



# BELLEVUE CHAMBER CHORUS

Artistic Director: Fredrick Lokken



**Sunday, December 11, 2016, 3:00 pm**

First Congregational Church, Bellevue  
11061 NE 2nd St, Bellevue, WA 98004

*Kristine Anderson,  
keyboards*

**Saturday, December 17, 2016, 7:30 pm**

St. Luke's Lutheran Church, Bellevue  
3030 Bellevue Way NE, Bellevue, WA 98004

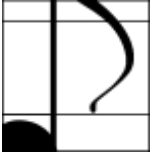
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**Sunday, December 18, 2016, 4:00 pm**

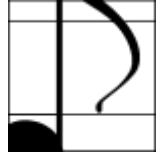
Maple Leaf Lutheran Church, Seattle  
10005 32nd Ave NE, Seattle, WA 98125



CULTURE



# BELLEVUE CHAMBER CHORUS



*Fredrick Lokken, director*

*presents*

## *O Magnum Mysterium*

- Make We Joy*.....Edwin Fissinger (1920-1990)  
*O magnum mysterium*..... William Byrd (1540-1623)  
*Calm on the Listening Ear of Night*..... David Dickau (b. 1953)  
*Il est né le divin enfant* ..... trad. French carol, arr. John Rutter (b. 1945)  
*Quelle est cette odeur agréable* ..... trad. French carol, arr. David Willcocks (1919-2015)  
*soloist: Jeff Pierce*  
*O magnum mysterium* ..... David Childs (b. 1969)  
*Silly Shepherds, Stop Your Sleeping* ..... Bern Herbolsheimer (1948-2016)  
*Gloria (from Messe de Minuit pour Noël)* ..... Marc-Antoine Charpentier (1643-1704)  
*soloists: Melanie Grube, Mike Grube, Dennis Defotis, Kris Bryan, Mykanh Pham*

### INTERMISSION

- Orientis Partibus*..... 12th century, arr. Lee Kesselman (b. 1951)  
*O magnum mysterium*..... Ivo Antognini (b. 1963)  
*A Long, Long Time Ago*..... trad. French carol, arr. Gregg Smith (1931-2016)  
*soloists: Sarah MacDonald, Kathie Patten*  
*A maiden most gentle* ..... French carol, arr. Andrew Carter (b. 1939)  
*In the Bleak Midwinter*..... Gustav Holst, arr. Abbie Betinis (b. 1980)  
*soloists: Connie Kaelin, Nancy Grossi, Kimberly Borom*  
*O magnum mysterium*..... César Alejandro Carrillo (b. 1957)  
*The Shepherds' Farewell (from L'enfance du Christ)*..... Hector Berlioz (1803-1869)  
*A Babe is Born* ..... William Matthias (1934-1992)

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## INSTRUMENTALISTS

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**Piano/Organ:** Kristine Anderson    **Flute:** Louise Baldwin

**Handbell Ringers:** 12/11: Judy Ginn, Katy Ginn

12/18: Kathy Brandstetter, Sheryl Schmeling

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## Program Notes

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**W**elcome to “*O Magnum Mysterium*”, our holiday program exploring the wonder, mystery and joy of the Christmas season. Featuring four beautiful settings of the concert title from around the world, the program also begins our year-long exploration of French music with Christmas treasures by Charpentier and Berlioz, delightful arrangements of traditional French carols, and other works with French influence. Marvelous contemporary pieces by American and British composers complete our Christmas theme.

We open with the stirring *Make We Joy* for chorus, hand-bells, and percussion, by Edwin Fissinger, who was the long-time director of choirs at North Dakota State University. Setting a 15th-century text, Fissinger evokes the sounds of medieval music with repeated figures in the men’s voices over which the women sing chant-like melodies with parallel harmonies.

Make we joy now in this feast  
*in quo Christus natus est* [in which Christ is born].  
*Eya! A Patre unigenitus* [the only begotten son of the Father]  
through a maiden is come to us.  
Sing we of him and say “Welcome!  
*Veni, Redemptor gentium.*” [Come, Redeemer of the nations.]

