



CASCADIAN CAROLS

CASCADIAN CHORALE
Gary Cannon, Artistic Director

Saturday, December 17, 2011, 7:00pm
St. Thomas Episcopal Church, 8398 NE 12th Street, Medina

Sunday, December 18, 2011, 7:00pm
Prince of Peace Lutheran Church, 14514 20th Avenue NE, Shoreline

Microsoft



CASCADIAN CAROLS

- Once in royal David's city (2001)arr. Bern Herbolsheimer (b.1948)
- O come, all ye faithful (1961).....arr. David Willcocks (b.1919)
Please sing with the choir in verses 1 and 4.
- Christmas Day (1910)..... Gustav Holst (1874–1934)
- Veni, veni Emmanuel (1943)..... arr. Zoltán Kodály (1882–1967)
- Carol of the Bells (1936)..... arr. Peter J. Wilhousky (1902–1978)
- Still, still, still (1958)arr. Norman Luboff (1917–1987)
- The first Nowell (1961) arr. David Willcocks
Please sing with the choir in verses 1, 4 and 6.

∞ intermission ∞

- A Consort of Choral Christmas CarolsP.D.Q. Bach (1807–1742)?
1. Throw the Yule log on, Uncle John
2. O little town of Hackensack
3. Good King Kong looked out
- Masters in this hall (2009).....arr. William Averitt (b.1948)
- Tomorrow shall be my dancing day (1966).....John Gardner (b.1917)
- Tirlee! Tirlo! (1998)David Hahn (b.1956)
- Lo, how a rose e'er blooming (2008)..... arr. Linda Gingrich (b.1951)
- Stille Nacht (2000).....arr. Bern Herbolsheimer
- Hark! the herald angels sing (1961) arr. David Willcocks
Please sing with the choir in verses 1 and 3.
- A merry Christmas (1935)arr. Arthur Warrell (1882–1939)

Ingrid Verhulsdonk, piano

Cascadian Chorale

Gary D. Cannon, conductor



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The English carol tradition dates back to mid-twelfth-century courtly dances brought from France. Not until the fifteenth century was the term especially identified with Christmas. The oldest carols survive to us in manuscripts where the text is preserved without music. Carol texts were generally sung to popular dance tunes, sometimes at secular banquets, and probably didn't form part of liturgical worship. Two of tonight's settings — *Tirlee! Tirlo!* by Seattle composer David Hahn and *Tomorrow shall be my dancing day* by Englishman John Gardner — evoke the dancing origins of their texts. The text for *The first Nowell* may also date from this time. However, *Veni, veni Emmanuel* [O come, O come, Emmanuel], came about not as a carol at all, but as a medieval liturgical chant; the arrangement made by Hungarian composer Zoltán Kodály harkens back to those roots.

The carol tradition weakened during the Reformation, and received particularly harsh persecution by seventeenth-century Puritan reformers. Carols saw a brief return to vogue in the early 1700s, when many popular texts were written. For example, the great clergyman Charles Wesley in 1739 coined the words which would later evolve into *Hark! the herald angels sing*, and in the following year John Francis Wade is believed to have crafted the Latin carol text that became translated as *O come, all ye faithful*.

The 1843 publication of Charles Dickens's novella, *A Christmas Carol*, helped enormously to revive the waning carol tradition. During the early Victorian era of the 1840s and '50s, carols for the first time became firmly entrenched with specific melodies and four-part hymnal harmonizations. *Hark! the herald angels sing* became associated with a tune from Felix Mendelssohn's otherwise neglected 1840 *Festgesang* [Festival Song] for men's chorus and brass ensemble. *O come, all ye faithful* gained its connection to a tune probably of Portuguese origin. (We will present these three carols in versions prepared by the great English choral conductor Sir David Willcocks for the seminal volume *Carols for Choirs*.) The text for *Masters in this hall* was crafted specifically to accompany an old French carol tune, and tonight is heard as rendered by Virginia composer William Averitt. *Once in royal David's city* appeared in 1848. Since 1919 the annual Lessons and Carols service on Christmas Eve at King's College Chapel in Cambridge has always begun with a solo treble voice intoning this carol, a tradition which Seattle composer Bern Herbolsheimer has preserved in his arrangement.

