



CASCADIAN
CHORALE

Conducted by Gary D. Cannon

A WINTER'S NIGHT



St Thomas Episcopal Church, 8398 NE 12th Street, Medina, WA

Saturday, December 10, 2016, 7:30 pm

Sunday, December 11, 2016, 3:30 pm

A WINTER'S NIGHT

Ancient Souls (2000)..... Karen P. Thomas (b.1957)

Eight Days of Chanukah (2010)..... Abraham Kaplan (b.1931)

1. Haneiroth halalu
2. Blessings for Chanukah
3. Maoz tzur
4. Mamlakha
5. Am ne'emaney
6. Heikhalo
7. Malki
8. Ikhlu

∞ intermission ∞

Magnificat and Nunc dimittis (1974)..... William Walton (1902–1983)

1. Magnificat
2. Nunc dimittis

In the bleak midwinter (1911)Harold Darke (1888–1976)

In the bleak midwinter (2011) William Averitt (b.1948)

World premiere performances

A Winter's Night (2014) Cecilia McDowall (b.1951)

1. In dulci jubilo
2. O little one sweet
3. Noël nouvelet
4. Still, still, still
5. Sussex Carol

Gary D. Cannon, conductor

Christopher Howerter, organist

Alex Foruzani, assistant to the organist

Cascadian Chorale Members

Soprano

Nancy Dain-Smith *
Kari Einset
Shiloh Gillespie
Anita Gross
Heather Irwin
Brenda Kruse
Sue Maybee
Genie Middaugh
Kara Montague
Paula Rattigan
Lisa Timm ∞

Alto

Christine Dunbar
Carol Fielding
Barb Fraley
Alecia Hawthorne-Heyel
Tara O'Brien Pride * ‡
Joy Porter
Katherine Robbs
Debra Schilling
Nikki Schilling
Pamela Silimperi
Elaine Tsang ∞

Tenor

Thomas Albanese
Christopher Fraley
Brandon Higa ∞
Russ Jones *
Tim MacNary
* Section Leader
† Voice Coach
‡ Kaplan soloist
∞ Walton *Magnificat* soloists
§ Walton *Nunc dimittis* soloist

Bass

Ken Black
Rick Commo
Jeremy Kings ∞
Dennis Kruse †
David Nichols
Trevor Tsang ‡
Jim Whitehead
Doug Wyatt * §

Ancient Souls (2000)

by **Karen P. Thomas** (born 1957)

Among Seattle's most prominent conductors, having served as Artistic Director of Seattle Pro Musica since 1987, Karen Thomas also trained extensively in composition. Her internationally acclaimed music always has a keen emotional sense matched with clear craft and attention to vocal line. Thomas is Cascadian Chorale's Composer-in-Residence for the current season. She was commissioned to write this work for the 2000 National Convention of the American Guild of Organists. The poet, Molly McGee, is also based in Seattle. Thomas describes the poem as "a plea for human tolerance and inclusivity."

Thomas's setting falls into roughly two parts. We begin with a stark depiction in the organ and men's voices of "an ancient town," representing the human soul. The "vaulted roofs resound" with trumpet calls. The "walls" are stark and homophonic, with all singers changing syllables simultaneously. The "squalid currency of fear" is tossed back and forth among the voices, being "passed from mind to mind." The organ collapses to its depths, but then slowly emerges for the second main section. The sopranos alone sing a high but gentle melody, a prayer for "compassion." The full choir repeats this melody, which becomes a strong, yet warm, hymn. The choir imitates "luminous bells" with a falling figure of four notes that repeats with each individual singing their own tempo. But everyone comes together to find "grace" in the end.

The soul is an ancient town
where saints once walked, the vaulted
roofs resounded with mercy's
alchemy, God's inclusive voice.
Then the walls became high
with indifference. We were complex,
concordance in pantomime.
The squalid currency of fear
was passed from mind to mind
and our regrets, nocturnal,
assembled in silence.

Now, oh God, let your towering song be released.
Let compassion's hymn wake the town;
liberate the simple fountains
and the luminous bells of grace.

— Molly McGee

Eight Days of Chanukah (2010)

by **Abraham Kaplan** (born 1931)

The son of one of the leading choir leaders in Israel, young Abe Kaplan vowed he didn't want to be a musician. But the Fates conspired otherwise: during his military service for Israeli independence, he was called upon to help local communities form choirs. Formal studies followed at the Israeli Conservatory in Jerusalem and then at the Juilliard School in New York. (He was, in fact, Juilliard's very first Israeli student.) He returned briefly to Israel, but was soon coaxed back to Juilliard as head of the choral program. He soon began conducting the famed Collegiate Chorale and founded the professional Camerata Singers, collaborating frequently with the New York Philharmonic. The table of contents in his memoir, *Splendid Encounters*, reads like a who's who of major international conductors and composers in the 1960s and '70s. He built an especially strong relationship with Leonard Bernstein, preparing the choruses for the first performances and recordings of his *Chichester Psalms* and *Kaddish Symphony*. In the 1970s Kaplan himself began to compose, starting with the album *Glorious*. He moved to Seattle to head the choral faculty at the University of Washington in 1977 and increased his compositional activities, too. Upon his retirement in 2004, Kaplan has devoted himself to composition full-time.

