 17 Nov
A celebration of the Mass 22 · 23 Feb

EARTHRISE CHAMBER CHOIR [S]

www.wsuu.org/Earthrise_Chamber_Choir.php

Shades of love 12 Jan

THE ESOTERICS [N E W S S]

www.TheEsoterics.org

AEONIA: At the door to eternity 20 · 21 · 22 Sep
PROFANA: Benjamin Britten centennial I [secular music] 22 · 23 · 24 Nov
SACRA: Benjamin Britten centennial II [sacred music] 6 · 7 · 8 Dec

EVERETT CHORALE [N S]

www.EverettChorale.org

Here we come a-wassailing 7 · 8 Dec

FEDERAL WAY CHORALE [S]

www.FWChorale.org

Many moods of Christmas 13 · 15 Dec

FLYING HOUSE PRODUCTIONS: SEATTLE MEN'S CHORUS & SEATTLE WOMEN'S CHORUS [S]

www.FlyingHouse.org

Hallows in the cathedral (SWC) 18-26 Oct
Play it again Santa (SMC) 30 Nov - 22 Dec
We can swing it! (SWC) 6-9 Feb

ILLUMNI MEN'S CHORALE [S S]

www.IllumniMensChorale.com

Illumni Christmas 15 Dec
Illumni & The Harvard Glee Club 4 Jan
Songs of winter and love 21 · 23 Feb

JET CITIES CHORUS [S]

www.JetCities.org

Federal Way Coalition of Performing Arts 23 Nov
Victorian country Christmas 7 Dec
Sweetie pie social 9 Feb

KIRKLAND CHORAL SOCIETY [N E S]

www.KirklandChoralSociety.org

Welcome all wonders 6 · 7 Dec

LAKE WASHINGTON SINGERS [E]

www.LakeWashingtonSingers.org

Winter concert 7 Dec

MAGI ENSEMBLE [S]

www.MagiEnsemble.org

Ester and Peteris and Vytautas 15 · 16 Nov

MAGNOLIA CHORALE [S]

www.MagnoliaChorale.org

Silver bells 7 · 8 Dec

THE MARKET STREET SINGERS [S]

www.MarketStreetSingers.org

Nowhere I'd rather be 14 Sep
With all the trimmings... 14 Dec
Annual festival of favorites 26 Jan

MASTER CHORUS EASTSIDE [E]

www.MasterChorusEastside.org

Seasons of light: Christmas and Chanukah 8 · 15 Dec

MASTERWORKS CHORAL ENSEMBLE [S]

www.MCE.org

Sing, fiddle, and strum: Celtic celebration 12 Oct
Sing glad tidings: Holiday choir and bells 7 Dec

MEDIAEVAL WOMEN'S CHOIR [S]

www.MedievalWomensChoir.org

Christmas in the cloister 21 Dec

MIRINESSE WOMEN'S CHOIR [N W S]

www.MirinesseWomensChoir.org

MUSICA SACRA CHAMBER CHORALE [E §]

www.MusicaSacraChamberChorale.com

The mystery of Christmas 6 · 7 Dec

NORTHWEST CHAMBER CHORUS [§]

www.NorthwestChamberChorus.org

Winter's warmth 8 · 14 Dec

**NORTHWEST CHOIRS:
NORTHWEST BOYCHOIR &
VOCALPOINT! SEATTLE** [§]

www.NWChoirs.org

The name game (VS) 24-27 Oct

A festival of lessons and carols (NB) 7-23 Dec

THE NORTHWEST CHORALE [§]

www.NWChorale.org

Handel's Messiah 7 · 14 Dec

Messiah sing-along 27 Dec

NORTHWEST FIRELIGHT CHORALE [§]

www.NWFirelightChorale.org

Holiday concert 13 · 14 · 15 Dec

NORTHWEST GIRLCHOIR [§]

www.NorthwestGirlChoir.org

Welcome concert 20 Oct

Noël by the numbers 6 Dec

Holiday countdown 15 Dec

NORTHWEST REPERTORY SINGERS [§]