Carols have always thrived best in rural environments, spurring Gustav Holst, one of the most important English composers of the early twentieth century, to walk from village to village, transcribing folk tunes he encountered. Several of these he incorporated into his masterful *Christmas Day*; many of them owe their present popularity in part to this work. The tune now affiliated with *The first Nowell* is probably a conflation of several folk melodies from the southwest of England. This region was also home to organist and choirmaster Arthur Warrell, whose version of the local carol *A merry Christmas* likely inspired the rather later rendition by the Muppets, with Animal's insistent demand: "Won't go!"

Meanwhile, central European cultures also adopted the carol with vigor in the nineteenth century. Two Austrian carols, *Silent Night* [Silent Night] (1818) and *Still, still, still* (1865), date from this era. While the story of *Stille Nacht's* last-minute genesis is apocryphal, it has become the most translated and probably the most beloved of any carol. *Carol of the Bells* was a Ukrainian folk tune made popular by composer Mykola Leontovich; it is best known in the version by American arranger Peter Wilhousky. The historical outlier in this tradition is *Lo, how a rose e'er blooming*, a fifteenth-century German tune which we will present in a recent version by Issaquah-based conductor Linda Gingrich.

As for the three P.D.Q. Bach carols... perhaps the less said, the better.

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O come, all ye faithful

Verse 1

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold him
Born the King of Angels:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord!

Verse 4

Yea, Lord, we greet thee,
Born this happy morning,
Jesu, to the be glory giv'n;
Word of the Father,
Now in flesh appearing:
O come, let us adore him,
O come, let us adore him,
O come, let us adore him,
Christ the Lord!

The first Nowell

Verse 1

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In fields where they lay, keeping their sheep,
In a cold winter's night that was so deep:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Verse 4

This star drew nigh to the northwest;
O'er Bethlehem it took its rest;
And there it did both stop and stay
Right over the place where Jesus lay:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Verse 6

Then let us all with one accord
Sing praises to our heav'nly Lord,
That made heav'n and earth of naught,
And with his blood mankind hath bought:
Nowell, Nowell, Nowell, Nowell,
Born is the king of Israel!

Hark! the herald angels sing

Verse 1

Hark! the herald angels sing
Glory to the newborn king;
Peace on earth and mercy mild,
God and sinners reconciled;
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.
Hark! the herald angels sing
Glory to the newborn king.

Verse 3

Hail the heav'n-born prince of peace!
Hail the sun of righteousness!
Light and life to all he brings,
Ris'n with healing in his wings;
Mild he lays his glory by,
Born that man no more may die,
Born to raise the sons of earth,
Born to give them second birth,
Hark! the herald angels sing
Glory to the newborn king.

Program notes and translations
by Gary D. Cannon

Program produced by Barb Fraley

Translations

Veni, veni Emmanuel

Veni, veni Emmanuel,
captivum solve Israel,
qui gemit in exilio,
privatus Dei filio.

Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Veni, o Jesse virgula;
ex hostis tuos ungula,
de specu tuos tartari
educ et antro barathri,

Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Veni, veni, o oriens;
solare nos adveniens;
noctis depele nebulas,
dirasque noctis tenebras.

Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Veni clavis Davidica;
regna reclude caelica;
fac iter tutum superum,
et claude inferum.

Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Veni, veni Adonai,
qui populo in Sinai
legem dedisti vertice,
in majestate gloriae.

Gaude, gaude!
Emmanuel nascetur pro te, Israel.

Come, come, Emmanuel,
release the captive Israel,
who lament in exile,
personal son of God.

Rejoice, rejoice!
Emmanuel is born for you, Israel.

Come, O branch of Jesse,
from under your enemy's hoof,
from the cave of the underworld
lead us, and from the infernal abyss.