Late in the decade of the 2000's, Kaplan was asked to recommend some choral works for Chanukah. Kaplan did some research but couldn't find a single work to suggest without reservation, so he set about composing his own: eight miniatures titled *Eight Days of Chanukah*. Among Kaplan's students at the University of Washington was tonight's conductor, Gary D. Cannon, who premiered the complete cycle with the Vashon Island Chorale in 2012.

Kaplan's chosen texts date from the eleventh to the twentieth centuries and stem from different regions of the Jewish diaspora. Some of them refer to specific characters and incidences surrounding the second-century-BCE revolution led by Judas Maccabæus against the Greeks, which brought about an independent Jewish state for the first time. The festival of Chanukah commemorates the occasion in 164 BCE when Jewish worship finally resumed in the temple of Jerusalem. Especially noteworthy are two texts by Rabbi Refael Antebi

Tabbush, the Syrian-born musician who revived pitzmonim, a traditional genre of non-liturgical music. The second movement includes the most famous Chanukah text, “Baruch atah, Adonai”; this prayer, or portions of it, are sung each night as candles are lit.

Kaplan has said that his mission as a composer is to re-invigorate the idea of melody within contemporary music, a goal that he achieves brilliantly here. Some of the melodies sound like they could almost be traditional Jewish folksongs. The music is so straightforward that one need only identify a few special moments. There is a rising-and-falling tag heard at the end of most of the movements, usually sung by the altos, that helps to unify the whole cycle. For each of the sections of the second movement, the chorus follows the soloist with “Amen” (“Amein” in Hebrew); the second time, the chorus sings it twice; three times at the end. The third movement includes a complex, four-part canon, initiated by the basses, in which each of the four voices sings the four-part melody in turn. The sixth movement, with its exciting mixed meters, is the shortest and perhaps the most complex. And finally, Kaplan has described the final movement “Ikhlū,” as “an old Viennese waltz.” The text recalls a very elaborate party indeed, and by the end, the altos and tenors with their interruptions of “Hay, hay!” have perhaps imbibed a bit too much!

1. Haneirot halalu

Haneirot halalu sheanu madlikin
al hanissim ve'al haniflaot
she'asita la-avoteinu
bayamim haheim, baz'man hazeh.

V'chol sh'monat yemei Chanukah
haneirot halalu kodesh heim,
ve-ein lanu reshut lehishtamesh baheim,
ella lir'otam bilvad
k'dei lehodot leshimcha hagadol
al nis'cha ve'al nifleotecha ve'al yeshu'otecha.

— Chanukah liturgy

We light these candles
on account of the miracles and the wonders
which you performed for our ancestors
in ancient days at this season.

Throughout the eight days of Chanukah,
these candles are sacred,
so that we do not have permission to use them, but merely to look
upon them,
so that we might praise your great name,
on account of your miracles, your wonders, and your salvations.

2. Blessings for Chanukah

Baruch atah, Adonai Eloheinu, melech haolam,
asher kid'shanu b'mitzvotav
v'tsivanu l'hadlik ner shel Chanukah.

Baruch atah, Adonai Eloheinu, melech haolam,
she-asah nisim la-avoteinu
bayamim haheim baz'man hazeh.

Baruch atah, Adonai Eloheinu, melech haolam,
shehecheyanu v'kiy'manu
v'higianu laz'man hazeh.

— Traditional

Blessed are you, Adonai our God, sovereign of all,
who hallows us with mitzvot,¹
commanding us to kindle the Chanukah lights.

Blessed are you, Adonai our God, sovereign of all,
who performed wondrous deeds for our ancestors
in ancient days at this season.

Blessed are you, Adonai our God, sovereign of all,
for giving us life, for sustaining us,
and for enabling us to reach this season.

¹ The set of commandments given to the Jewish people by God.

3. Maoz tzur

Maoz tzur yeshuati lekha nae leshabeach,
tikon beyt tefilati vesham toda nezabeach,
leeit takhin matbeach mitzar hamnabeach,
az egmor beshir mizmor chanukat hamizbeach.

Yevanim nikbetsu alay azay biymey chashmanim,
ufartzu chomot migdalay vetimu kol hashmanim,
umi notar kankanim naasa nes lashoshanim,
b'ney vina yemey shmona kav'u shir urnanim.

Krot komat brosh bikeish agagi ben chamdata,
venihyata lo lefach umokeish vegaavato nishbata,
rosh yemini niseta veoyev shmo machita,
rov banav vekinyanav al haetz talita.

My refuge, my rock of salvation, it is pleasant to sing your praises.
Let our house of prayer be restored, and there we will offer you our thanks.
When you will have utterly silenced the loud-mouthed foe,
Then we will celebrate with song and psalm the altar's dedication.

