

**CASCADIAN CHORALE**
Conducted by Dr. Gary D. Cannon



THE CHRISTMAS STORY



Saturday, December 14, 2019
7:30 pm

Church of the Holy Cross
11526 162nd Ave NE
Redmond, Washington

Sunday, December 15, 2019
3:00 pm

Eastside Bahá'í Center
16007 NE 8th St
Bellevue, Washington



CULTURE

www.cascadianchorale.org



THE CHRISTMAS STORY

Die Weihnachtsgeschichte (1933)Hugo Distler (1908–1942)

I. Einleitungschor

1. „Das Volk, so im Finstern wandelt“

II. Die Weihnachtsgeschichte

2. Choral. „Es ist ein Ros entsprungen“

3. Verkündigung

4. Choral. „Das Röslein, das ich meine“

5. Marias Besuch bei Elisabeth

6. Magnificat / Choral. „Wir bitten dich von Herzen“

7. Christi Geburt

8. Choral. „Das Blümelein so kleine“

9. Die Hirten und die Menge der himmlischen Heerscharen

10. Chor der Engel

11. „Und da die Engel...“

12. Chor der Hirten

13. „Und sie kamen eilend...“

14. Choral. „Die Hirten zu der Stunden“

15. Herodes und die Weisen (I)

16. Chor der Weisen

17. Herodes und die Hohepriester

18. Chor der Hohepriester und Schriftgelehrten

19. „Denn also stehet geschrieben...“

20. Herodes und die Weisen (II)

21. Choral. „Lob, Ehr sei Gott, dem Vater“

22. Jesus im Tempel bei Simeon

23. Choral. „So singen wir all Amen“

III. Schlußchor

24. „Also hat Gott die Welt geliebet“

featuring Will Gardner, tenor (Der Erzähler)

Kara Montague, *soprano* (Der Engel, #3)

Pamela Silimperi, *mezzo-soprano* (Maria, #3 & 6)

Çravixtha Acheson, *mezzo-soprano* (Elisabeth, #5)

Heather Irwin, *soprano* (Der Engel, #9)

Doug Wyatt, *bass* (Herodes, #20)

Dennis Kruse, *baritone* (Simeon, #22)

∞ *intermission* ∞

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.

Bronwyn Edwards, Composer-in-Residence



Bronwyn Edwards is an Australian-born composer, arranger, pianist, private music teacher and music director. Branding herself as a "musical catalyst," Bron is passionate about mentoring musicians of all skill levels and creating opportunities for people of all ages and skill levels to make music together. Bron has led the South Seattle College Community Choir since September 2015. She has also served as Music Director at Fauntleroy Church, UCC, since January 2008, where she directs the Chancel Choir, the Fauntleroy Women's Ensemble, the Ukulele Band and the Bell Choir.

Bron's music and composing career is late-blooming. In 2008, she made a career switch to music after a decades-long career in publicity for City government and consulting in media and communications. Over the past decade, she has created a substantial body of choral and piano music, contemporary songs and even a musical or two. Her choral compositions have been performed at Benaroya Hall and by many choirs around Puget Sound. She is a member of Trillium Soul, a locally-performing trio of women singers and songwriters, and she enjoys performing and collaborating with other local musicians and instrumentalists.

Die Weihnachtsgeschichte, opus 10 (1937)

by **Hugo Distler** (1908–1942)

For a Germanic composer during the Nazi era, there were four options. First was voluntary exile, usually to the United States or Britain. This was the route taken by Arnold Schoenberg, Paul Hindemith, Kurt Weill, and vast numbers of composers whose self-consciously modernist music was not accepted by the regime. The second choice was to allow their music to be performed in ways that the political authorities would approve. The quintessential examples here are Richard Strauss and Carl Orff. Though neither were outright collaborators, they remained aloof from the political and social situation and enjoyed increasing prominence within the homeland.

Another alternative was to adopt a kind of internal exile: to remove oneself from public life, to retreat into artistic silence, to continue composing but to place everything into a desk drawer, to maintain a social conscience but express it only privately. Karl Amadeus Hartmann and Boris Blacher are perhaps the best-known who chose that route. The fourth option wasn't really a "choice" *per se*: death, either in concentration camps like Viktor Ullmann, or by their own hand, like tonight's featured composer, Hugo Distler.

It is no coincidence that you are far more likely to have heard the music of Schoenberg, Hindemith, Weill, Strauss, or Orff—all of whom are as close to "household names" as classical music can today aspire—but you have quite probably never even heard the names of Hartmann, Blacher, Ullmann, or Distler. Heck, even I know barely a note of Blacher or Ullmann, though those more expert than I in mid-twentieth-century German music assure me that their genius ranks high. I can, however, commend Hartmann's eight symphonies and his powerful *Concerto funebre* for violin. Those composers who fled built names for themselves abroad, and those who remained apathetic saw their reputations rise at home, whereas those who could not bear to leave their homeland but who retained a social conscience have been consigned to an undeserved oblivion.