Rejoice, rejoice!
Emmanuel is born for you, Israel.

Come, come, O dawn;
arrive as our solace;
dislodge the foggy night,
the curses of the dark night.

Rejoice, rejoice!
Emmanuel is born for you, Israel.

Come, key of David;
reveal the power of heaven;
make safe the path to heaven,
and close the path to hell.

Rejoice, rejoice!
Emmanuel is born for you, Israel.

Come, come, Lord God,
to whose people in Sinai
you gave the law in a storm,
in the majesty of glory.

Rejoice, rejoice!
Emmanuel is born for you, Israel.

Stille Nacht

Stille Nacht! Heilige Nacht!
Alles schläft; einsam wacht
nur das traute hoch heilige Paar.
Holder Knab' mit lockigen Haar',
 schlaf' in himmlischer Ruh',
 schlaf' in himmlischer Ruh'!

Stille Nacht! Heilige Nacht!
Gottes Sohn! O wie lacht
Lieb' aus deinem göttlichen Mund,
Da uns schlägt die rettende Stund'.
 Jesus in deiner Geburt!
 Jesus in deiner Geburt!

Still night! Holy night!
All sleeps; alone watches
only the close, most holy couple.
Sweet boy with curly hair,
 sleep in heavenly rest,
 sleep in heavenly rest!

Still night! Holy night!
God's son! O how laughs
love from your godly mouth,
that we are stricken by the redeeming hour.
 Jesus, at your birth!
 Jesus, at your birth!

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.

Cascadian Chorale Members

Soprano

Holly Allin ‡
Debbi Bardsley
Pinar Bosschaart
Nancy Dain-Smith
Barb Fraley
Joscelyne Gray
Anita Gross
Brenda Kruse
Sue Maybee
Paula Rattigan
Pamela Silimperi *

Alto

Carol Fielding
Susan Flores
Joanne Hinkle
Laurene Kelly
Mary L'Hommedieu
Tara O'Brien Pride *
Katherine Robbs
Debra Schilling
Nikki Schilling
Elaine Tsang

Tenor

Christopher Fraley
Corey Fujimoto
Russ Jones *
Özer Özkaraoğlu

* Section Leader
‡ Voice Coach

Bass

Ken Black
Rick Commo
Dennis Kruse ‡
David Nichols
Trevor Tsang
Doug Wyatt *

‡ Soloist

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Ingrid Verhulsdonk
Pianist
Christopher Lee Fraley
Composer-in-Residence

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Our Mission

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

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

Our Vision

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

Remember Cascadian Chorale in your Year-End Giving

We endeavor to bring you the best choral music experiences we can, despite being affected by the recession like so many other arts organizations. Ticket sales cover only 30% of organizational costs, with gifts from supporters making up the remainder. Please remember Cascadian Chorale as you make your end-of-the-year charitable donations. We are a 501(c)3 non-profit organization, and your tax-deductible gift is welcome and appreciated very much.

We now accept online credit card donations via PayPal. Visit our website, www.CascadianChorale.org, and click on the "Donate" button. US Mail works too: P.O. Box 53292, Bellevue, WA 98015.

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In Memoriam

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

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

Water Night

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

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

Presented by Anna's Bay Center for Music



BELLEVUE CHAMBER CHORUS
Fredrick Lokken, Director
2011-2012 CONCERT SEASON

ECHOES OF CHRISTMAS

Saturday, December 10 7:30 pm Bothell United Methodist	Sunday, December 11 2:00 pm St. Thomas Episcopal, Medina	Sunday, December 18, 3:00 pm Prospect Congregational United Church of Christ, Seattle
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CHORAL JOURNEYS

Saturday, March 10, 7:30 pm Theatre at Meydenbauer Center, Bellevue	Sunday, March 11, 3:00 pm Mercer Island Congregational
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EARTH SONGS

Saturday, June 9, 7:30 pm Sunday, June 10, 3:00 pm Theatre at Meydenbauer Center, Bellevue
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