The Greeks gathered against me, in days of the Hasmoneans.²
They broke down the walls of my towers, and defiled all the oils.
But from the last remaining flask a miracle was wrought for the Jews.
Therefore the sages of the days ordained these eight for songs of praise.

The Agagite,³ son of Hammedatha, plotted to cut down the lofty fir tree;
But it proved a snare to him, and his insolence was silenced.
You raised the head of the Benjamite,⁴ but the enemy's name you blotted out.
His numerous sons and his household you hanged upon the gallows.

Chasof zroa kodshekha vekareiv keitz hayeshua,
nekom nikmat avadeikha meuma harshaa,
ki arkha hashaa veeyn keits liymey haraa,
d'chei admon betzeil tzalmon hakei lanu roim shiva .

— attributed to Mordekhay Ben Titzchak,
13th century, Germany

4. Mamlakha

Mamlakha memushakha leir tziyon teshivena,
uvat kvuda berav avuda leveit ima teviena,
ve hagvira vehatzfira lerosh doda tekimena,
umitznefet meulefet lerosh aharon tesimena.

Vehatamir azay taamid vehamincha terimena,
Ve hamerkach asher lukach velo reitiv ad hena
vehaktoret mekuteret Leaharon yaktirena.
Vehaneirov bimnorot b'ney aharon yaviru.
Hein bamachane el mul pney hamnora yairu .

— Shlomo ibn Givrol (Solomon ibn Gabirol),
11th century, Spain

5. Am ne'emaney

Am ne'emaney zera emuney
hodu La-adonai ki gavar chasdo.

Biymey matitya zakein yedidya
rav aliliya pakad tzon yado
banav chanikhav yotzey yereikhav
halkhu bid rakhav lavsha et mado.

Am ne'emaney...

A yavan takif et tziyon hitkif
va-Adonai hishkif mishmey kodsho
chazakim naflu utmeim chadlu
vegeim shaflu hara vim avdo.

Am ne'emaney...

— David Buzaglo (1903–1975), Morocco

O bare your holy arm, and hasten the time of salvation.
Wreak vengeance upon the wicked nation on behalf of your faithful servants,
For deliverance has too long been delayed, and the evil days are endless.
O thrust the enemy into the shadows of death, and set up for us the seven
shepherds.⁵

² The Hebraic dynasty, established by Judas Maccabæus, that ruled Judea in
the second and first centuries BCE.

³ Haman, a fifth-century-BCE courtier who unsuccessfully tried to convince
the Persian king to kill all of the Jews in Persia.

⁴ By some accounts, Haman was of the Jewish tribe of Benjamin.

⁵ A prophecy from the Old Testament book of Micah that seven shepherds
will rise up against Israel's future oppressors.

Long, enduring kingdom, to Zion you return,
and, honored daughter, with many riches to her mother you bring,
and the lady and the dawn to the head of her lover you will raise,
and a shawl, a dreamlike visage, on Aaron's head you shall place.⁶

And the eternal light you will erect and the sacrifice you shall raise,
and a dish which was taken and I've never seen to this date,
and the incense is burned in Aaron's honor,
and the candles in the candelabras the sons of Aaron shall light.
They, in front of the candelabra, shall be illuminated.

⁶ Psalm 133 recounts the anointing of the head of the prophet Aaron, when
the precious oil flowed down onto his robes.

Loyal nation, faithful seed,
thank God for his grace and mercy.

In the days of Matitya⁷ old, friend of God,
with numerous great deeds he tended his flock.
His sons, his pupils, the fruit of his loins
followed in his ways and donned his uniform.

Loyal nation...

The aggressive Greek nation attacked Zion
and the Lord watched from his holy abode.
The strong fell and the unclean are no more,
and the proud were humbled, the mighty and his servant.

Loyal nation...

⁷ Mattathias, second-century-BCE Jewish priest who helped to initiate the
successful Maccabean revolt against the Greeks. His son was Judas Mac-
cabaëus, who led the revolution.

6. Heikhalo

Heikhalo heikhalo yivne likhalo
Yisrael sglato Yaakov bachar lo.

Ram gadol umhulal befi khol yithalal
yifde leam umlal kol yom yitchanein lo.

Eil biymey matatya rav et riv shivteya
uvyadam masar ya kol oyeve vetzar lo.

Lemi ose nisim leam bishmo chosim
bachanukah ratzim lehadlik neirot lo.

Chazek na leamakh chay lemaan shmakh
uvnei beyt hadomakh kulam metzapim lo.

Yaakov bachar bo lehadlik neirot lo.

— Refael Antebi Tabbush (c.1854?–1918), Syria/Egypt

7. Malki

Malki eshal mimakh kiata avi
barekh veromeim tzurakh makabi,
mikhamokha baeilim tzur misgabi,
chazek leyadam vehareim diglam.

Kakokhavim yairu veyazhiru
kiymey matitya yaronu veyashiru
heim unsheihem uvneyhem yifru
veyirbu miktanam vead gdolam.