Which brings us to Hugo Distler. Your more advanced choral singers have perhaps performed a motet from his sacred series, *Geistliche Chormusik* (1936): for me it was *Singet dem Herrn*, for some perhaps *Totentanz* or *Wachet auf*. But Distler is most remembered for his arrangement of the Renaissance German Christmas carol *Lo, how a rose e'er blooming*. In fact, that three-page miniature is a conflation of two movements from *Die Weihnachtsgeschichte* ("The Christmas Story"), which he called an "oratorio with chamber music character." This is a re-telling of the Biblical Christmas story: the angel's appearance to Mary revealing that she would bear the Christ child, Mary's visit to Elizabeth the prophet, the birth itself in a manger, the shepherds' angelic visitation and subsequent jaunt to the newborn, and the wise men's consultation with evil King Herod before proceeding to the Holy Family. Distler adds an episode from Christ's youth, when he was anointed at the temple and met the aged Simeon.

The story appropriately forms the central portion of *Die Weihnachtsgeschichte*. Distler also adds a prologue and epilogue. Both texts are much beloved of choral aficionados. The first is well known as "The people that walked in darkness" and "For unto us a child is born" from Handel's *Messiah*. The conclusion is "God so loved the world," best known musically in the setting by John Stainer, the paragon of Victorian church music. Distler's inspiration, however, was not in these particular sources, but in two other historical elements.

The basic structure of *Die Weihnachtsgeschichte* owes a great debt to the Passions of Schütz and Bach. There is a prominent tenor soloist, labeled “Der Erzähler,” which the English Bible renders as “Evangelist” but who is in more practical terms simply the narrator. Six characters have spoken lines in the Bible story — two angels, Mary, Elizabeth, Herod, and Simeon — portrayed by vocal soloists. The chorus at different times takes on three different roles, as in the old Passions. Sometimes they are themselves actors in the drama: groups of angels, shepherds, or wise men. The choir can also be collective commentators, as in the opening and closing numbers. Finally, Bach often assigns the choir a quasi-congregational role to sing Lutheran chorales, which Distler re-imagines in a series of seven increasingly imaginative variations on the *Lo, how a rose* tune: *Es ist ein Ros entsprungen*. The metaphor of Mary as a rose goes back centuries, and Distler interpolates his carol verses at key points in the narrative.

If Distler’s first great inspiration was Baroque Passions, the second was surely medieval music. If you know a singer in today’s concert, ask to look at their score. Even if you read music just a little, you will be presented with a major shock: the different choral parts have different meters at the same time. The sopranos might be singing in 4/4, while the basses are in 3/2 underneath, and the others might be in yet further possibilities. Fortunately, all the parts use the basic quarter-note unit to keep time — otherwise it would be virtually impossible to stay together. But Distler is trying to represent in modern notation musical styles that would have come naturally to every cathedral singer in, say, the fourteenth century. Back then, meter hadn’t been invented yet. Folks just sang their lines, phrasing according to the text and the contour of the line. Their scores didn’t even include the other parts; each singer saw only what they were to sing. Distler tried to recreate this style by writing modern meters that fit each line’s *implied* meter. Almost never does the choir function as one homophonic unit, moving simultaneously. Distler weaves a temporal tapestry independent of modern notions of the organization of time.

When listening to Distler, it is always essential to follow along with the text. This is most necessary in the story-telling recitatives, when the words zip past so speedily that it is easy to miss *why* Distler sets them how he does. Note, for example, those special occasions when Distler highlights a particular word or textual phrase in one of two ways: repetitions and melismas (in which one syllable is given multiple pitches). Take the angel’s annunciation, with the threefold acclamation of Mary as “lovely” or “sweet” (“Holdselige”), and the extended melisma for the “Son” (“Sohn”). Later, Elizabeth is enrapt by the “blessed” (“gebenedeiet”) child in Mary’s womb. Simeon hails Christ “as the glory” (“zum Preis”) of Israel’s salvation three times with a dramatic added note on the third. And Distler is clever in other ways. When the narrator sings of Herod, the pitches are always low, generally limited to a minor third, such that when Herod finally sings, his ominous low A–C span is both unsurprising but also dramatically engaging.

The full choral sections contain similar gems of construction. Take the introductory chorus: “The people that walked in darkness have seen a great light.” The tenors lead the way with a slow, dull melody in A minor in a different meter and rhythm than the rest of the choir, and with a wandering melisma during the “darkness” (“Finstern”). Once the tenors come to the light (“ein Licht”), the tempo speeds up, the mode shifts suddenly to a brighter E Dorian, the pitches bounce joyfully, and the choir sings in greater unity. A few moments later, the choir’s meters align with solidity and vigor when Christ is hailed as “Counsel, Power, Hero” (“Rat, Kraft, Held”). Melismas often stretch the notion of “peace” (“Friede-”, or “Friedens”), for we learn that “peace will have no end” (“und des Friedens kein Ende”).

This is one of those scores that can only be parsed in a whole volume, rather than a two-page program note. So I invite you to follow the text and discover for yourself just how brilliantly Distler applies music to his chosen aspects of the text.

But what of Distler the man? I mentioned already his tragic end. His beginnings were tragic too: his father was never in the picture, and his mother abandoned him to marry and move to Chicago, so his maternal grandparents in Nürnberg raised him. Distler studied in Leipzig from 1928, first in conducting and piano, but then switching to composition and organ. From his student years date his earliest published works. Leipzig was a hotbed of musical research, especially on the Baroque and pre-Baroque, as befitting the home of Bach.