Though there are no biblical references to animals at the Nativity, they have been depicted there by artists and poets from very early in Christian history. One familiar example is the liturgical text *O magnum mysterium*, which originated as a Gregorian chant for Christmas morning services, and over the centuries has been set to original music by countless composers. The first example in our program is by William Byrd, perhaps the greatest composer of sacred music in the English Renaissance. Byrd’s serene imitative counterpoint perfectly sets the contemplative mood of these poignant words.

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio!	O great mystery and wondrous sign, that animals should see the birth of the Lord, lying in the manger!
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Nineteenth-century Massachusetts minister Edmund Sears, famous for writing the text of “It Came Upon a Midnight Clear”, penned another evocative description of the first Christmas night in his poem *Calm on the Listening Ear of Night*. Minnesota-based composer and conductor David Dickau provides an equally expressive musical setting interspersed with haunting flute interludes.

*(text on next page)*

Calm on the listening ear of night  
Come heaven's melodious strains,  
Where wild Judea stretches forth  
Her silver mantled plains.  
Celestial choirs from courts above  
Shed sacred glories there,  
And angels, with their sparkling lyres,  
Make music on the air.  
The answering hills of Palestine  
Send back the glad reply;

And greet, from all their holy heights,  
The Day-Spring from on high.  
"Glory to God!" the sounding skies  
Loud with their anthems ring,  
"Peace to the earth; good will to men,  
From heaven's eternal King!"  
Light on thy hills, Jerusalem!  
The Savior now is born,  
And bright on Bethlehem's joyous plains  
Breaks the first Christmas morn.

Though the tune and text of the familiar French carol *Il est né, le divin enfant* ("He is born, the divine Christ-child") were first published in the 19th century, the melody itself probably originated much earlier as a rustic folk song or hunting tune. Popular English composer John Rutter has given the piece a sprightly arrangement with his usual creative craftsmanship.

*He is born, the divine Christ-child.  
Oboes play; let bagpipes sound.  
He is born, the divine Christ-child.  
Let all sing his nativity.*

1. 'Tis four thousand years and more,  
Prophets have foretold His coming.  
'Tis four thousand years and more,  
Have we waited this happy hour. (*Refrain*)
2. Ah, how lovely, ah, how fair.  
What perfection are his graces.  
Ah, how lovely, ah, how fair.  
Child divine, so gentle there. (*Refrain*)

3. A stable is his lodging,  
Straw is all he has for a cradle.  
A stable is his lodging,  
Oh, what great humility! (*Refrain*)
4. Oh, Jesus, King all powerful,  
Though a little babe that you are,  
Oh, Jesus, King all powerful  
Rule over us from this glad hour.  
*He is born, the divine Christ-child.  
Oboes play; let bagpipes sound.  
He is born, the divine Christ-child.  
Let all sing his nativity.*

Originating in the 17th century, the text of the traditional French carol *Quelle est cette odeur agréable* ("Whence is that goodly fragrance flowing") portrays the shepherds' journey to Bethlehem with lovely and refined imagery. A century later it became joined to a tune that was popular in both England and France at the time. This classic and beautifully simple arrangement by Sir David Willcocks dates from some forty years ago, and serves as a fitting tribute to this revered British choral master who passed away last year.

Whence is the goodly fragrance flowing,  
Stealing our senses all away?  
Never the like did come a-blowing,  
Shepherds, in flow'ry fields in May?  
What is that light so brilliant, breaking  
Here in the night across our eyes?  
Never so bright, the day-star waking,  
Started to climb the morning skies!

Bethlehem! there in manger lying,  
Find your Redeemer, haste away,  
Run ye with eager footsteps hieing!  
Worship the Saviour born today.  
Praise to the Lord of all creation,  
Glory to God the fount of grace;  
May peace abide in ev'ry nation,  
Goodwill in those of ev'ry race.

New Zealand-born David Childs, who now lives and works in the U.S., provides the next setting of ***O magnum mysterium***. His stunning piece uses an extended version of the text and parts of the original chant melody to create an aura of holy mystery and awe.

*O magnum mysterium,  
et admirabile sacramentum,  
ut animalia viderent Dominum natum,  
jacentem in praeseptio!*

O great mystery  
and wondrous sign, that  
animals should see the birth of the Lord,  
lying in the manger!