Baarets hatova sham nismach yachad
bilti yagon uvilti fahad
ki khol haam beachdut yachad
yeshaleim Adonai lahem poolam.

Yachid ram veneelam el shokhein chevyon
matay nire bevinyan ir tziyon
veaz nashir lekha befe vehegyon
veshuv vechaneinu kiymey olam.

— Refael Antebi Tabbush (c.1854?–1918), Syria/Egypt

8. Ikhlu

Ikhlu mashmanim vesolet revukha
torim uvney yona Shabbat vachanukah.

Hay, hay, beyt kor timkor tachkor
tiskor beyt kor letzorekh Shabbat Chanukah.

Barburim avusim beshapudim tzluyim
vekhalil laishim echad min hamnuyim.

Hay, hay...

Rakh vatov veshamein tzli esh umatzot
anu veimur amein veikhu beditzot.

Hay, hay...

Hakolot yechdalun minisukh hamayim
beveit hayayin nalun bechol yom paamayim.

Hay, hay...

Mikolot mayim ramim tetzilena ozneikhem
vechol misrat dam anavim loyamush mipichem.

Hay, hay...

— Abraham ibn Ezra (1089–c.1167), Spain

His palace he shall build for his people:
Israel his special, Jacob his chosen.

High, great and praised, by all lips be praised,
he will save a downtrodden nation; every day plead to him.

God in the time of Matitya fought the battles of the tribes,
he delivered to their hand every enemy and foe.

To him who makes miracles to a nation under his wing,
run during Chanukah to light candles to him.

Strengthen your nation, who live for you,
and build the house of your master (i.e., God's temple).

All are waiting for him. Jacob has chosen him to light candles.

My king, I ask of you, because you are my father,
bless and elevate thy rock, the Maccabees,⁸
who is like unto thee among gods, rock of my strength;
strengthen their hands and raise their flags.

As the stars they will shine in splendor;
as in the days of Matitya they will rejoice and sing;
they and their wives and children will be fruitful and multiply
from their youngest to their oldest.

In the good land we shall rejoice together
without sadness and without fear,
because the entire nation, united together,
God shall reward their deed.

Singular, exalted, and invisible God, who dwells obscure,
then shall we see the building of the city of Zion (Jerusalem),
and then we shall sing to you with song and instruments
and you shall return and grace us forever.

⁸ The family established by Judas Maccabæus, who led the revolt
against the Greeks.

Eat fats in gravy, turtle-doves, and doves,
on the Sabbath of Chanukah.

Heigh, heigh! Sell everything; find and lease a palace
for the celebration of the Sabbath of Chanukah!

Fattened geese on skewers roast
on open fire and serve to one and all.

Heigh, heigh...

Soft, good, and fat roast, and matzot;⁹
respond and say Amen, and eat with delight.

Heigh, heigh...

The voices will die out from watery drinks;
in the house of wine we shall sleep twice every day.

Heigh, heigh...

From the sound of many waters your ears shall ring,
and every fruit of the vine should not leave your lips.

Heigh, heigh...

⁹ Pieces of unleavened flatbread

To some people it is given to compose music. To others it is given to perform. To yet others a very special but often underrated gift is given: to facilitate the creation of music. Few people in choral history deserve as many plaudits for their efforts in this last field as does the Reverend Walter Hussey (1909–1985). He began his clerical career at St. Matthew’s Church in Northampton, succeeding his father as vicar in 1937. This was “just” a parish church, not a cathedral or major center of worship. But in 1943 Hussey embarked on a campaign to incorporate into the church the best modern art. Commissions began to flow for sculpture (Henry Moore’s *Madonna and Child*), painting (Graham Sutherland’s *The Crucifixion*) and, especially, music (most notably Benjamin Britten’s *Rejoice in the Lamb* and Gerald Finzi’s *Lo, the full, final sacrifice*). The annual musical commission from St. Matthew’s continues today.

But wait, there’s more! Hussey became the Dean of Chichester Cathedral in 1955, and he brought his musical ambitions with him. The cathedral became a center for commissioning important new works of music, including Lennox Berkeley’s *The Lord is my shepherd*, the *Chichester Mass* by American organist William Albright, and, most famously, Leonard Bernstein’s *Chichester Psalms*. The list of composers commissioned through Hussey’s efforts includes virtually every major English composer of the mid-twentieth century.

Among them was William Walton, who had begun his musical career as a cathedral choirboy at Oxford. He left Oxford without completing a degree, favoring the glitz and glamor of 1920s London. He associated largely with poets, artists, and dancers, rather than fellow musicians, slowly developing a unique style built on Romantic passion, Classical structure, lyrical melody, dissonant yet tonal harmony, jazz-infused rhythmic vitality, and brilliant orchestration. Known for orchestral works and his large-scale cantata *Belshazzar’s Feast* (1931), Walton was at the top of his profession when World War II hit. After the war, he was ignored as being passé, though his creative energies never flagged. From the mid-1960s, Walton began to accept occasional commissions for church music, a world he had all but ignored since his boyhood.