He left the conservatory in 1931 for financial reasons, obtaining a job as organist at the renowned Jakobikirche in the northern German port of Lübeck, largely thanks to glowing recommendations from his professors. Within months, he was also directing the choir. His lifelong addiction to overwork was already in evidence: within two years he was also teaching chamber music at the local conservatory, directing a community choir, leading a chamber orchestra, and commuting to Berlin to teach at the Kirchenmusik-Schule (Church Music School) two days per week. Plus he composed feverishly, most notably the *Choral-Passion* (1933), the present *Die Weihnachtsgeschichte*, and the aforementioned motets of the *Geistliche Chormusik*. As if that all didn't keep him busy enough, he also married a woman who sang in his choir and had two children. No wonder that with all of this activity, personal and professional, he suffered a mental breakdown and was hospitalized.

The year 1933 is a watershed in German history, as the Nazi party took over the government. Distler enrolled in the party, evidently purely because it was the only way to ensure government-funded jobs. The Nazis also had voiced support for Protestant music, which surely appealed to the church-musician Distler, as would the Nazi policies in favor of unions and copyrights, but he had been grossly misled. For the next decade, the Nazi storm intensified around Distler as it eventually did for the whole world. In 1937, Distler relocated to Stuttgart to teach at the Württemberg Hochschule für Musik (a prominent university/conservatory), where he directed two choirs to great acclaim. Many of his students were involved in the Hitler Youth programs; disapproving of his emphasis on sacred music, they revolted against him until he was forced to relent. At this time his harpsichord concerto was nearly labeled as "degenerate art" by the authorities; its publication came only after removal of the third movement. Distler devoted himself more to secular choral music, including his *magnum opus*, the *Mörrike-Chorliederbuch* (1939). Distler stated to friends that he despised the Nazi regime, yet he had to undertake certain minor administrative positions for the party in order to retain his jobs and ensure his music was still performed.

Distler was summoned to military offices for physical assessment in early 1940. Soon thereafter he was promoted to a full professorship, thus exempting the thirty-one-year-old from military service. But the military hounded him again later that year. Additionally, the always thin bonds of his marriage began to fray. Amid these various personal tensions, he accepted a new post at the Staatliche Akademische Hochschule für Musik in Berlin, teaching composition, organ, and choral conducting, and directing the choir. He also became director of the Staats- und Domchor (the State and Cathedral Choir), arguably the most prestigious professional choir in Germany at the time, affording him a chance to focus once again on church music. His landmark textbook on harmony was published. Professionally, Distler was at the very top.

Yet personally, his life was hell. His marriage suffered, despite the arrival of another child. Another military summons came, avoided only because no one in Germany could be found who was worthy to take his job. He visited his beloved Lübeck and saw the recent devastation from bombing, which of course affected Berlin too. The government also pressured his various choices at the Staats- und Domchor. Like many Germans, he was horrified by Nazi activities. It all proved too much for this shy, nervous, overworked man. Distler committed suicide in November 1941, a photo of his family beside him, a Bible and cross in his hands. After the war, his reputation blossomed as the leading German choral composer of his generation. Would that someone as sensitive could have survived the home-front longer.

I. Einleitungsschor

1. Das Volk, so im Finstern wandelt,
siehet ein groß Licht,
und über die da wohnen im finstern Lande,
scheinet es helle.
Denn uns ist ein Kind geboren,
ein Sohn ist uns gegeben,
welches Herrschaft ist auf seiner Schulter;
und er heißt Wunderbar,
Rat, Kraft, Held, Ewig-Vater, Friedefürst;
auf dass seine Herrschaft groß werde,
und des Friedens kein Ende,
von nun an bis in Ewigkeit.

II. Die Weihnachtsgeschichte

2. Choral

Es ist ein Ros entsprungen
aus einer Wurzel zart,
als uns die Alten sungen:
von Jesse kam die Art
und hat ein Blümlein bracht
mitten im kalten Winter
wohl zu der halben Nacht.

3. Verkündigung

DER ERZÄHLER:

Es ward gesandt der Engel Gabriel von Gott
in eine Stadt in Galiläa, die heißt Nazareth,
zu einer Jungfrau,
die vertrauet war einem Manne mit Name Joseph;
und die Jungfrau hieß Maria.
Und der Engel kam zu ihr hinein und sprach:

DER ENGEL:

„Gegrüßet seist du, Holdselige!
Der Herr ist mit dir,
du Gebenedeite unter den Weibern!“

DER ERZÄHLER:

Da sie ihn aber sahe,
erschrak sie über seine Rede
und gedachte: welch ein Gruß ist das?
Und der Engel sprach zu ihr:

DER ENGEL:

„Siehe, du wirst schwanger werden
und einen Sohn gebären,
dess Namen sollst du Jesus heißen.
Der wird groß
und ein Sohn des Höchsten genannt werden,
und seines Königreichs wird kein Ende sein.“

Introductory Chorus

The people, who in darkness walked,
have seen a great light.
and above those who live in the dark land,
it shines brightly.
For to us a child is born,
a son to us is given;
whose lordship is on his shoulder;
and he is called Wonderful,
Counsel, Power, Hero, Eternal Father, Peace-Prince;
his lordship will increase greatly,
and its peace no end,
from now and in eternity.

— *Isaiah 9:2, 6–7*

The Christmas Story

Chorale (Verse 1)

It is a rose arising
from a delicate root,
as to us the elders sang:
after Jesse's lineage it came
and has brought a little blossom
in the middle of cold winter
well halfway through the night.