*Beata Virgo, cujus viscera  
meruerunt portare Dominum Christum.  
Domine, audivi auditum tuum  
Et timui consideravi opera tua  
Et expavi in medio duorum animalium.*

Blessed virgin, whose womb was worthy  
to bear the Lord Jesus Christ: Alleluia.  
Lord, I heard your instruction  
and considered your works,  
And I trembled in the midst of two animals.

Seattle composer Bern Herbolsheimer took the melody for his charming ***Silly Shepherds, Stop Your Sleeping*** from a collection of secular French chansons dating from 1712, to which he added his own enchanting Christmas text. The first three stanzas address the shepherds, Mary, and Joseph with lively musical accompaniment, while the last stanza addresses the divine “little shepherd” with the same melody set as a gentle lullaby. We are pleased to share this wonderful piece in Bern’s honor and memory, who passed away earlier this year.

Silly shepherds, stop your sleeping,  
Don't you hear the pipe and drum?  
Silly shepherds, stop your napping,  
Don't you hear the Wise Men come?  
Silly shepherds, stop your dozing,  
Don't you see the star on high?  
Silly shepherds, stop your dreaming,  
Don't you hear the Baby cry?

Mother Mary, you are resting,  
Gentle Joseph by your side.  
Mother Mary, you are blessed,  
With your Infant, glorified.  
Mother Mary, God's handmaiden,  
Praise to you will never cease.  
Mother Mary, chaste and spotless,  
You have borne the Prince of Peace.

Gentle Joseph, you are guarding  
Mary and the tiny Child.  
Gentle Joseph, you protect them  
Through the night so dark and wild.  
Gentle Joseph, by example,  
You will teach the little Boy  
Truth and trust and understanding,  
Never-ending love and joy.

Little Shepherd, stop your sleeping,  
Sleeping in Your manger bed;  
Little Shepherd, sweetly napping,  
Choirs of angels 'round Your head;  
Little Shepherd, while you're dozing,  
All the world in joy will sing.  
Little Shepherd, while you're dreaming,  
You are crowned the Newborn King.

Marc-Antoine Charpentier was one of the most outstanding musicians in late 17th-century France, composing a number of operas and bringing the dramatic oratorio to France for the first time. His output of sacred music was prodigious, comprising some thirty-five oratorios, eleven settings of the Mass, and over two hundred motets. Charpentier was particularly drawn to writing Christmas music, producing instrumental carols, oratorios on Christmas themes, pastorales, and a Christmas mass - the delightful ***Messe de Minuit pour Noël*** (Midnight Mass for Christmas). Written for chorus,

soloists, and small orchestra, the piece dates from around 1690 and was probably composed for the great Jesuit church of St. Louis in Paris, where Charpentier held the important post of *maître de musique*.

The use of popular carols in church music had long been an accepted practice, and in France noëls figured prominently in the French organ repertoire. The liturgy of Midnight Mass permitted the singing and playing of these Christmas folksongs, and by Charpentier's time quite complex instrumental arrangements were commonplace. However, Charpentier's idea of basing a whole mass on these melodies was completely original. Altogether, eleven noëls are used in the Mass, all interspersed seamlessly with his original music. Two noëls appear in the energetic *Gloria*: the first at the "Laudamus te" section, the second towards the end when the soprano soloists introduce the "Quoniam tu solus sanctus" material, crisply echoed in the "Amens" of the full chorus.

*(Notes for this piece written by John Bowden, MMus, University of Surrey, UK)*

Glory to God in the highest,  
and on earth peace to people of good will.  
We praise you, we bless you,  
we adore you, we glorify you,  
we give you thanks for your great glory,  
Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the Father,

you take away the sins of the world,  
have mercy on us;  
you take away the sins of the world,  
receive our prayer.  
you are seated at the right hand of the Father,  
have mercy on us.  
For you alone are the Holy One, you alone are  
the Lord, you alone are the Most High,  
Jesus Christ, with the Holy Spirit,  
in the glory of God the Father. Amen.

## INTERMISSION

*Orientis Partibus* ("Out of the Orient") provides a humorous twist on the theme of animals at the manger. As early as the 12th century the piece was sung as a processional during the medieval Feast of Fools at the cathedral of Sens, France, while a donkey was ridden into the church to imitate the journey of the beast bearing the gifts of the Wise Men to the manger. The "braying" refrain would probably have been sung by the clergy. (The whole melody later became attached to the carol "The Friendly Beasts".) This arrangement by Lee Kesselman makes good use of percussion, flute, and bells to create a festive atmosphere.