Thus it was that in 1974 Walter Hussey invited Walton to compose something to commemorate the 900th anniversary of Chichester Cathedral. The new work was a coupled setting of the *Magnificat* (the song of Mary on learning that her unborn child was to be Jesus) and *Nunc dimittis* (spoken by an old man, to whom it had been prophesied that he would discern the savior, upon first meeting the lad Jesus at the temple). These two canticles are sung during the Evening Service in the Anglican rite. Walton, who had been struggling to compose a Third Symphony (which he never did complete), was not optimistic about this small sacred work either, writing in a letter: “My No. 3 is a non-starter! I’m doing Mag. & Nunc. for Chichester—about all I can manage if I can even manage that.” Recalling his days as a bored pre-teen in the choir loft, he added: “How I dislike the words of Mag. & Nunc. [...] most uninspiring. But [...] I feel I must try to do something at least respectably good.” The premiere took place the following June, but Walton remained dissatisfied. With the assistance of the cathedral choirmaster, John Birch, he re-worked the piece extensively. It retains all of the liveliness of the younger Walton’s music, with a greater maturity of craft in the way he holds together a structure with many brief melodic phrases. It is a staple of Anglican cathedral worship, known lovingly as the “Chichester Service.” Both Walton and Hussey should be proud.

Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.
 For he hath regarded the lowliness of his hand-maiden.
 For behold, from henceforth all generations shall call me blessed.
 For he that is mighty hath magnified me, and holy is his name.
 And his mercy is on them that fear him throughout all generations.
 He hath shewed strength with his arm; he hath scatter’d the proud in the imagination of their hearts.
 He hath put down the mighty from their seat, and hath exalted the humble and meek.
 He hath filled the hungry with good things, and the rich he hath sent empty away.
 He rememb’ring his mercy hath holpen his servant Israel,
 as he promised to our forefathers, Abraham and his seed forever.
 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.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace, according to thy word.
 For mine eyes have seen thy salvation,
 Which thou hast prepared before the face of all people;
 To be a light to lighten the Gentiles, and to be the glory of thy people Israel.
 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.

— Book of Common Prayer

In the bleak midwinter (1911)

by Harold Darke (1888–1976)

Most tourists tend to flurry from major landmark to major landmark, sparing nary a glance for the other equally remarkable sites or events nearby. When planning your next trip to London, you may wish to consider reserving the obligatory visit to St. Paul’s Cathedral—a major landmark if ever there was one—for mid-day on a Monday. Walk about ten minutes to the east, and you’ll find, nestled in the financial district, the church of St. Michael’s Cornhill. St. Michael’s is the site of what is probably the world’s longest-running series of lunchtime concerts, a tradition now ubiquitous in most major cities but which was just beginning when Harold Darke became the church’s organist in 1916. He played 1,833 mid-day concerts there over the span of fifty years and thus became one of the most beloved English organists of the twentieth century.

Most of us, however, know Darke solely for his popular setting of the Christina Rossetti poem, *In the bleak midwinter*. When the poem was published posthumously in 1904, it immediately gained attention; Gustav Holst famously set it for inclusion in *The English Hymnal* in 1906. Darke’s setting comes from a few years later, and many modern listeners find it at least the equal of Holst’s. It is more a carol-anthem than a congregational hymn-carol, having prominent solo verses for soprano and tenor and omitted Rossetti’s fourth verse. If you enjoy this work, then perhaps St. Michael’s Cornhill isn’t such a minor landmark after all.

In the bleak midwinter (2011)

by William Averitt (born 1948)

“Following his boyhood in western Kentucky, Will Averitt pursued degrees in music at Murray State University in Kansas and at Florida State University, with summer studies in Europe and at Tanglewood and Yale. Soon thereafter, in 1973, he began teaching at Shenandoah University in Winchester, in northwestern Virginia. He remained there until retirement in 2012. But Averitt is far from the typical “university composer”; his music is instantly approachable, even in its grittier moments. Perhaps this stems from his close ties to the performers: the bulk of his music features either solo flute (his wife is the flutist Frances Lapp Averitt) or chorus (he founded a chamber choir, Winchester Musica Viva, and conducted them for ten years). He also has an impressive corpus of music for chamber ensemble, orchestra, and solo voice.

Averitt identifies the year 1992 as a watershed moment in his career as a composer. In that year his *Afro-American Fragments*, for mixed chorus on texts of Langston Hughes, won a major competition and began to be taken up by many choirs across the country. In recent years he has been commissioned by an array of university choirs and has developed a close relationship with Choral Arts Northwest here in Seattle. His choral output includes several works that last an hour or more, which is rare for contemporary choral composers. Then again, Averitt was never a typical “choral composer” either.