— *Anonymous, 14th century*

Annunciation

EVANGELIST:

And the angel Gabriel was sent from God
to a city in Galilee, called Nazareth,
to a young maiden,
who was espoused to a man with the name Joseph;
and the young maiden was called Mary.
And the angel came to her and said:

THE ANGEL:

“Greetings to you, lovely one!
The Lord is with you,
you, blessed among women!”

EVANGELIST:

But when she saw him,
she was frightened by his speaking
and thought: what a greeting this is!
And the angel said to her:

THE ANGEL:

“See, you will become pregnant
and will bear a son,
whose name you will call Jesus.
He will become great,
and be called son of the highest,
and his kingdom will have no end.”

DER ERZÄHLER:

Maria aber sprach:

MARIA:

„Siehe, ich bin des Herren Magd;
mir geschehe, wie du gesagt hast.“

DER ERZÄHLER:

Und der Engel schied von ihr.

EVANGELIST:

But Mary said:

MARY:

“See, I am the Lord’s maidservant;
to me be done, as you have said.”

EVANGELIST:

And the angel departed from her.

— *Luke 1:26–33, 38*

4. Choral

Das Röslein, das ich meine,
davon Jesaias sagt,
ist Maria, die reine,
die uns das Blümlein bracht.
Aus Gottes ewgem Rat
hat sie ein Kind geboren
und blieb ein reine Magd.

Chorale (Verse 2)

The little rose that I mean
of which Isaiah speaks,
is Mary the pure,
who brought us the little blossom.
In God’s eternal wisdom
has she borne a child
and remained a pure maiden.

— *Anonymous, 14th century*

5. Marias Besuch bei Elizabeth

DER ERZÄHLER:

Maria aber stand auf in den Tagen
und ging auf das Gebirge
und kam in das Haus des Zacharias
und grüßte Elisabeth.
Und Elisabeth ward des heiligen Geistes voll
und rief laut und sprach:

ELISABETH:

„Gebenedeiet bist du unter den Weibern
und gebenedeiet ist die Frucht deines Leibes.“

DER ERZÄHLER:

Und Maria sprach:

Mary's Visit to Elizabeth

EVANGELIST:

But Mary arose in those days
and went up to the mountains
and came to the house of Zachariah
and greeted Elizabeth.
And Elizabeth became filled with the Holy Spirit
and called out loudly and said:

ELIZABETH:

“Blessed are you among women
and blessed is the fruit of your womb.”

EVANGELIST:

And Mary said:

— *Luke 1:39–42, 46*

6. Magnificat

MARIA:

„Meine Seele erhebt Gott, den Herren,
und mein Geist freut sich Gottes, meines Heilands,
denn er hat die Niedrigkeit seiner Magd angesehen.
Siehe, von nun an werden mich preisen alle Kindeskind,
denn er hat große Dinge an mir getan,
der da mächtig ist, und des Name heilig ist.
Seine Barmherzigkeit währet immer,
für und für, bei denen, die ihn fürchten.“

Magnificat

MARY:

“My soul exalts God the Lord,
and my spirit rejoices in God my Savior,
for he has respected the lowliness of his maidservant.
See, from now on I will be praised by all posterity,
for he has done great things to me,
he who is powerful, and whose name is holy.
His mercy lasts always,
ever and ever, for those who fear him.”

— *Luke 1:46–50*

Choral

Wir bitten dich von Herzen,
du edle Königin,
durch deines Sohnes Schmerzen,
wann wir fahren dahin
aus diesem Jammertal.
Du wollest uns geleiten
bis in der Engel Saal.

Chorale (Verse 3)

We ask you from our hearts,
you noble queen:
through your Son’s sufferings,
when may we leave
this valley of sorrow?
May you wish to accompany us
to the hall of angels.

7. **Christi Geburt**

DER ERZÄHLER:

Es begab sich aber zu der Zeit,
dass ein Gebot vom Kaiser Augustus ausging,
dass alle Welt geschätzt würde.
Und jedermann ging, dass er sich schätzen ließe,
ein jeglicher in seine Stadt.
Da machte sich auch auf Joseph aus Galiläa,
aus der Stadt Nazareth, in das jüdische Land,
zur Stadt Davids, die da heißet Bethlehem,
auf dass er sich schätzen ließe mit Maria,
seinem anvertrauten Weibe, die war schwanger.
Und als sie daselbst waren,
kam die Zeit, dass sie gebären sollte.
Und sie gebar ihren ersten Sohn.
Und sie wickelte ihn in Windeln
und legte ihn in eine Krippe,
denn sie hatten sonst keinen Raum in der Herberge.

8. **Choral**

Das Blümelein so kleine,
das duftet uns so süß;
mit seinem hellen Scheine
vertreibts die Finsternis.
Wahr Mensch und wahrer Gott,
hilft uns aus allem Leide,
rettet von Sünd und Tod.

The Birth of Christ

EVANGELIST:

But it happened at that time
that a command from Caesar Augustus was decreed,
that all the world would be taxed.
And everyone went, that they should be taxed,
each to his city of origin.
So Joseph was made to go from Galilee,
out of the city of Nazareth, to Judea,
to the city of David, which is called Bethlehem,
that he should be taxed with Mary,
his betrothed wife, who was pregnant.
And when they were in that place,
came the time when she should give birth.
And she bore her first son.
And she wrapped him in diapers
and laid him in a grain-crib,
for there had been no space in the inn.