Out from lands of Orient was the ass divinely  
sent. Strong and very fair was he, bearing bur-  
dens gallantly. Heigh, Sir Ass, oh heigh!

Red gold from Arabia, frankincense and, from  
Sheba, myrrh he brought and, through the door,  
into the Church he bravely bore.  
Heigh, Sir Ass, oh heigh!

While he pulls carts, many with heavy loads, his  
jaws grind tough fodder.  
Heigh, Sir Ass, oh heigh!

Say 'Amen,' Ass, all filled with grass. "Amen,  
Amen," once again, holding the past in disdain.  
Heigh, Sir Ass, oh heigh!

Swiss composer Ivo Antognini has gained widespread recognition in recent years for his choral writing, and his setting of ***O magnum mysterium*** is a good example of his splendid work. Lyrical and accessible (written for his wife’s small church choir in Switzerland), the music is still full of depth and great beauty. Its intimate and tranquil mood leads to a final group of triumphant “Alleluias”.

The old French carol ***A Long, Long Time Ago*** receives a hauntingly beautiful arrangement featuring two solo voices by renowned American choral conductor and composer Gregg Smith. In memory of his passing earlier this year, we perform this lovely piece with appreciation and admiration for his long and exceptional contribution to the American choral scene.

A long, long time ago, three angels tell this story:  
In a land all covered with snow, there came a night of glory.  
There in a lowly manger, forsaken and forlorn,  
A mother bore her son that night.  
As shepherds watched alone, there rose a star above.  
Bright as the sun it shone, and warmed the world with love.  
Over the lowly manger forsaken and forlorn,  
Where Mary bore her son that night.  
There journeyed there three wise men, untold grace to bring,  
With but one star to guide them, they searched for a king.  
Entered the lowly manger, proclaiming him the king (of all the world),  
And all the stars bowed down that night.

In his sparkling carol ***A maiden most gentle***, English composer Andrew Carter combines a traditional French melody from the Pyrenees region (also used for several other hymns over the centuries) with a paraphrased version of a text written by the 7th-century English monk, author, and scholar known as The Venerable Bede, all wrapped up to vibrant effect with an animated organ accompaniment.

A maiden most gentle and tender we sing:  
Of Mary the mother of Jesus our King.  
*Ave, ave, ave Maria.*  
How blessed is the birth of her heavenly child,  
Who came to redeem us in Mary so mild.  
*Ave, ave, ave Maria.*  
The Archangel Gabriel foretold by his call  
The Lord of Creation and Savior of all.  
*Ave, ave, ave Maria.*

Three Kings came to worship with gifts rich  
and rare, And marveled in awe  
at the babe in her care.  
*Ave, ave, ave Maria.*  
Rejoice and be glad at this Christmas we pray;  
Sing praise to the Savior, sing endless ‘Ave’.  
*Ave, ave, ave Maria.*

The music of Minnesota composer Abbie Betinis is being performed increasingly in the U.S. and abroad, with numerous commissions by leading choral ensembles and composition awards also to her credit. A great niece of composer Alfred Burt, of Christmas carol fame, Abbie continues the family tradition by writing an original carol each year and sending it as a holiday card to family and friends. Her exquisite arrangement of Gustav Holst’s familiar carol ***In the Bleak Midwinter*** evolves as a continually shifting palette of color and mood.

*(text on next page)*

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.

Christ a homeless stranger,  
so the gospels say,  
cradled in a manger  
and a bed of hay;  
in the bleak midwinter,  
a stable place sufficed,  
Mary and her baby, Jesus Christ.

Angels and archangels  
May have thronged the air,  
Shepherds, beasts and wise men,

May have gathered there,  
But only his mother  
In her tender bliss  
Blessed this new redeemer  
With a kiss.

What can I give you,  
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 you:  
Give my heart.  
I give my heart...