He composed the present setting of Rossetti’s *In the bleak midwinter* in 2011 for Choral Arts Northwest, though that ensemble has yet to perform it. So it sat, collecting dust in the composer’s metaphorical desk drawer, until earlier this year, when I asked Will about his less well-known works. What impressed me so much about this work is its very different sonic world than any other setting of this text that I have encountered. Since the days of Holst and Darke, the Rossetti poem has become a favorite of composers (the major American supplier of choral music lists over 400 options in their online catalog), but this one is strikingly original. Averitt focuses on the true bleakness of the occasion. Tenors and basses mutter jumpily below as altos take the smooth, steady melody. Twice the energy increases, as “heaven and earth shall flee away” and the “cherubim and seraphim throng’d the air,” but the mood is of prevailing calm. The test of any good setting of *In the bleak midwinter* is how it handles the final lines, as the poet concludes that the only thing she can offer the newborn savior is to “give my heart”; Averitt rises among the best of them, giving way suddenly but organically to silence and to warmth.

In the bleak midwinter
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter
Long ago.

Our God, heaven cannot hold him
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign;
In the bleak midwinter
A stable-place sufficed
The Lord God Almighty,
Jesus Christ.

Enough for him, whom cherubim
Worship night and day,
A breastful of milk
And a mangerful of hay;
Enough for him, whom angels
fall down before,
The ox and ass and camel
Which adore.

Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air;
But his mother only,
In her maiden bliss,
Worshipped the beloved
With a kiss.

What can I give him,
Poor as I am?
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part,
Yet what I can I give him —
Give my heart.

— Christina Rossetti (1830–1894), written before 1872, published in *Poetic Works*, 1904
William Averitt omits verse 3. Harold Darke omits verse 4.

A Winter's Night (2014)

by Cecilia McDowall (born 1951)

Cecilia McDowall writes for all classical genres, but it is her choral music which has solidified her global reputation. She regularly receives commissions from the most prominent churches in England, including Westminster Abbey, Westminster Cathedral, St. Paul's Cathedral, and King's College, Cambridge. Yet her output is strikingly diverse: she has also written for the Royal Scottish National Orchestra and the City of London Sinfonia. In recent years much of her music has been recorded by the Dutton label, resulting in a rise in her popularity here in the States.

The new Christmas cantata *A Winter's Night* was commissioned by the Worthing Choral Society, based in a seaside town sixty miles almost due south of London, in Sussex. McDowall has written: "Selecting carols is half the fun and I have chosen a mixture of English, German, and French carols, some of my very favorites. ... The structure of the cantata is like an arc; jubilant carols at the opening and close of the work with a spirited carol at its heart and in between, carols of a more gentle, contemplative nature." The first two carols—*In dulci júbilo* and *O Jesulein süß*—come from Germany. The former's text is macaronic, meaning that some lines are in Latin but others are in the vernacular language, whether the original German, or, in this case, an English translation. At the cantata's core is the French carol *Noël nouvelet*, which McDowall spices up rhythmically by sprinkling in 3/8 measures judiciously. The early nineteenth-century Austrian carol *Still, still, still* follows, but with text newly re-worked, at the composer's request, by the American poet Angier Brock; the first line of her translation then provided the title for the cantata. The instrumental introduction from the beginning of the cantata returns to introduce the final tune. This *Sussex Carol* is thus named because it was first discovered by Ralph Vaughan Williams in 1919 in the Sussex town of Horsham, just a bit north of Worthing. McDowall recalls *In dulci júbilo* at the end, closing the musical cycle as a true circle.

1. In dulci júbilo

<i>In dulci júbilo,</i>	With gentle joy
Now sing with hearts aglow,	
Our delight and pleasure	
Lies <i>in præsepio</i> ;	in a manger
Like sunshine is our treasure	
<i>Matris in gremio.</i>	in a mother's lap
<i>Alpha es et O!</i>	You are Alpha and Omega
<i>O Jesu parvule,</i>	O tiny Jesus
For thee I long alway;	
Comfort my heart's blindness,	
<i>O puer optime,</i>	O best of boys
With all thy loving kindness,	
<i>O princeps gloriæ!</i>	O prince of glory
<i>Trahe me post te.</i>	Draw me toward you.
<i>O patris caritas,</i>	O father's love
<i>O nati lenitas!</i>	O newborn's gentleness
Deeply were we stained	
<i>Per nostra crimina;</i>	by our crimes
But thou for us hast gained	
<i>Cælorum gaudia.</i>	heavenly joy
O that we were there.	
<i>Ubi sunt gaudia,</i>	Where are joys
In any place but there?	
There are angels singing	
<i>Nova cantica,</i>	a new song
And there the bells are ringing,	
<i>In regis curia.</i>	at the king's court
O that we were there.	

— 14th century Germany, as translated by Robert Lucas Pearsall (1795–1856)

2. O little one sweet

O little one sweet, O little one mild,
Thy father's purpose thou hast fulfilled;
Thou cam'st from heav'n to mortal ken,
Equal to be with us poor men,
O little one sweet, O little one mild.

O little one sweet, O little one mild,
With joy thou hast the whole world filled;
Thou camest here from heav'n's domain,
To bring men comfort in their pain,
O little one sweet, O little one mild.