— *Luke 2:1, 3–7*

Chorale (Verse 4)

The little blossom, so small,
it smells to us so sweet,
with its clear shine
dispelling the darkness.
True Man and truer God,
help us away from all sorrows;
save us from sin and death.

— *Friedrich Layriz, 1844*

Are you on our email list?

Fill out the form you received with your program and turn it in before you leave after the concert. You will receive:

- News about upcoming Chorale performances
- Director's thoughts and insights on the music programmed for upcoming concerts
- Information on how to audition for the Chorale

9. **Die Hirten und die Menge der himmlischen Heerscharen** **The Shepherds and the Crowd of Heavenly Armies**

DER ERZÄHLER:

Und es waren Hirten in derselben Gegend
auf dem Felde bei den Hürden,
die hüteten des Nachts ihre Herde.

Und siehe da, des Herrn Engel trat zu ihnen,
und die Klarheit des Herrn leuchtete um sie;
und sie fürchteten sich sehr.

Und der Engel sprach zu ihnen:

DER ENGEL:

„Fürchtet euch nicht,
denn ich verkündige euch große Freude,
die allem Volk widerfahren wird;
denn euch ist heute der Heiland geboren,
welcher ist Christus in der Stadt Davids.
Und das habt zum Zeichen:
Ihr werdet finden das Kind in Windeln gewickelt
und in einer Krippe liegend.“

DER ERZÄHLER:

Und alsbald war da bei dem Engel
die Menge der himmlischen Heerscharen,
die lobeten Gott und sprachen:

EVANGELIST:

And there were shepherds in that same region
in the field with their herds,
minding their flock in the night.

And behold that the Lord's angel came to them,
and the illumination of the Lord shone around them,
and they were frightened.

And the angel said to them:

THE ANGEL:

“Be not afraid,
for I proclaim to you great joy,
which will happen to all people;
for to you today is the savior born,
who is Christ in the city of David.
And you will have this sign:
you will find the child wrapped in diapers
and lying in a grain-crib.”

EVANGELIST:

And soon there was with the angel
a crowd of heavenly armies,
who praised God and said:

— Luke 2:8–13

10. **Chor der Engel**

„Ehre sei Gott in der Höhe und Friede auf Erden
und den Menschen ein Wohlgefallen!“

Chorus of Angels

“Glory be to God on high, and peace on Earth
and to men a great joy!”

— Luke 2:14

11. DER ERZÄHLER:

Und da die Engel von ihnen gen Himmel fuhren,
sprachen die Hirten untereinander:

EVANGELIST:

And as the angels went up to heaven,
said the shepherds to each other:

— Luke 2:15

12. **Chor der Hirten**

„Lasset uns nun gehen gen Bethlehem
und die Geschichte sehen, die da geschehen ist,
die uns der Herr kund getan hat.“

Chorus of Shepherds

“Let us now go to Bethlehem
and see the story that has happened there,
that to us the Lord has made known.”

— Luke 2:15

13. DER ERZÄHLER:

Und sie kamen eilend,
und fanden beide, Mariam und Joseph,
dazu das Kind in der Krippe liegend.

EVANGELIST:

And they came hurrying,
and found both Mary and Joseph,
and with them the child lying in the grain-crib.

— Luke 2:16

14. **Choral**

Die Hirten zu der Stunden
machten sich auf die Fahrt;
das Kindlein sie bald funden
mit seiner Mutter zart.
Die Engel sangen schon,
sie lobten Gott, den Herren,
in seinem höchsten Thron.

Chorale (Verse 5)

The shepherds at their hour
set off on the journey;
the baby they soon found
with his tender mother.
The angels had sung previously,
they praised God the Lord
on his highest throne.

15. **Herodes und die Weisen (I)**

DER ERZÄHLER:

Da Jesus geboren war zu Bethlehem im jüdischen Lande,
zur Zeit des Königs Herodes, siehe,
da kamen die Weisen vom Morgenlande
gen Jerusalem und sprachen:

Herod and the Wise Men (I)

EVANGELIST:

When Jesus was born in Bethlehem in Judea,
in the time of King Herod, see,
there came wise men from the east
to Jerusalem, and said:

— *Matthew 2:1–2*

16. **Chor der Weisen**

„Wo ist der neugeborne König der Juden?
Wir haben seinen Stern gesehen im Morgenland
und sind gekommen, ihn anzubeten.“

Chorus of Wise Men

“Where is the newborn king of the Jews?
We have seen his star in the east
and have come to worship him.”

— *Matthew 2:2*

17. **Herodes und die Hohepriester**

DER ERZÄHLER:

Da das der König Herods hörte,
erschrak er und ließ versammeln
alle Hohenpriester und Schriftgelehrten unter dem Volk
und erforschte von ihnen,
wo Christus sollte geboren werden.
Und sie sagten ihm:

Herod and the High Priests

EVANGELIST:

When King Herod heard this,
he was frightened, and gathered
all the high priests and scribes of the people,
and researched with them
where Christ should be born.
And they said to him:

— *Matthew 2:3–5*

18. **Chor der Hohepriester und Schriftgelehrten**

„Zu Bethlehem im jüdischen Lande.“

Chorus of High Priests and Scribes

“In Bethlehem in Judea.”

— *Matthew 2:5*

19. DER ERZÄHLER:

Denn also stehet geschrieben durch den Propheten:
Und du Bethlehem im jüdischen Lande
bist mitnichten die Kleinste unter den Fürsten Judas;
denn aus dir soll mir kommen der Herzog,
der über mein Volk Israel ein Herr sei.