*Poem by Christina Rossetti, John Andrew Storey  
(modified A. Betinis)*

Our final setting of ***O magnum mysterium*** comes from one of the foremost contemporary composers and arrangers in Venezuela. César Carrillo began his musical studies as a cellist, and currently conducts the choirs at Orfeón Universitario and the chamber choir *Cantare Coro de Camara*. His version of the piece conveys a deeply devotional atmosphere with rich, contemporary harmonies.

The casual origin of Hector Berlioz' ***The Shepherd's Farewell*** belies its serenely spiritual tone. Out of boredom at a friend's party, the composer scribbled a simple andantino for organ, and as a joke signed it with the name of a fictitious 17th century composer. Later he added a text about the shepherds bidding farewell to the Holy Family as they flee into Egypt to escape Herod's wrath, and performed his little piece on a program he conducted in Paris (though he still kept its true origins a secret, claiming he had found it in an old chest.)

Later still, Berlioz expanded on the theme to create a full cantata called *L'enfance du Christ* (The Childhood of Christ), which was performed for the first time in Paris on December 10, 1854. It achieved considerable success, one of the few times that his music was well received by the Parisian public and critics. While the full cantata still receives occasional performances, this gentle little chorus has become a staple of the Christmas choral repertoire. (*additional text on facing page*)

Thou must leave thy lowly dwelling,  
The humble crib, the stable bare,  
Babe, all mortal babes excelling,  
Content our earthly lot to share,  
Loving father, loving mother,  
Shelter thee with tender care!

Blessed Jesus, we implore thee  
With humble love and holy fear,  
In the land that lies before thee,  
Forget not us who linger here!  
May the shepherd's lowly calling,  
Ever to thy heart be dear!



Blest are ye beyond all measure,  
Thou happy father, mother mild!  
Guard ye well your heav'nly treasure,  
The Prince of Peace, the Holy Child!  
God go with you, God protect you,  
Guide you safely through the wild.

Finally, Welsh composer William Matthias' exciting ***A Babe is Born*** provides a rousing finale to our program. Setting an anonymous 15th-century text, its Latin phrases translate as: "Come creator spirit", "O light of the blessed Trinity", "From the gate of the dawn", and "Glory to the Lord".

~ program notes by Fredrick Lokken



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 **BELLEVUE  
CHAMBER CHORUS**  
2016-2017 CONCERT SEASON

 **Magnum Mysterium**  
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  
Maple Leaf Lutheran Church, Seattle

*The French Connection*  
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  
First United Methodist Church, Bellevue

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For more information,  
call the Chorus office at 425-881-0445, or visit  
[bellevuechamberchorus.org](http://bellevuechamberchorus.org).

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# Bellevue Chamber Chorus

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**Bellevue Chamber Chorus**, founded in 1984, performs three major concerts each season, encompassing a variety of choral literature from the classical standards and contemporary works to “world music”, Broadway hits, and vocal jazz. The Chorus often joins other ensembles in performances of major choral/orchestral works, such as Mozart’s *Vespers*, Faure’s *Requiem*, Verdi’s *Requiem*, Handel’s *Messiah*, Orff’s *Carmina Burana*,

Brahms’ *Requiem*, and in 2016, Rutter’s *Mass of the Children* with the Bellevue Youth Choirs. The ensemble has premiered works by regional and nationally-known composers, including commissioned works for the Washington State Centennial Celebration, the grand opening of the Theatre at Meydenbauer Center, and a special 20th anniversary season commissioned piece, *That Music Always Round Me*, by Seattle composer, John Muehleisen. The Chorus has released three CDs, “Timeframes”, “Retrospective”, and a recent holiday CD, “Christmas Visions, Winter Dreams”. Bellevue Chamber Chorus tours often and has performed in Carnegie Hall, various locations in Europe, the International Music Festival (2000) in Sydney, Australia, and twice at the invitational Kathaumixw International Choral Festival in Powell River, British Columbia, where they won first place in 2008 in the adult mixed chorus category. Other performances include the Leavenworth International Choral Festival, the international “Rolling Requiem” in memory of September 11th, as one of the regional choruses in the NEA sponsored American Masterpieces Choral Festival in Seattle, and in Kelowna, B.C. as part of the Okanogan Choral Society Series.

Bellevue Chamber Chorus is a non-profit organization, which receives its support from the generous donations of people interested in fine musical experiences on the Eastside.