O little one sweet, O little one mild,
In thee love's beauties are all distilled;
Then light in us thy love's bright flame,
That we may give thee back the same,
O little one sweet, O little one mild.

— 17th century Germany, as translated by Percy Dearmer (1867–1936)

3. Noël nouvelet

Noël nouvelet! Noël chantons ici
Dévotes gens, rendons à Dieu merci;
Chantons Noël pour le roi nouvelet:
Noël nouvelet! Noël chantons ici.

D'un oisillon après le chant j'ouï
Qui aux pasteurs disait: 'Partez d'ici;
En Bethléem trouverez l'angelet.'
Noël nouvelet! Noël chantons ici.

En Bethléem, Marie et Joseph vy
L'âne et le bœuf, l'enfant couché parmi;
La crèche étaiet au lieu d'un bercelet,
Noël nouvelet! Noël chantons ici.

Bientôt les rois, par l'étoile éclaircis
De l'orient dont ils étaient sortis
A Bethléem vinrent un matin.
Noël nouvelet! Noël chantons ici.

L'un portait l'or, et l'autre myrrh aussi,
Et l'autr'encens, que faisait bon senti:
Le paradis semblait le jardin.
Noël nouvelet! Noël chantons ici.

— 15th century France

A new little carol! A carol we sing here,
devoted people, we give thanks to God;
we sing a carol for the new little king:
A new little carol! A carol we sing here.

As if from a little bird, the song was heard
Which to the shepherds said: 'Leave here;
In Bethlehem you will find the little angel.'
A new little carol! A carol we sing here.

In Bethlehem, Mary and Joseph saw
The ass and the cattle, the Child lying therein;
The manger was in place of a little cradle.
A new little carol! A carol we sing here.

Soon the kings, by the clear star
From the east which they had left
To Bethlehem came one little morning.
A new little carol! A carol we sing here.

One brought gold, and another myrrh too,
And another incense, which makes good smells:
The little garden seemed a paradise.
A new little carol! A carol we sing here.



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Program notes by Gary D. Cannon

Program produced by Barb Fraley

Graphic design by Elaine Tsang

4. Still, still, still

Still, still, still—the winter night grows still,
And Vesper bells have finished ringing.
Warm in the eaves, the birds hush singing.
Still, still, still—the winter night grows still.

Sleep, sleep, sleep—sleep well in Mary's arms.
The star of the Magi shines high above you.
Angels are singing, oh, how they love you!
Sleep, sleep, sleep—sleep well in Mary's arms.

Joy, joy, joy—take joy in the greening of love.
God comes to live our human story,
Comes as a child, relinquishing glory.
Joy, joy, joy—take joy in the greening of love.

Dream, dream, dream—dream now in the fullness of time.
No need tonight for worry or warning.
Winter's sun will rise in the morning.
Dream, dream, dream—dream now in the fullness of time.

— Austrian carol (1819), as translated by Angier Brock

5. Sussex Carol

On Christmas night all Christians sing,
To hear the news the angels bring:
News of great joy, news of great mirth,
News of our merciful king's birth.

Then why should men on earth be so sad,
Since our redeemer made us glad,
When from our sin he set us free,
All for to gain our liberty.

When sin departs before his grace,
Then life and health come in its place;
Angels and men with joy may sing,
All for to see the newborn king.


All our of darkness we have light,
Which made the angels sing this night:
Glory to God and peace to men,
Now and for evermore. Amen.

— 17th century, England

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Biographies

Gary D. Cannon, Conductor



Dr. Gary D. Cannon is one of Seattle's most versatile choral personalities, active as conductor, singer, and musicologist. Since 2008 he is Artistic Director of Cascadian Chorale and of the 100-voice Vashon Island Chorale. In 2016 he founded the Emerald Ensemble, a professional chamber choir. At the invitation of the Early Music Guild, he founded and directed a Renaissance choir, *Sine Nomine* (2008–15). He has conducted for Vashon Opera three times, and has also directed Anna's Bay Chamber Choir, Choral Arts, Earth Day Singers, Kirkland Choral Society, and the Northwest Mahler Festival.

As a tenor soloist, he has appeared with Pacific Northwest Ballet, Seattle Philharmonic, and the Auburn, Eastside, Rainier, and Sammamish Symphony Orchestras, as well as many Seattle-area choirs. He lectures for Seattle Symphony and provides program notes for choirs across the country. His independent musicological research has a special emphasis on the music of William Walton. A California native, Dr. Cannon holds degrees from the University of California at Davis and the University of Washington.

Ingrid Verhulsdonk, Pianist



Very active as a freelance accompanist in the area, Ingrid Verhulsdonk became the Cascadian Chorale's staff pianist in 2011. She is also principal organist at Sacred Heart Church in Bellevue and accompanist for The Market Street Singers of Ballard. 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.

Ingrid has been the recipient of numerous awards and scholarships. She has performed as a soloist with the University of Hawaii Symphony Orchestra as winner of the 2001 student concerto competition, and was a finalist in the Ladies Musical Club competition.