EVANGELIST:

For thus was written by the prophets:
And you, Bethlehem in Judea,
are by no means the least of the princes of Judah;
for from you shall come to me the duke,
who over my people Israel will be the Lord.

— *Matthew 2:5–6*

Welcome Home CD

Enjoy Cascadian Chorale over and over by purchasing a *Welcome Home* CD, recorded in 2014 in celebration of Cascadian Chorale’s 50th Anniversary. CDs are available for purchase today at the ticket table. Both physical CDs and digital downloads are also available on the internet. Look for links at cascadianchorale.org, or search directly on CD Baby, iTunes (through CD Baby), Amazon, and GooglePlay.



20. Herodes und die Weisen (II)

DER ERZÄHLER:

Da berief Herodes die Weisen heimlich,
und erlernete mit Fleiß von ihnen,
wann der Stern erschienen wäre,
und wies sie gen Bethlehem, und sprach:

HERODES:

„Ziehet hin und forschet fleißig nach dem Kindlein,
und wenn ihr es findet, so saget mir's wieder,
dass ich auch komme und es anbete.“

DER ERZÄHLER:

Als sie nun den König gehöret hatten, zogen sie dahin.
Und siehe, der Stern,
den sie im Morgenlande gesehen hatten,
ging vor ihnen hin,
bis dass er kam und stand oben über,
da das Kindlein war.
Da sie den Stern sahen, wurden sie hoch erfreut
und gingen in das Haus,
und fanden das Kindlein mit Maria,
und fielen nieder und beteten es an,
und taten ihre Schätze auf,
und schenkten ihm Gold, Weihrauch und Myrrhen.
Und Gott befahl ihnen im Traum,
dass sie sich nicht sollten wieder zu Herodes lenken.
Und zogen durch einen andern Weg wieder in ihr Land.

21. Choral

Lob, Ehr sei Gott, dem Vater,
dem Sohn und heiligen Geist.
Maria, Gottes Mutter,
dein Hilf an uns beweis,
und bitt dein liebes Kind,
dass es uns woll behüten,
verzeihen unser Sünd.

Herod and the Wise Men (II)

EVANGELIST:

So Herod summoned the wise men secretly,
and learned with diligence from them
when the star had appeared,
and he directed them to Bethlehem, and said:

HEROD:

“Go there and search diligently for the baby,
and when you find him, tell me again,
that I also may come and worship him.”

EVANGELIST:

Having heard the king, they went there.
and see, the star,
which in the east they had seen,
went before them there,
until it came and stood over
where the baby was.
When they saw the star, they were very pleased
and went into the house,
and found the baby with Mary,
and fell down and worshipped him,
and opened up their treasures,
and gave him gold, frankincense and myrrh.
And God commanded them in a dream,
that they should not return again to Herod.
And they went by another way back to their land.

— *Matthew 2:7–12*

Chorale (Verse 6)

Praise and honor to God the Father,
to the Son and Holy Spirit.
Mary, God's mother,
demonstrate your help to us,
and pray to your lovely child,
that he will protect us,
to forgive our sins.

— *Friedrich Layriz, 1844*

Support Cascadian Chorale with AmazonSmile

Complete your holiday shopping, and help the Cascadian Chorale at the same time.

AmazonSmile is a simple and automatic way for you to support your favorite charitable organization every time you shop, at no cost to you.

Simply go to smile.amazon.com and designate Cascadian Chorale as your organization of choice.

22. Jesus im Tempel bei Simeon

DER ERZÄHLER:

Und siehe, ein Mensch war zu Jerusalem,
mit Namen Simeon;
und derselbe Mensch war fromm und gottesfürchtig,
und der heilige Geist war in ihm.
Und ihm war eine Antwort gegeben
von dem heiligen Geist:
er sollte den Tod nicht sehen,
er hätte denn zuvor den Christ des Herrn gesehen.
Und er kam in den Tempel.
Und da die Eltern das Kind
Jesus in den Tempel brachten,
dass sie täten, wie man pflegt nach dem Gesetz,
da nahm er ihn auf seine Arme,
und lobete Gott, und sprach:

SIMEON:

„Herr, nun lässest du deinen Diener in Frieden fahren,
wie du gesagt hast;
denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast von allen Völkern,
ein Licht, zu erleuchten die Heiden,
und zum Preis, deines Volkes Israel!“

23. Choral

So singen wir all Amen,
das heißt: nun werd es wahr,
was wir begehren allsammen.
O Jesu, hilf uns dar
in deines Vaters Reich,
drin wollen wir dich loben.
O Gott, uns das verleih!

III. Schlußchor

24. Also hat Gott die Welt geliebet,
dass er seinen eingebornen Sohn gab,
auf dass alle, die an ihn glauben,
nicht verloren gehen,
sondern das ewige Leben haben.

Amen.

Jesus in the Temple with Simeon

EVANGELIST:

And see, a man was in Jerusalem
with the name Simeon;
and that same man was pious and God-fearing,
and the Holy Spirit was in him.
And he had been promised
by the Holy Spirit:
he would not see death,
until first he had seen Christ the Lord.
And he came to the temple.
And when the parents brought the child
Jesus to the temple,
as they must do in obedience to the law,
he took the child in his arms,
and praised God, and said:

SIMEON:

“Lord, now let your servant go in peace,
as you have said;
for my eyes have seen your savior,
who you have prepared for all people,
a light to enlighten the heathens,
and as the glory of your people Israel!”