## Personnel

### **SOPRANO**

\*\* Maria Bayer  
Debra Defotis  
Nancy Grossi  
Connie Kaelin  
Sarah MacDonald  
Kathie Patten  
Mykhanh Pham  
Oriana Vogel  
Jane Wasell

### **ALTO**

\*\* Louise Baldwin  
Kelsey Boosman  
Kimberly Borom  
\*\* Barbara Bridge  
\*\* Kristine Bryan  
Marie Connett  
\* Melanie Grube  
Mindy Larrison  
Debbie Roberts

### **TENOR**

\* Mike Grube  
Andy Haslam  
Mark Liebendorfer  
Jeff Pierce  
David Williams

### **BASS**

\*\* Allan Chartrand  
Dennis Defotis  
\*\* Jan DeWulf  
\*\* Don Jones  
Wyatt Patten

\* Denotes Section Leaders.

\*\* Denotes Board Member.

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## OUR DIRECTOR

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Conductor of collegiate, community, and church choirs in Minnesota, California, and the Seattle area for nearly thirty years, **Dr. Fredrick Lokken** is in his sixteenth season as music director and conductor of the Bellevue Chamber Chorus. Under his direction the Chorus has gained a growing reputation for exciting performances of diverse and innovative programs from the traditional classics to contemporary music from around the world. He received his doctoral degree in choral conducting from the University of Washington, where he studied under Abraham Kaplan and Joan Catoni Conlon. He has done further study with renowned choral conductors Joseph Flummerfelt, Helmuth Rilling, and Jon Washburn, and spent several years in the Netherlands doing choral research and writing. Dr. Lokken also holds a degree in vocal performance from the University of Wisconsin and sang with the professional Dale Warland Singers. In addition to his work with the Bellevue Chamber Chorus, Dr. Lokken

directed the choral program at Shoreline Community College for several years and continues to teach on the vocal faculty, and is in frequent demand as a choral/vocal adjudicator throughout the region.

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## OUR ACCOMPANIST

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**Kristine Anderson, piano:** Kristine Anderson graduated with a music degree from the University of Montana at Missoula. She is well-known in the Puget Sound region for her artistic and sensitive work with singers as well as instrumentalists ranging from tuba to piccolo. Equally at home with jazz, pop, and classical, she can adjust her style from Sondheim to Gershwin to Strauss. Her clients include winners in local and national competitions, including the Seattle Young Artist Music Festival, Metropolitan Opera semifinals, and concerto contests. Kristine also serves as accompanist for the Flute and Piccolo Forum, hosted by Seattle Symphony flutist Zart Dombourian Eby. In the fall of 2010, Kristine accompanied a former Flute Forum attendee Justin Lee on his

Western Washington tour, after he won the Ladies Musical Club contest. In addition to holding three church-pianist positions in Seattle, she was music director for the Seattle Musical Theater, formerly known as Civic Light Opera, during their production of *High Society*, and the pianist for the Seattle Opera Guild's Preview shows. She has been the accompanist for Bellevue Chamber Chorus for the past nine seasons. In 2012 she became an employee in the University of Washington Music Department and a staff accompanist.

### Come Sing With Us!

Bellevue Chamber Chorus will be holding supplemental auditions for our March concert, featuring Maurice Duruflé's *Requiem*, in **early January 2017!**

**Visit our website** or call (425) 881-0445 to let us know of your interest!

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## DRUM LESSONS



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*Bellevue Chamber Chorus is a 501(c)3 non-profit organization,  
which means that all donations to the chorus are tax-deductible.  
Donations are accepted at performances, online, or via mail at:*

## Bellevue Chamber Chorus

P.O. Box 1714  
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# Thank you to our Volunteers!