Ingrid holds degrees in piano performance from the University of Washington and the University of Hawaii. She also thoroughly enjoys teaching, and operates a small piano studio in the area.

Karen P. Thomas, Composer-in-Residence



Karen P. Thomas, composer and conductor, is the Artistic Director and Conductor of the Seattle Pro Musica. Her compositions are performed and broadcast throughout the world, by groups such as The Hilliard Ensemble and the Vocal Consort of Brussels. Her works are published by Santa Barbara Music Publishing and at karenpthomas.com, and have been featured at numerous ACDA and AGO conferences.

A prize-winning composer, she has received grants from the NEA, The American Academy and Institute of Arts and Letters, and Meet the Composer, among numerous others.

As a conductor, Ms. Thomas has produced ten critically-acclaimed CDs, and received the Margaret Hillis Award for Choral Excellence and the ASCAP-Chorus America Award. She has appeared as guest conductor at international festivals in Europe and North America, and the NPR radio show Saint Paul Sunday. She received the 2012 Outstanding Choral Director Award for Washington State, and currently serves on the boards of Chorus America, the American Choral Directors Association (NW Division) and the Greater Seattle Choral Consortium, and is a Commissioner on the Seattle Music Commission.

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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 economic downturn 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 accept online credit card donations via PayPal; you can even choose to subscribe to make automatic monthly donations. Visit our website, www.CascadianChorale.org, and click "Contribute" under "Support Us". US Mail works too: P.O. Box 53292, Bellevue, WA 98015.

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- Information on how to audition for the Chorale
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2016-2017 CONCERT SEASON

A Renaissance Christmas

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Redmond Presbyterian Church

Sunday, December 4, 2016, 7:00 pm

Meadowbrook Church

Choral Music of Latin America

Sunday, March 26, 2017, 7:00 pm

Meadowbrook Church

The Greatest Hits of the 1960's

Sunday, June 11, 2017, 7:00 pm

Meadowbrook Church

www.RedmondChorale.org



2016 - 2017 Concert Season

Weihnachten!

with Philharmonia Northwest

Saturday, December 3, 2016, 7:30 PM

Sunday, December 4, 2016, 3:00 PM

Bastyr University Chapel, Kenmore

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with Philharmonia Northwest

Saturday, March 25, 2017, 2:00 PM

Benaroya Hall, Seattle

Made in Washington

Saturday, May 20, 2017, 7:30pm

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www.kirklandchoralsociety.org



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Sunday, December 11, 2016, 3:00 pm

First Congregational Church, Bellevue

Saturday, December 17, 2016, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, December 18, 2016, 4:00 pm

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featuring Durufle's *Requiem*

Saturday, March 4, 2017, 7:30 pm

Sunday, March 5, 2017, 3:00 pm

St. Luke's Lutheran Church, Bellevue

It Might As Well Be Spring

Saturday, May 20, 2017, 7:30 pm

St. Luke's Lutheran Church, Bellevue

Sunday, May 21, 2017, 3:00 pm

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Conducted by Gary D. Cannon

CASCADIAN COMPOSERS



Join us for a world premiere
by Bern Herbolzheimer

Saturday, April 22, 2017, 7:30 pm
Episcopal Church of the Holy Cross
11526 162nd Avenue NE
Redmond, WA

Sunday, April 23, 2017, 3:30 pm
St. Thomas Episcopal Church
8398 NE 12th Street
Medina, WA

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Cascadian Composers

Promoting local composers is a major part of Cascadian Chorale's mission. For nearly two decades, we had the honor of a close relationship with Bern Herbolzheimer, who passed away in January 2016. This concert celebrates the many facets of his musical personality, including the world premiere of three choruses from the opera *Mark Me Twain*. You will also hear new and beautiful music by three of the region's renowned composers who sing in Cascadian Chorale: Christopher Lee Fraley, Jeremy Kings, and Joy DeCoursey-Porter.

Saturday, April 22, 2017

7:30 p.m.

Church of the Holy Cross

11526 162nd Avenue NE

Redmond, Washington

Sunday, April 23, 2017

3:30 p.m.

St. Thomas Episcopal Church

8398 NE 12th Street

Medina, WA

Beloved

Choral music conveys so many different emotions, so let's celebrate them all! The *Four Lewis Carroll Songs* by Composer-in-Residence Karen P. Thomas brim over with whimsy. Alice Parker's *Johnny I hardly knew ye* mimics war instruments to tell a tragic tale. The *Three Shakespeare Songs* of Ralph Vaughan Williams plumb the depths of the human soul. This concert is a collaboration with the Sacramento Master Singers, conducted by Dr. Ralph Hughes, as they tour the Pacific Northwest.

Saturday, June 24, 2017

7:30 p.m.

St. Thomas Episcopal Church

8398 NE 12th Street

Medina, WA

Sunday, June 25, 2017

4:00 p.m.

Ryerson United Church

2195 West 45th Avenue

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