— Luke 2:25–32

Chorale (Verse 7)

So sing we all “Amen”,
that is: now may it come true,
what we all yearn for together.
O Jesus, help us to go over
into your Father’s kingdom,
where we wish to praise you.
O God, grant us that!

Concluding Chorus

Thus has God loved the world,
that he gave his only-born son,
so that all who believe in him
do not become lost
but have eternal life.

— John 3:16

Amen.

∞ intermission ∞

The modern choral Christmas is essentially a child of the Victorian age. The second half of our concert focuses on several works that show a Victorian influence, in one way or another. They also tell certain aspects of the Christmas story that you won't find in any Biblical account, and herein lies much of their charm. It is unlikely, for example, that Christ was actually born *In the bleak midwinter*, but Christina Rossetti paints the picture of a Victorian Christmas so perfectly, with "snow on snow." The crux of her poem is how to pay devotion to the Christ child, concluding: "Yet what I can I give Him, / Give my heart." We will sing these beautiful words as set by Gustav Holst for *The English Hymnal*.

For another delightful Christmas fiction, consider Thomas Hardy's poem *The Oxen*, as set by Seattle's own Jessica French. It recalls the animals that took shelter in the same strawy pen where Christ was born, elaborating with a latter-day vision of someone rushing into the room on Christmas at midnight with the invitation: "Come, see the oxen kneel." Hardy's humility and charm come through with the conclusion: "I should go with him [...], / Hoping it might be so."

The redoubtable English choral conductor David Willcocks has arranged an English carol known as *The Cherry Tree Carol* which has surely one of the oddest Christmas texts. A pregnant Mary asks Joseph (here rendered "an old man") to pluck her a cherry from an orchard. Instead, he encourages her to approach the tree, which, as he predicted, bows down in her honor, thus allowing her to gather the fruit herself. Whether Joseph is callously mansplaining the importance of self-reliance or simply affording the opportunity for another miracle is, well, hard to assess.

The Victorians also stole—er, adopted—works from elsewhere in Europe to amplify their own tradition. The hyper-Romantic Frenchman Hector Berlioz may seem an unlikely candidate for Christmas introspection, but the highly original oratorio *L'enfance du Christ* ("The Childhood of Christ") includes a gentle gem that the Brits have titled *The Shepherds' Farewell*. It is the song sung by shepherds in the Holy Land as the Holy Family flees to Egypt in the wake of Herod's decree to slaughter all newborn boys. They entrust the little savior to his caring parents, hoping they will "shelter thee with tender care." Originally scored for mixed chorus and orchestra, but adapted by the English for organ, the song works admirably for unaccompanied women's chorus as arranged by Seattle composer Bronwyn Edwards, Cascadian Chorale's Composer-in-Residence this season.

Then there is the quintessential Victorian musician Tchaikovsky. Okay, maybe not quite. But the English have adopted his *Legenda*, originally written for a volume of children's songs, as *The Crown of Roses*. In Geoffrey Dearmer's translation of the original Russian poem by Aleksey Pleshcheyev, the child Jesus keeps a rose garden. The other boys tease him, plucking the roses bare. Jesus asks simply that, at the very least, they leave the thorns behind. And so the children cruelly make a crown of thorns and press it on Jesus's head. Since this tale isn't actually in the Bible, but was invented centuries later, I propose we call it an example of retroactive foreshadowing.

And as an homage to Distler's historically inclined predilections, we present two Renaissance German works. First is *Psallite, unigenito*, by Michael Praetorius, the leading German composer of his era. The text is macaronic: that is, it shifts between two languages, Latin and German. We'll close with the anonymous *Gaudete*, taken from a volume of sacred school songs compiled in 1582 not far from Distler's beloved Lübeck. Whether the Christmas story is told straightforwardly but with musical ingenuity, as in Distler, or rather elaborated upon as in the later works on this concert, it remains a remarkable story indeed.

Psallite, unigenito (1609)

by **Michael Praetorius** (1571–1621)

Psallite, unigenito, Christo Dei filio,
Redemptori Domino,
puerulo jacenti in præsepio.
Ein kleines Kindelein liegt in dem Krippelein;
alle liebe Engelein dienen dem Kindelein,
und singen ihm fein:
Psallite, unigenito...

Sing! O only born, Christ, son of the Father,
Redeeming Lord,
infant lying in a manger.
A little child lies in the little crib;
all loving angels serve the little child,
and sing to him finely:
Sing! O only born...

Gaudete (1582)

Anonymous, from *Piæ cantiones*

Gaudete, gaudete! Christus est natus
ex Maria virgine, gaudete!

Rejoice, rejoice! Christ is born
of the virgin Mary. Rejoice!

Tempus adest gratiæ,
hoc quod optabamus,
carmina læticiæ
devote reddamus.

The time of gratitude is near,
which we had desired;
songs of joy
let us devoutly render.

Deus homo factus est
Natura mirante,
mundus renovatus est
a Christo regnante.

God has become man,
at which Nature marvels;
the world has been renewed
by the reigning Christ.

Ezechielis porta
clausa pertransitur,
unde lux est orta,
salus invenitur.

Ezekiel's gate,
which was closed, has been passed through;
whence light has risen [from the East],
salvation has been found.