## Ushers and House Attendants:

Kristen Bridge, Isabelle DeWulf, Josh Lewis, Mylinh Pham, Melanie West, Bonnie Zdunich

## STAFF AND ACKNOWLEDGEMENTS

<b>Executive Director</b> .....	Debra Defotis
<b>Rehearsal Accompanist</b> .....	Kristine Anderson
<b>Costuming</b> .....	Melanie Grube, Mindy Freeland
<b>Graphic Design</b> .....	Kristine Bryan, Chris Meierding, Pam Youngmans
<b>PR Committee</b> .....	Melanie Grube
<b>Program Ads Coordinator</b> .....	Barbara Bridge
<b>Score Management/Music Librarian</b> .....	Kathie Patten
<b>Stage Manager</b> .....	David Williams
<b>Ticket Coordination</b> .....	Mike Grube, Andy Haslam
<b>Volunteer Coordinator</b> .....	Sarah MacDonald

Special thanks to: Richard Bulpin (community Board Member), Andy Haslam (audio recording), Chris Meierding of *Meierding Designs* (season graphics), Jen and Kim Hofer (website design and training), and all our volunteers who help make our concerts possible!

### KEEP IN TOUCH!!!



Join our email list and receive notifications of upcoming concerts and events! Just visit [www.bellevuechamberchorus.org](http://www.bellevuechamberchorus.org) and click on "Join Email List" on the left-hand side. You can also follow our updates on Facebook or Twitter!

The advertisement features the Honda logo and the text "honda auto center of bellevue" with the slogan "Where the Hondas Are". Below this is a photograph of a dark-colored 2016 Honda Accord Sedan Touring driving on a road. At the bottom of the ad, the following text is displayed: "2016 Accord Sedan Touring", "www.BellevueHonda.com", "(888) 963-7040", and "13291 SE 36th Street Bellevue WA 98006".

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# Support Eastside Choirs!

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visit our web site for venue and program details  
[www.CascadianChorale.org](http://www.CascadianChorale.org)

## **A Winter's Night**

Saturday, Dec. 10, 7:30 pm - Medina  
Sunday, Dec. 11, 3:30 pm - Medina

## **Cascadian Composers**

Saturday, April 22, 7:30 pm - Redmond  
Sunday, April 23, 3:30 pm - Medina

## **Beloved**

*in collaboration with the Sacramento Master Singers*  
Saturday, June 24, 7:30 pm - Medina  
Sunday, June 25, 3:30 pm - Vancouver, BC

# Cascadian Chorale

Gary D. Cannon, Artistic Director



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

## **PDQ Bach at Benaroya**

*with Philharmonia Northwest*  
Saturday, March 25, 2017, 2:00 PM  
Benaroya Hall, Seattle

## **Made in Washington**

Saturday, May 20, 2017, 7:30pm  
Bastyr University Chapel, Kenmore

[www.kirklandchoralsociety.org](http://www.kirklandchoralsociety.org)

The logo for Master Chorus Eastside features a stylized, white, calligraphic musical note on a black square background. Below the note, the words 'MASTER CHORUS EASTSIDE' are written in a white, serif font.

## MASTER CHORUS EASTSIDE

*Feed Your Soul*

**2016-2017 CONCERT SEASON**

## **Winter in the North Countree**

SATURDAY DECEMBER 3, 2016 - 3:00 PM  
PINE LAKE COVENANT CHURCH, SAMMAMISH  
SUNDAY DECEMBER 4, 2016 - 2:00 PM  
KIRKLAND PERFORMANCE CENTER

## **Sing Me to Heaven**

SUNDAY MARCH 12, 2017 - 3:00 PM  
BELLEVUE PRESBYTERIAN CHURCH

## **Eat, Drink and Be Merry!**

SUNDAY MAY 14, 2017 - 3:00 PM  
PINE LAKE COVENANT CHURCH, SAMMAMISH

## **All-American Independence Celebration**

FRIDAY JUNE 30, 2017 - 7:00 PM  
PICKERING BARN, ISSAQUAH

FOR MORE INFORMATION, PLEASE VISIT  
[WWW.MASTERCHORUSEASTSIDE.ORG](http://WWW.MASTERCHORUSEASTSIDE.ORG)



REDMOND  
CHORALE

2016-2017 CONCERT SEASON

## **A Renaissance Christmas**

Saturday, December 3, 2016, 7:00 pm  
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](http://www.RedmondChorale.org)

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The family owned and operated Michael's organization has been an integral member of the community for over 40 years, supporting many local charities, sports leagues and youth organizations. We realize that everyone has lots of choices when buying or leasing an automobile and our desire is to ensure you are always thrilled when choosing a vehicle from Michael's Chevrolet or Michael's Toyota. We invite you to enjoy the incredible experience at our dealerships. You'll be glad you did.