www.NWRS.org

From Proctor to Prague:
An international Christmas 14 · 15 Dec

OPUS 7 VOCAL ENSEMBLE [§]

www.Opus7.org

Beautiful minds 12 Oct

A boy was born 14 Dec

PACIFIC SOUND CHORUS [E]

www.PacificSound.org

Woodinville Women's Show 26 Oct

Lights of Christmas 8 Dec

Holiday show 15 Dec

Festival ships of lights 16 Dec

PACIFICA CHILDREN'S CHORUS [N §]

www.PacificaChoirs.org

A ceremony of carols 7 Dec

**PORT TOWNSEND / EAST JEFFERSON
COUNTY COMMUNITY CHORUS** [W]

www.PTChorus.org

A ceremony of carols 30 Nov · 1 Dec

RAINIER CHORALE [E §]

www.RainierChorale.org

Christmas voices 14 · 15 Dec

RAINIER YOUTH CHOIRS [E §]

www.RainierYouthChoirs.org

Home for the holidays 14 Dec

REDMOND CHORALE [E]

www.RedmondChorale.org

English country Christmas 8 Dec

SACRED MUSIC CHORALE [N E §]

www.SacredMusicChorale.org

With the angels sing, Gloria! 6 · 7 · 8 Dec

SEATTLE BACH CHOIR [§]

www.SeattleBachChoir.org

Chichester Psalms: Music
by Bernstein, Bach, and Britten 24 Nov

SEATTLE CHILDREN'S CHORUS [N §]

www.SeattleChildrensChorus.org

Sing a glad noel 15 Dec

SEATTLE CHORAL COMPANY [§]

www.SeattleChoralCompany.org

An Irish Christmas: Carols and anthems
from the emerald isle 13 · 14 Dec

SEATTLE GIRLS' CHOIR [§]

www.SeattleGirlsChoir.org

Carmina angelorum:
Songs for harp and treble voices 6 · 16 Dec

Seattle Center Winterfest 7 Dec

Annual holiday concert 14 Dec

SEATTLE JEWISH CHORALE [E § §]

www.SeattleJewishChorale.org

Music of abundance and light 1 · 4 Dec

SEATTLE PEACE CHORUS [§]

www.SeattlePeaceChorus.org

Misa criolla
and songs from Chilean tour 23 · 24 Nov

SEATTLE PRO MUSICA [N E § §]

www.SeattleProMusica.org

Britten + 27 Oct

Ceremony of carols 7 · 14 Dec

THE SEATTLE SEACHORDSMEN [§]

www.Seachordsmen.org

Home for the holidays 14 Dec

SINE NOMINE: RENAISSANCE CHOIR [§]

www.EarlyMusicGuild.org/Programs/CommunityCollegia/SineNomine

Playing with fire:
Gesualdo's Madrigals 10 Nov

SKAGIT VALLEY CHORALE [N]

www.SkagitValleyChorale.org

Heralding Christmas 13 · 15 Dec

SNO-KING COMMUNITY CHORALE [N]

www.Sno-KingChorale.org

Holiday magic:
Here we come a caroling 14 Dec

SONUS BOREAL [N]

www.NorthernSoundChoirs.org

SPIRIT OF THE SOUND CHOIR [§]

www.SpiritoftheSound.org

Mystical Christmas 24 Dec

THE TUDOR CHOIR [§]

www.TudorChoir.org

Faire is the heaven:
Music of the English church 26 Oct

My dancing day:
Advent carols and motets 6 Dec

English Christmas 28 Dec

VASHON ISLAND CHORALE [W]

www.VashonIslandChorale.org

A ceremony of carols 7 · 8 Dec

WHATCOM CHORALE [N]

www.WhatcomChorale.org

Songs of heaven 15 Dec

Performance Location Key:

[N] North Sound

[E] Eastside

[W] West Sound

[S] South Sound

[§] Seattle

Updated 18 September 2013.

For more information, please visit:

www.greaterseattlechoralconsortium.org

Our Mission

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

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

Our Vision

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

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