Ergo nostra concio
psallat iam in lustris,
benedicat Domino,
salus regi nostro.

Therefore in our gathering
we sing psalms, illumined;
bless the Lord,
greetings to our king.

Program notes and translations by Gary D. Cannon

Program produced by Doug Wyatt

Cover art by Alan Boswell

Many thanks to all of our concert volunteers!

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

Angel (\$2500+)

Tagney Jones Family Fund at the Seattle Foundation
Microsoft
David & Sherri Nichols
The Wyatt-Stone Family

Patron (\$1000-\$2499)

4Culture Grant
American Choral Directors Association
Apple
Russ Jones
George Olin, *in memory of Maurine Nichols Olin*
Tara O'Brien Pride and Arrow Pride
Paula Rattigan
Katherine Robbs
Steve Shelton
Jim Whitehead

Associate (\$500-\$999)

Frances Acheson
Ken Black
Gary Cannon
Gail Erickson
Carol Fielding
Barb & Chris Fraley
Google
Anita Gross
Alecia Hawthorne
Genie Middaugh
Michael Schilling, *in honor of Debra Schilling*
Elaine & Trevor Tsang

Donor (\$250-\$499)

Holly Allin
Rick Commo
Christine Dunbar
Hannah Durasoff
Heather Irwin
GE Foundation
Laurene Kelly
Jeremy Kings
Brenda Kruse
Tim MacNary
Sue Maybee
Kara Montague
Özer Özkaraoğlu
Billie Shung
Pamela Silimperi
Rachel Spence
T-Mobile

Contributor (\$100-\$249)

Kitt Bradley
Debra DeFotis
Jan Gazda
Rosemary Langford
Stephanie Lee
Barbara MacDonald
Marilyn McAdoo
Robin & Joy Porter
Nikki Schilling
Rick Thompson
Lisa Timm

Remember Cascadian Chorale in your Year-End Giving

We endeavor to bring you the best choral music experiences we can. 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.

Other Eastside Concerts



BELLEVUE CHAMBER CHORUS

2019-2020 CONCERT SEASON

Hope in a Pan American Christmas: North Meets South

Saturday, December 21, 2019, 7:30 pm
First Congregational Church, Bellevue

Sunday, December 22, 2019, 3:00 pm
Holy Trinity Lutheran Church, Mercer Island

Finding Home: The Sense of Belonging

Saturday, March 7, 2020, 7:30 pm
Covenant Presbyterian Church, Issaquah

Sunday, March 8, 2020, 3:00 pm
First United Methodist Church, Bellevue

International Poetry Extravaganza!

Saturday, May 16, 2020, 7:30 pm
First Congregational Church, Bellevue

Sunday, May 17, 2020, 3:00 pm
First United Methodist Church, Bellevue

For more information, call
the Chorus office at (425) 522-3436, or visit
www.bellevuechamberchorus.org.



2019 - 2020 Concert Season

Celestial Lights

Featuring J.S. Bach's Christmas Oratorio

Saturday, December 7 - 7:30 PM

Sunday, December 8 - 3:00 PM

Bastyr University Chapel, Kenmore

True Colors

Songs of Community & Love

Saturday, February 22 - 7:30 PM

Sunday, February 23 - 3:00 PM

Bastyr University Chapel, Kenmore

Beethoven's 250th

Featuring Beethoven's Mass in C

with *Philharmonia Northwest*

Saturday, April 18 - 2:00 PM

Benaroya Hall, Seattle

www.kirklandchoralsociety.org



2019 / 2020 Concert Season

A Choral Christmas Carol

Sunday December 7, 2019 – 7:00pm

Saturday December 8, 2019 – 3:00pm

Faith United Methodist Church

The Road Home

Sunday March 15, 2020 – 3:00pm

Shepherd of the Hills Lutheran Church

Ein Deutsches Requiem

Sunday May 17, 2020 – 3:00pm

Faith United Methodist Church

All American Independence Celebration

Friday June 26, 2020 – 7:00pm

Pickering Barn Issaquah

www.masterchoruseastside.org

REDMOND CHORALE
2019-2020 CONCERT YEAR



A Romantic Christmas

Saturday, December 7, 2019, 7:00 PM

Sunday, December 8, 2019, 2:00 PM

An Evening With

P.D.Q. Bach

Saturday, April 4, 2020, 7:00 PM

Dr Horrible's

Sing-Along Blog

Saturday, June 20, 2020, 7:00 PM

LOCATION

Church of Holy Cross Episcopal, Redmond
www.RedmondChorale.org

seattlesings

A project of the
Greater Seattle
Choral Consortium

This choir is a proud member of the
greater seattle
CHORAL
consortium

View all upcoming choral performances
or find a choir to sing with by visiting

www.seattlesings.org

or scan the code below.



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.

evolutions
A VOICE STUDIO
DENNIS A. KRUSE
STUDIOS: WOODINVILLE AND BELLEVUE COLLEGE
INFO: 425-788-9646 CELL: 206-601-1292
WWW.EVOLUTIONSAVOICESTUDIO.COM
EVOLUTIONSAVS@GMAIL.COM



Follow us on Facebook and Twitter.

Find links at www.CascadianChorale.org.

Cascadian Chorale is supported in part by a grant from 4Culture's Arts Sustained Support program.



This event is made possible in part by a grant from the Washington American Choral Directors Association.



